

Swashbucklers and Sitcoms, Cowboys and Crime, Nurses, Just Men and Defenders: Blacklisted Writers and TV in the 1950s and 1960s

• Steve Neale

Introduction

In 1996 David Robb published an article in *Cineaste* entitled 'Naming the Right Names: Amending the Hollywood Blacklist'.¹ He reported that the Writers Guild of America (WGA) had been engaged in researching and restoring credits to blacklisted screenwriters 'who wrote hundreds of screenplays during the blacklist era of the 1950s and '60s under pseudonyms or under the names of "fronts"'.² At that point the WGA had officially restored credits on *Gun Crazy* (1949), *Broken Arrow* (1950), *Roman Holiday* (1953), *The Brave One* (1956), *The Bridge of the River Kwai* (1957) and *The Defiant Ones* (1958). *Friendly Persuasion* (1956) and *Lawrence of Arabia* (1962) were pending, and an additional thirty-one films had 'now been positively identified as having been written or cowritten by uncredited blacklisted writers', among them *The Prowler* (1951), *The Adventures of Robinson Crusoe* (1952), *The Robe* (1953), *Chicago Confidential* (1957), *Odds Against Tomorrow* (1959), *The Sheriff of Fractured Jaw* (1959), *Conspiracy of Hearts* (1960), *School for Scoundrels* (1960), *El Cid* (1961), *Born Free* (1966) and *Custer of the West* (1968).

The following year, *Variety* reported that a further twenty-four amendments had been made. It also noted that the WGA 'will urge studios to make changes in the release of pictures in the theater or on homevideo, or in some new format'.³ Periodically since then, the

WGA has officially restored or corrected credits on films such as *The Big Night* (1951), *Cry, the Beloved Country* (1951), *Ivanhoe* (1952), *The Detective* (1954), *The Boss* (1956), *An Affair to Remember* (1957), *A Hatful of Rain* (1957), *Terror in a Texas Town* (1958), *Malaga* (1960), *Under Ten Flags* (1960), *The Day of the Triffids* (1963), and *Cairo* (1963). The total number of films whose credits have been amended currently stands at ninety-three.⁴ In line with WGA policy, credits on re-release prints, videos and DVD copies of *Roman Holiday*, *The Bridge on the River Kwai*, *The Defiant Ones*, *Lawrence of Arabia* and other 1950s and 1960s films have been changed.

In my view, there are a number of problems with the ways these changes have been made. The original writing credits have been erased and replaced in seamless ways. As a result, it is now impossible to know what the original credits were without consulting reference books, archive prints or old video copies of films unless, like the Special Collector's Edition DVD of *Roman Holiday* (PHE 8071), there is an extra item which explains what has been done. The original writing credit on *Roman Holiday* reads 'Screenplay by Ian McLellan Hunter and John Dighton, Story by Ian McLellan Hunter'. This has now been replaced by 'Screenplay by Ian McLellan Hunter and John Dighton, Story by Dalton Trumbo' on the credit sequence of the DVD version of the film itself.

One of the interesting things about this particular instance is that Ian McLellan Hunter

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was himself blacklisted shortly after *Roman Holiday* was made. Using a variety of pseudonyms he went on to cowrite a number of episodes of the UK-based television series, *The Adventures of Robin Hood* (1955-9), with Ring Lardner Jr., a member, like Dalton Trumbo, of the Hollywood Ten. Other episodes of *Robin Hood* were written under pseudonym by Robert Lees, Maurice Rapf and Sam Moore, Howard Dimsdale, Waldo Salt and other blacklisted writers. However, in contrast to the DVD version of *Roman Holiday*, the DVD versions of all four seasons of *The Adventures of Robin Hood* released in the UK by Network (7952193, 7952157, 7952158 and 795249) leave the original credits intact. This, though, is not the result of a conscious decision based on research or on scholarly values. The sleeve notes merely repeat the information contained in the credits on prints of the programmes. They give no indication that many of the names of those cited as writers are pseudonyms or that blacklisted writers contributed in any way to the series as a whole. The same is true of the DVD of the first season of the *The Dick Van Dyke Show* (1961-6) (ID1557PBDVD, which contains episodes scripted by Frank Tarloff) and select episodes of *Naked City* (1958-63) (ID2068CBDVD, for instance, which contains an episode scripted by Arnold Manoff) released in the US by Image Entertainment. In other words, the credits have not been changed because the producers of the DVDs seem simply to have been unaware that blacklisted writers were involved.

