

Dear Dick,

7/3/91

The enclosed Washington Post publication of a probably longer Los Angeles Times story about Hollywood blacklisting reminds me part of my past I believe you know nothing about, of what I regarded and still regard as misconceived principle, and a couple of possibilities for a publisher or publishers you know.

Of the latter, an obvious one is like "Dances with Wolves", the Elliott Arnold novel "Blood Brothers." Another I think would do well and is an excellent book is Dalton Trumbo's "The Remarkable Andrews". That is a story about the ghost of Andrew Jackson returning returning to where he lived in Tennessee to counsel people fighting corruption.

The copyrights on both have probably expired.

If there is any interest and if there then is any finder's fee, I'd like that to be applied to what Helen got.

Maltz was one of the Hollywood Ten, as they were called. So was Trumbo. I had a to me disastrous connection with them.

Before they were scheduled to testify before the Dies committee a man who had been an investigator for the Senate committee for which I'd worked, known as "the Civil Liberties Committee", brought one of the Ten to me. He'd heard that I'd researched a book on the Dies committee and asked if I'd help the Ten. I agreed to. The need to do other work <sup>the book</sup> had prevented my doing it and then I was in the army and then other regular work after the army and OSS. So I took them to where all my work was packaged, they helped themselves, promising to return what they'd taken after the hearing, and I never saw either one of them again. Or all my work. Included was in and of itself was historically important, bound volumes of newspaper reports on the committee from the more important New York papers and all of Washington's and what had never been done until then or to the best of my knowledge since, I had a copy of every single expenditure record of that committee of mostly native nazis. and anti-semities.

The one of the Ten who got all of this supposedly to help the Ten was in fact the stoolpidgeon, sort of "state's evidence" among them, unknown to them, Edward Dwytryk.

In more recent years but some time ago I located and wrote four of the Ten. Dwytryk claimed to have no recollection at all. Alvah Bessie, whose son I believe is a prominent New York editor now, gave me a long explanation of their decision that got them all convicted. He said that they had met and decided that as a matter of principle they would invoke only the First Amendment before the committee. They made a conscious decision not to invoke the Fifth Amendment.

I am not able to see what principle is being served by not invoking the amendment intended to defend people faced with such accusations. Invoking the First along with it, to me, made the point that they were invoking it.

The committee did have a legislative purpose. That it was for all practical purposes

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one of which Hitler would have approved is immaterial. As a matter of law the committee did have a right to ask them to testify. I don't see how the first amendment immunized them from testifying in response to the committee's questions. The fifth, however, did.

If I never told you, in that committee's days I was interested in native Nazi, also anti-Semitic activities. I collected a fair amount of information but found no magazine interest so I went in for anti-Nazi activities and exposed "Nazi cartels."

The committee, knowing I was preparing to write a book about it, framed me through a native Nazi. To make a long story short I took the grand jury away from the U.S. Attorney, it refused to indict me (after all, I'd done nothing wrong) and I was able to persuade it, over the U.S. attorney's resistance, to indict the Dies agent.

I know this had never been accomplished earlier. I've not heard of it happening since.

The story refers to that time as the McCarthy era. In the broad sense that is true. However, ~~it~~<sup>this</sup> was before McCarthy. It was in 1939 that the committee came after me.

There was an odd twist after the grand jury indicted the fink and Dies helped him cop a plea. The U.S. attorney called me in, handed me a large manilla envelope, and said merely, "some day you may need this." I looked, saw from the cover that it was a transcript, thanked him for it, and I recall no more of that visit and conversation.

The transcript was not of my testimony. It was that of others, including Martin Dies. The transcript made it clear that I'd done nothing wrong.

In those days he could have been disbarred and fired for his kindness. I therefore let nobody know I had the transcript. When I learned recently that it is no longer prohibited I gave it to the college where all my records will be.

This man was later chief war-crimes prosecutor in Tokyo.

I was impressed by his decency and concern and by his trust in me when he had made so strange an effort to convict me knowing I was innocent. He knew that I knew that he had had no practical choice but he had made a real effort.

I have long accounts in the reminiscences I wrote when it became apparent that the wonderful president and the fine college where all my records would be while telling her people to do oral histories with me never gave them the time. Two stationery boxes of them now.

I do encourage someone to find a copy of "The Remarkable Andrew" and read it. It deserves to be known once again and I think there would be a market for it.

The only book by Albert Maltz I remember was an anti-war book. It or a book by one of the others was titled, "Johnny Got His Gun."

