

WGA News

Credit Corrections Announced on Films Written By Blacklisted Writers

The Board of Directors of the Writers Guild of America, west, has unanimously voted to acknowledge the corrected writing credits of eight blacklisted writers. The corrections were approved during a July 31, 2000 Board meeting and will officially change the credits for 14 films released between 1951 and 1964. These changes are part of a continuing effort on the part of the Guild to determine true authorship.

The Guild's Blacklist Credits Committee recommended the changes after conducting an investigation using written material, correspondence and first-person statements. The committee includes former Guild Presidents George Kirgo and Del Reisman (the late Paul Jarrico, himself a blacklisted writer, had been a member and is one of the writers whose credit is corrected); the staff liaisons to the committee are researcher Jeff Blitz and the Guild's Director of Credits, Cathy Parker.

The writing credits for films from 1947-1970s either omitted a blacklisted writer's name or used a pseudonym or front.

A. PSEUDONYMS and FRONTS

The following films involve correcting writing credits where evidence indicates that a blacklisted writer received credit through the use of a "front" or a pseudonym. In keeping with the Committee's established guidelines, such changes are recommended when there is sufficient information to identify a writer with a pseudonym and confirm that the writer used the pseudonym because of the blacklist. Since there was no official end to the blacklist, some blacklisted writers continued to use a pseudonym in the 1960s and '70s.

On the films where someone acted as a front for another writer, the Committee relied on information from individuals with first-hand knowledge and other documentation to support its recommendations. The corrected credit is shown in boldface.

Pseudonyms

1. **Born for Trouble**

Mid-Ocean, 1955

Credits currently read: Written by Doreen Montgomery and Derek Frye

Corrected credit: Written by Doreen Montgomery and **Carl Foreman**

2. **C'est Arrive a Paris (aka *It Happened in Paris*)**

(COMPANY UNKNOWN), 1953

Credits Currently Read: Written by S.B. Levenson

Corrected credit: Written by **Ben Barzman**

3. Stranger on the Prowl

UA, 1952

Credits Currently Read: Screenplay by Andrea Forzano from a story by Noel Calef

Corrected credit: Screenplay by **Ben Barzman** from a story by Noel Calef

4. The Master Plan

Grand National, 1954 (British)

Credits currently read: Screenplay by Hugh Raker from a story by Harold Bratt

Corrected Credit: Screenplay by **Cyril Endfield** from a story by Harold Bratt

Fronts

5. The Boss

UA, 1956

Credits currently read: Written by Ben L. Perry

Corrected credit: Written by **Dalton Trumbo**

6. Circus World

Paramount, 1964

Credits currently read: Screenplay by Ben Hecht and Julian Zimet and James Edward Grant.

Story by Philip Yordan and Nicholas Ray

Corrected Credit: Screenplay by Ben Hecht and Julian Zimet and James Edward Grant. Story by **Bernard Gordon** and Nicholas Ray

7. The Green-Eyed Blonde

Republic, 1958

Credits currently read: Written by Sally Stubblefield

Corrected credit: Written by **Dalton Trumbo**

8. He Ran All the Way

UA, 1951

Credits currently Read: Screenplay by Guy Endore. Based on the Novel by Sam Ross

Corrected credit: Screenplay by **Dalton Trumbo** and **Hugo Butler**. Based on the Novel by Sam Ross

9. Terror in a Texas Town

UA, 1958

Credits currently read: Written by Ben L. Perry

Corrected credit: Written by **Dalton Trumbo**

B. OMISSIONS

The titles listed below involve films where writers did not receive any writing credit because of the blacklist.

Omissions

10. The Big Night

United Artists, 1951

Credits currently read: Screenplay by Joseph Losey and Stanley Ellin. Based on the Novel by Stanley Ellin

Corrected credit: Screenplay by Joseph Losey and Stanley Ellin and **Hugo Butler** and **Ring Lardner, Jr.**

11. The Brave One*

King Bros., 1956

Credits currently read: Screenplay by Harry S. Franklin and Merrill G. White. Based on an original story by Dalton Trumbo

Corrected credit: Screenplay by **Dalton Trumbo** and Harry S. Franklin and Merrill G. White. Based on an original story by Dalton Trumbo

* Credit on *The Brave One* has been updated to include Dalton Trumbo's screenplay credit due to additional documentation.

12. Cowboy

Columbia, 1958

Credits currently read: Screenplay by Edmund H. North. Based on "My Reminiscences as a Cowboy," the non-fiction by Frank Harris

Corrected credit: Screenplay by **Dalton Trumbo** and Edmund H. North. Based on "My Reminiscences as a Cowboy," the non-fiction by Frank Harris

13. The Man Who Watched Trains Go By

Raymond Stross, 1952 (UK)

Credits currently read: Screenplay by Harold French. Based on the Novel by Georges Simenon

Corrected credit: Screenplay by **Paul Jarrico** and Harold French. Based on the Novel by Georges Simenon

14. The Prowler (aka *The Cost of Living*)

Universal, 1951

Credits currently read: Screenplay by Hugo Butler. Story by Robert Thoeren and Hans Wilhelm

Corrected credit: Screenplay by **Dalton Trumbo** and **Hugo Butler**. Story by Robert Thoeren and Hans Wilhelm

In the 1940s and '50s, individual writers, directors, actors, producers, agents and other filmmakers were called before the House Committee on Un-American Activities (HUAC) to testify about whether or not they were Communists and to "name" other suspected Communists. Men and women found themselves on the Hollywood Blacklist (an unofficial collection of hundreds of names) because they refused to discuss their political beliefs, refused to name others, were suspected as Communists or had been named by informers. Because of the unchecked zealotry of HUAC, the list also managed to include non-Communist liberals and even victims of mistaken identity. The Hollywood Blacklist destroyed the careers and lives of numerous Americans -- not only artists but also those in government, in academia and unions. Although some of the many writers who were blacklisted were able to continue to work in some fashion using "fronts" or pseudonyms, many writers were unable to find work within their profession. Even those who did find work on the black market still struggled to support themselves and their families. Many writers left the country to shield their families as much as possible from the effects of the blacklist.

The Writers Guild began correcting writing credits in 1986. To date the guild has officially corrected the writing credits on 95 films and will continue its work to correct credits of that era. A full list of all corrected credits to date is available upon request and on the guild's website at www.wga.org.