The Blacklistees and Television

These instances highlight major differences in the state and status of research on the contribution made by blacklisted writers to television programmes in comparison to their contribution to films, in the policies and priorities of the SWG with regard to restoring credits, and in the state and status of research on the history of television in comparison to the history of the cinema. Robb notes that 'WGA officials say that there may be more than 100. . . films whose writers did not receive credit because of the blacklist. Tracking

down these films and correcting their credits can be difficult: many of the blacklisted writers are dead, and official records are often murky, missing or intentionally misleading.'⁵ Moreover, while most of the films hitherto 'identified as having been written by blacklisted writers were penned under assumed names, which makes their true authorship relatively easy to trace using the WGA's own records', those 'who used fronts. . . can be more difficult to positively identify unless the front is willing to come forward'.⁶ Given the relative lack of attention to specific TV programmes and episodes in interviews with surviving blacklistees until recently, given the relative lack of availability of 1950s and 1960s TV shows on video, on DVD or even in archives, given the relative lack of complete or reliable information on the credits of many TV series and shows, and given the sheer number of episodes (closer to a thousand than a hundred) requiring research, attention and study, the difficulties facing those interested in researching the blacklistees and TV are all the more formidable.

In these circumstances, thanks are due to the pioneering work undertaken by Paul Buhle. In *Tender Comrades*, a series of interviews with surviving blacklistees coedited with Patrick McGilligan, and in *A Very Dangerous Citizen: Abraham Lincoln Polonsky and the Hollywood Left* and *Hide in Plain Sight: The Hollywood Blacklistees in Film and Television, 1950-2002*, both coauthored with Dave Wagner, he has helped provide a wealth of information on the contribution made by blacklisted writers to TV series and shows in the postwar era.⁷ At times Buhle and his collaborators rely too much on unverified information gleaned from interviews with the blacklistees and too little on the papers and documents available in archives. But along with the memoirs and autobiographies of Norma Barzman, Walter Bernstein, Bernard Gordon, Ring Lardner Jr., Maurice Rapf, Jean Rouverol and others, and along with the *You Are There Teleplays*, the most detailed study to date of the contribution made by blacklistees to an individual series, they provide an invaluable starting point for further research.⁸ What follows

is simply an annotated list of series and shows distilled from these and other sources, with notes, queries and suggestions for further research. (Shows such as *The World of Sholom Aleichem* (1959), a one-off special credited under his own name to Arnold Perl, have been omitted). The programmes are listed in chronological order. Information regarding the initial transmission dates of series and episodes, the station or network on which they first shown, their country of origin (if other than the US), and episode numbers of individual episodes are provided (where known) in parenthesis. Unless otherwise indicated, this information, along with information regarding the names cited as writers in credits, is derived from the TV Tome website (www.tvtome.com). Officially credited writers names appear in single quotation marks if the names are pseudonyms and double quotation marks if the names are fronts. The names of the blacklistees themselves appear in parenthesis. Sources of information on scripts, episodes, pseudonyms and fronts are provided together with notes and queries at the end of each entry.

Series and Shows

Studio One (1948–58) (CBS)

'The Dangerous Years' (128) (26 November 1951) 'Leo Davis' (Abraham Polonsky) and Basil Beyea

'The Award Winner' (444) (24 March 1958)

Jerry Davis and 'Tom August' (Alfred Levitt)

According to Schultheiss and Schaubert, in the *You Are There Teleplays*, p. 316, 'Leo Davis' was a pseudonym used by Abraham Polonsky on *Danger*. According to Buhle and Wagner, in *Hide in Plain Sight*, p. 36, 'Tom August' was a pseudonym used by Alfred Levitt, 'Helen August' by Helen Slote Levitt. See also the interview with Alfred Levitt in McGilligan and Buhle, *Tender Comrades*, pp. 464–6.