Best,  
Hawthorne

# Movie's Secret Writer May Be Recognized

POST 7/3/91  
Los Angeles Times

**HOLLYWOOD**—Six years ago, at a ceremony at the Academy of Motion Picture Arts and Sciences, blacklisted screenwriters Michael Wilson and Carl Foreman were posthumously awarded Oscars for "The Bridge on the River Kwai."

It had been an open secret that Pierre Boule, who accepted the original Oscar in 1958, did not write the screenplay based on his novel. "Everyone knew Boule couldn't speak English, let alone write it," said Larry Ceplair, co-author of "The Inquisition in Hollywood," a book about the period.

Monday, at Ceplair's instigation, the board of the Writers Guild of America West will vote on another, and perhaps more problematic, posthumous award involving 20th Century Fox's "Broken Arrow." Preceding "Dances With Wolves" by 40 years, it was the first film made by a major studio to treat American Indians sympathetically.

• For more than 30 years, its true authorship was known to only a handful of people, according to Ceplair.

• Hollywood has been haunted for years whether to get the record straight on dozens of movie and TV scripts surreptitiously written by blacklisted writers of the McCarthy era—and credited to other people.

• "Broken Arrow" may be the last major film still officially credited to the wrong writer, according to Ceplair.

• Although they are not actively opposing the move, Julian Blaustein, the film's producer, and Dorothy Blankfort, the widow of the man who fronted for the actual screenwriter, are uneasy about dredging up the past. Blankfort "finds it painful to be dancing on her husband's grave," Blaustein said. "I do too."

• To Ceplair, however, getting the truth out is vital. "The more rumor that's eliminated from this period—the more people know—the better," he said. "It was an extraordinarily loathsome, cowardly period. And light should be shone into every corner of it."

• When "Broken Arrow" opened in 1950, Albert Maltz, the novelist, playwright and Academy Award-winning documentary filmmaker who wrote the screenplay, was not listed in the credits. Along with other members of the so-called Hollywood Ten, he was in prison for refusing to cooperate with

the House Committee on Un-American Activities investigation of communist influence in Hollywood.

Like many other screenwriters of that era, Maltz had to resort to finding someone to front for him when Blaustein asked him to write the screenplay for "Broken Arrow," based on "Blood Brothers," a novel by Elliott Arnold.

After several people turned Maltz down, he approached his close friend, Michael Blankfort, also a screenwriter and novelist. They had known each other for decades and had dedicated novels to each other.

Blankfort agreed to pretend he had written "Broken Arrow." And unlike the character played by Woody Allen in the 1976 movie "The Front," he not only let his name be used for free but also provided the revisions the studio demanded. Blaustein said that he secretly ran Blankfort's changes by Maltz.

"If this [arrangement] had gotten out, it would have killed the careers of both Blankfort and Blaustein," Ceplair said.

Maltz's widow, Esther, agrees. "It was an act of courage and it was an act of friendship," she said.

But the truth remained hidden, and "Broken Arrow," starring Jeff Chandler as the Apache leader Cochise and James Stewart as an American military scout-turned-pro prospector who becomes his trusted friend, was a smashing success and helped to further several careers, including that of Blankfort, who won an award from the Screen Writers Guild, as the Writers Guild was then called. (The movie also inspired a radio serial and television series.)

As a result of the blacklist, Maltz's Hollywood career had ended. After leaving prison, he lived in Mexico for 11 years and did not see "Broken Arrow" until his return to the United States in 1962.

In "Seeing Is Believing," his book about movies of the 1950s, Peter Biskind explained the significance of "Broken Arrow": "From the earliest Westerns on, Indians had been little more than one-dimensional figures, mere savages, rapers of women, scalpers of settlers, the scourge of wagon trains and the Pony Express.

"During the '40s, there appeared a few films more or less sympathetic to Indians, but it was 'Broken Arrow' that forever laid this caricature to rest."

Blaustein and Dorothy Blankfort said that they will not challenge the guild's decision. "Whatever the guild decides is okay with me," said the writer's widow, who was unwilling to discuss the issue further.

Guild spokeswoman Cheryl Rhoden declined comment pending the board vote. But Alfred Levitt, a guild board member who was blacklisted himself, predicted that the posthumous award would be granted. "Speaking for myself as a blacklisted... we've been careful not to hurt people who did us a service," he said. "But where they are either gone or they are willing, it just seems right to set the record straight."