Danger (1950–53) (CBS)

'Goodbye Hannah' (7 August 1951) 'Paul Bauman' (Walter Bernstein)

'Madman of Middletown' (28 August 1951)

'Paul Bauman' (Walter Bernstein)

'Death Among the Relics' (4 September 1951)

'Paul Bauman' (Walter Bernstein)

'Love Comes to Miss Lucy' (23 September 1951)

'Paul Bauman' (Walter Bernstein)

'Deadline' (30 October 1951) 'Paul Bauman' (Walter Bernstein)

'Deathbeat' (13 November 1951) 'Eliot West' (Walter Bernstein)

'High Wire: High Steel' (6 November 1951)

'Paul Bauman' (Walter Bernstein)

'The Killer Instinct' (20 November 1951) 'Paul Bauman' (Walter Bernstein)

'The Friend Who Killed' (27 November 1951)

'Joel Carpenter' (Arnold Manoff)

'The Face of Fear' (11 December 1951)

'George Marrow' (Abraham Polonsky)

'Passage for Christman' (25 December 1951)

'Paul Bauman' (Walter Bernstein)

'Prelude to Death' (5 February 1951) 'George Marrow' (Abraham Polonsky)

'Hands of the Enemy' (12 February 1952)

'George Marrow' (Abraham Polonsky)

'Primary Decision' (19 February 1952) 'Joel Carpenter' (Arnold Manoff)

'Benefit Performance' (4 March 1952) 'George Marrow' (Abraham Polonsky)

'Border Incident' (29 April 1952) 'George Marrow' (Abraham Polonsky)

'Dark as Night' (6 May 1952) 'Joel Carpenter' (Arnold Manoff)

'The Double Deal' (1 July 1952) 'Joel Carpenter' (Arnold Manoff)

'Date at Midnight' (29 July 1952) 'George Marrow' (Abraham Polonsky)

'Murder Takes the 'A' Train' (5 August 1952)

'Leo Davis' (Walter Bernstein)

'Flowers of Death' (1 August 1952) 'Joel Carpenter' (Arnold Manoff)

'Death Signs An Autograph' (16 September 1952) 'Eliot Asinof' (Walter Bernstein)

'A Thread of Scarlet' (7 October 1952) 'George Marrow' (Abraham Polonsky)

'A Shawl for Sylvia' (13 January 1953) 'Kate Nickerson' (Arnold Manoff)

'The Second Cup' (10 February 1953) 'Kate Nickerson' (Arnold Manoff)

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'Carpool' (24 March 1953) 'Jeremy Daniel' (Abraham Polonsky)

'Sing For Your Life' (28 April 1953) 'Kate Nickerson' (Arnold Manoff)

'Subpoena' (26 May 1953) 'Jeremy Daniel' (Abraham Polonsky)

'Prodigal Returns' (14 July 1953) 'Jeremy Daniel' (Abraham Polonsky)

'Sudden Shock' (12 January 1954) 'Kate Nickerson' (Arnold Manoff)

'Return to Fear' (19 January 1954) 'Jeremy Daniel' (Abraham Polonsky)

See Schultheiss and Shaubert, *You Are There Teleplays*, pp. 315–17. It is unclear which of these names are pseudonyms and which are fronts. Walter Bernstein, in *Inside Out*, pp. 218–220, recalls that 'Leslie', a friend of his brother's, acted as a front. This name was used in the pseudonym 'Leslie Slote'. 'Slote' was Helen Levitt's middle name, and I assume was borrowed from her.

You Asked For It (1950–51) (Dupont) (1951–9) (ABC)

'San Simeon' (372) (26 January 1958) (Robert Lees) (and Fred Rinaldo?)

'Narrow Bridge Collapses', 'Two Men on a Parachute', 'Chamonix Car Cable', 'Coyote and Snake', 'Esther Williams Teaches Blind Children to Swim' (373) (2 February 1958) (Robert Lees) (and Fred Rinaldo?)

'Australian Surf Boat', 'Lloyd Mangrum', 'Painting By Mouth' 'Fiddle Facts with Liberace' (374) (9 February 1958) (Robert Lees) (and Fred Rinaldo?)

I have been unable to locate a listing of episodes with credits for this show, which answered viewers requests for unusual acrobatic, animal or magic acts and stunts. There are scripts in the Robert Lees and Fred Rinaldo Collection, Margaret Herrick Library, Los Angeles, Box 20 Folders 335–8, 339 and 340 respectively, for the segments in the episodes listed above. As is the case with many of the scripts in this collection, the extent to which Lees collaborated with Rinaldo in writing these segments is at present unclear.

Foreign Intrigue (1951–5) (Syndicated)

I have been unable to locate an episode listing for this series with credits. According to Norma Barzman, in *The Red and the Blacklist*, p. 260, some of the blacklistees in France in the early 1950s, a group that included John Berry, Lee and Tammy Gold and others, wrote some of the scripts.

China Smith (1952) (Syndicated), *The New Adventures of China Smith* (aka *The Affairs of China Smith*) (1954) (Syndicated)

I have been unable to locate an episode listing for these series with credits. According to Buhle and Wagner, in *Hide in Plain Sight*, p. 22, a number of episodes were scripted by Hugo Butler and by Adrian Scott with director Robert Aldrich acting as a front, though Aldrich is not listed as among the directors or writers on <http://www.imdb.com/title/tt044250/fullcredits> (5 May 2005). (He did, though, direct *World for Ransom* (1954), which is something of a spin-off from *China Smith*). It should be noted that Alex McNeil, in *Total Television* (New York, Penguin, 1996 edition), p. 162, gives the initial year of syndication of *China Smith* as 1953.

Death Valley Days (1952–70) (Syndicated)

'Gold Lake' (30 January 1959) (?) (Robert Lees)

I have been unable to locate an episode listing for this series with credits. There are copies of versions of the script for this episode in the Robert Lees and Fred Rinaldo Collection, Box 13 Folders 197–8.

I Married Joan (1952–5) (NBC)

I have been unable to locate an episode listing for this series with credits. Frank Tarloff, in *Tender Comrades*, p. 649, recalls that he wrote for this show.

Make Room for Daddy (aka *The Danny Thomas Show*) (1953–7) (ABC) (1957–64) (CBS)

I have been unable to locate an episode listing for this series with credits. Frank Tarloff, in *Tender Comrades*, pp. 649–50, recalls that he wrote

episodes for this and other shows using the pseudonym 'David Adler'.

Orient Express (1953) (Syndicated)

I have been unable to locate an episode listing of this series with credits. According to Norma Barzman, in *The Red and the Blacklist*, p. 260, some of the blacklistees in France in the early 1950s, a group that included John Berry, Lee and Tammy Gold, and Barzman herself, wrote scripts for this series.

You Are There (1953–7) (CBS)

'The Landing of the Hindenberg' (1 February 1953) 'Jeremy Daniel' (Abraham Polonsky)
 'The Death of Jesse James' (8 February 1953) 'Leslie Slote' (Walter Bernstein)
 'The Capture of John Dillinger' (22 February 1953) 'Leslie Slote' (Walter Bernstein)
 'The Execution of Joan of Arc' (1 March 1953) 'Jeremy Daniel' (Abraham Polonsky)
 'The Hamilton-Burr Duel' (15 March 1953) 'Leslie Slote' (Walter Bernstein)
 'The Discovery of Anesthesia' (22 March 1953) 'Kate Nickerson' (Arnold Manoff)
 'The Witch Trial at Salem' (29 March 1953) 'Kate Nickerson' (Arnold Manoff)
 'The Conquest of Mexico by Cortes' (5 April 1953) 'Jeremy Daniel' (Abraham Polonsky)
 'The Impeachment of Andrew Johnson' (12 April 1953) 'Leslie Slote' (Walter Bernstein)
 'The Crisis of Galileo' (19 April 1953) 'Jeremy Daniel' (Abraham Polonsky)
 'The Death of Socrates' (3 May 1953) 'Kate Nickerson' (Arnold Manoff)
 'The Dreyfus Case' (31 May 1953) 'Leslie Slote' (Walter Bernstein)
 'The Signing of the Magna Carta' (7 June 1953) 'Jeremy Daniel' (Abraham Polonsky)
 'The Flight of Rudolph Hess' (14 June 1953) 'Jeremy Daniel' (Abraham Polonsky)
 'The Treason of Benedict Arnold' (21 June 1953) 'Kate Nickerson' (Arnold Manoff)
 'The Fate of Nathan Hale' (30 August 1953) 'Jeremy Daniel' (Abraham Polonsky)
 'The Capture of John Wilkes Booth' (6 September 1953) 'Leslie Slote' (Walter Bernstein)

'The Louisiana Purchase' (13 September 1953) 'Kate Nickerson' (Arnold Manoff)
 'The Birth of a National Anthem' (27 September 1953) 'Kate Nickerson' (Arnold Manoff)
 'The Secret of Sigmund Freud' (4 October 1953) 'Jeremy Daniel' (Abraham Polonsky)
 'The Death of Cleopatra' (18 October 1953) 'Leslie Slote' (Walter Bernstein)
 'Grant and Lee at Appomattox' (1 November 1953) 'Leslie Slote' (Walter Bernstein)
 'The Recognition of Michelangelo' (15 November 1953) 'Jeremy Daniel' (Abraham Polonsky)
 'The Sailing of the Mayflower' (22 November 1953) 'Kate Nickerson' (Arnold Manoff)
 'The Gettysburg Address' (29 November 1953) 'Leslie Slote' (Walter Bernstein)
 'The Crisis at Valley Forge' (6 December 1953) 'Jeremy Daniel' (Abraham Polonsky)
 'The Vindication of Savonarola' (13 December 1953) 'Jeremy Daniel' (Abraham Polonsky)
 'The Fall of Troy' (20 December 1953) 'Leslie Slote' (Walter Bernstein)
 'Mallory's Tragedy on Mt. Everest' (3 January 1954) 'Jeremy Daniel' (Abraham Polonsky)
 'The Resolve of Patrick Henry' (17 January 1954) 'Kate Nickerson' (Arnold Manoff)
 'The Last of Marie Antoinette' (31 January 1954) 'Kate Nickerson' (Arnold Manoff)
 'The Ordeal of Tom Paine' (7 February 1954) 'Kate Nickerson' (Arnold Manoff)
 'The First Command Performance of Romeo and Juliet' (21 February 1954) 'Jeremy Daniel' (Abraham Polonsky)
 'The Trial of John Peter Zenger' 'Kate Nickerson' (Arnold Manoff)
 'The Surrender of Burgoyne at Saratoga' 'Jeremy Daniel' (Abraham Polonsky)
 'The Conspiracy of Catherine the Great' (28 March 1954) 'Kate Nickerson' (Arnold Manoff)
 'The Death of Rasputin' (2 May 1954) 'Alex Furth' (Walter Bernstein)
 'The Court-Martial of Mata Hari' (9 May 1954) 'Kate Nickerson' (Arnold Manoff)
 'The Scopes Trial' (16 May 1954) 'Jeremy Daniel' (Abraham Polonsky)
 'The Decision of Robert E. Lee' (6 June 1954)

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'Leslie Slote' (Walter Bernstein)
 'The Vote That Made Jefferson President' (27 June 1954) 'Leslie Slote (Walter Bernstein)
 'The Emergence of Jazz' (5 September 1954)
 'Jeremy Daniel' (Abraham Polonsky)
 'The Return of Ulysses' (26 September 1954)
 'Jeremy Daniel' (Abraham Polonsky)
 'The Great Adventure of Marco Polo' (10 October 1954) 'Jeremy Daniel' (Abraham Polonsky)
 'The Burning of Rome' (24 October 1954)
 'Kate Nickerson' (Arnold Manoff)
 'Lafitte and Jackson at New Orleans' (19 December 1954) 'Howard Rodman' (Walter Bernstein)
 'The Passage of the Bill of Rights' (26 December 1954) 'Kate Nickerson' (Arnold Manoff)
 'The Torment of Beethoven' (2 January 1955)
 'Leo Davis' (Abraham Polonsky)
 'The First Flight of the Wright Brothers' (16 January 1955) 'Dunn Barrie' (Abraham Polonsky)
 'The Trial of Susan B. Anthony' (23 January 1955) 'Kate Nickerson' (Arnold Manoff)
 'The Tragedy of John Milton' (30 January 1955) 'Jeremy Daniel' (Abraham Polonsky)
 'The Tragic Hour of Dr. Semmelweis' (13 February 1955) 'Howard Rodman' (Walter Bernstein)
 'The Liberation of Paris' (20 February 1955)
 'Leo Davis' (Abraham Polonsky)
 'The Hatfield-McCoy Feud' (20 March 1955)
 'Jeremy Daniel' (Abraham Polonsky)
 'The Triumph of Alexander the Great' (27 March 1955) 'Jeremy Daniel' (Abraham Polonsky)

See Scultheiss and Schaubert (eds.), *You Are There Teleplays*, pp. 318–21.

Father Knows Best (1954–5) (CBS) (1955–8) (NBC) (1958–62) (CBS)

'Bud Lives It Up' (201) (9 May 1960) 'Helen August' and 'Tom August' (Alfred Levitt and Helen Slote Levitt)

See the notes on *Studio One* for sources on the pseudonyms used by the Levitts.

[*Justice* (1954–6) (NBC)]

I have been unable to locate an episode listing of this series with credits. Buhle and Wagner, in *Hide in Plain Sight*, p. 31, suggest that '*Justice*'s liberal story lines, purportedly drawn from the files of the National Legal Aid Society' were 'almost certainly adapted in part by blacklistees who were never credited'.

Lassie (1954–71) (CBS)

'The Wild Duck' (35) (6 November 1955)
 'Seymour Kern' (Robert Lees)
 'Bone' (68) (30 September 1956) "Seymour Kern" (Robert Lees)
 'The Transfusion' (72) (28 October 1956)
 'Seymour Kern' (Robert Lees)
 'Fish Conservation' (75) (18 November 1956)
 "Seymour Kern" (Robert Lees)
 'Lassie's Vanity' (83) (13 January 1957)
 'Seymour Kern' (Robert Lees)
 'Lassie's Day' (87) (10 February 1957)
 'Seymour Kern' (Robert Lees)
 'The Bike' (117) (15 December 1957?) 'J. E. Selby' (Robert Lees)
 'Innoculation' (124) (2 February 1958) 'J. E. Selby' (Robert Lees)
 'Concussion' (129) (9 March 1958) 'J. E. Selby' (Robert Lees)
 'Junior Fireman' (135) (20 April 1958) (?) (Robert Lees)
 'The Raffle' (157) (14 December 1958) 'J. E. Selby' (Robert Lees)
 'The Watch Dog' (171) (22 March 1959) 'J. E. Selby' (Robert Lees)
 'Stable Mates' (176) (26 April 1959) 'J. E. Selby' (Robert Lees)
 'The Camera' (177) (3 May 1959) 'J. E. Selby' (Robert Lees) and Richard Sanville
 'The Bounty Hunter' (192) (15 November 1959) 'J. E. Selby' (Robert Lees) and Richard Sanville
 'Judas Goat' (198) (3 January 1960) Richard Sanville and 'J. E. Selby' (Robert Lees)
 'The Phone Hog' (211) (3 April 1960) 'J. E. Selby' (Robert Lees) and Richard Sanville
 'Sea Serpent' (228) (13 November 1960) Richard Sanville and 'J. E. Selby' (Robert Lees)
 'Bows and Arrows' (232) (18 December 1960)

Richard Sanville and 'J. E. Selby' (Robert Lees)
 'The White-Faced Bull' (234) (1 January 1961)
 'J. E. Selby' (Robert Lees) and Richard Sanville
 'The Trip' (237) (29 January 1961) 'J. E. Selby'
 (Robert Lees)
 'Bessie' (245) (21 March 1961) Richard Sanville
 and 'J. E. Selby' (Robert Lees)
 'Lassie and the Eagle' (281) 'Joanne Court'
 (Joan Scott)
 'Show Dog' (301) (30 December 1962) 'J. E.
 Selby' (Robert Lees)
 'High Tension' (330) (8 December 1963) 'J. E.
 Selby' (Robert Lees) and Richard Sanville
 'Guide Dog' (345) (5 April 1964) 'J. E. Selby'
 (Robert Lees)
 'Bee Line' (346) (12 April 1964) Richard
 Sanville and 'J. E. Selby' (Robert Lees)

I have been unable to locate an episode listing for this series with credits. The episode written by Joan Scott and credited to 'Joanne Court' appears on the recently released 50th Television Anniversary DVD box set (ClassicMedia L3D58687). However, it is clear from Scott's interview with Paul Buhle in *Tender Comrades*, p. 596, that this is just one of many. Credits for the other episodes listed above appear in the index to the scripts of *Lassie* in the Robert Lees and Fred Rinaldo Collection. In a letter to the WGA dated 2 June 1980 in the Robert Lees and Fred Rinaldo Collection, Box 22 Folder 379, Lees wrote that he 'managed to get a start on TV writing Lassies [sic] through the use of a front' and that he later used a pseudonym. As noted by Robb, in 'Naming Names' p. 28, 'J. E. Selby' was his pseudonym. "Seymour Kern", I assume, was his front.

The Adventures of Robin Hood (1955–59) (ATV) (UK) (1955–8) (CBS) (1958) (Syndicated)
 'The Coming of Robin Hood' (1) (26 September 1955) 'Lawrence McClellan' (Ring Lardner Jr. and Ian McLellan Hunter)
 'The Moneylender' (2) (3 October 1955) 'Ian Larkin' and 'Eric Heath' (Ring Lardner Jr. and Ian McLellan Hunter)
 'Dead or Alive' (3) (10 October 1955) 'Eric Heath' (Ring Lardner Jr. and Ian McLellan Hunter)
 'Friar Tuck' (4) (17 October 1955) 'Eric Heath'

(Ring Lardner Jr. and Ian McLellan Hunter)
 'Maid Marion' (5) (24 October 1955) 'Anne Rodney' (Janet Green)
 'A Guest for the Gallows' (6) (31 October 1955) 'Eric Heath' (Ring Lardner Jr. and Ian McLellan Hunter)
 'The Challenge' (7) (7 November 1955) 'Eric Heath' (Ring Lardner Jr. and Ian McLellan Hunter)
 'Queen Eleanor' (8) (14 November 1955) 'Eric Heath' (Ring Lardner Jr. and Ian McLellan Hunter?) (Norma Barzman and Mischa Altman?)
 'The Ordeal' (10) (28 November 1955) 'Eric Heath' (Ring Lardner Jr. and Ian McLellan Hunter)
 'A Husband for Marion' (11) (5 December 1955) 'John Dyson' (Ring Lardner Jr. and Ian McLellan Hunter)
 'The Highlander' (12) (12 December 1955) 'Eric Heath' (Ring Lardner Jr. and Ian McLellan Hunter)
 'The Youngest Outlaw' (13) (19 December 1955) 'John Dyson' (Ring Lardner Jr. and Ian McLellan Hunter)
 'The Betrothal' (14) (26 December 1955) 'Paul Symonds' (Ring Lardner Jr. and Ian McLellan Hunter)
 'The Alchemist' (15) (2 January 1956) 'Eric Heath' (Ring Lardner Jr. and Ian McLellan Hunter)
 'The Jongleur' (16) (9 January 1956) 'John Dyson' (Ring Lardner Jr. and Ian McLellan Hunter)
 'The Brothers' (17) (16 January 1956) 'Eric Heath' (Ring Lardner Jr. and Ian McLellan Hunter)
 'The Intruders' (18) (23 January 1956) 'Paul Symonds' (Ring Lardner Jr. and Ian McLellan Hunter)
 'Errand of Mercy' (20) (6 February 1956) 'John Dyson' (Ring Lardner Jr. and Ian McLellan Hunter)
 'The Vandals' (21) (13 February 1956) 'C. Douglas Phipps' (Robert Lees?)
 'Richard the Lionheart' (22) (20 February 1956) 'Paul Symonds' (Ring Lardner Jr. and Ian McLellan Hunter)

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- 'Will Scarlet' (24) (5 March 1956) 'John Dyson' (Ring Lardner Jr. and Ian McLellan Hunter)
- 'The Deserted Castle' (25) (12 March 1956)
- 'Eric Heath' (Ring Lardner Jr. and Ian McLellan Hunter)
- 'Trial by Battle' (27) (26 March 1956) 'Arthur Behr' (Waldo Salt)
- 'The Byzantine Treasure' (31) (23 April 1956)
- 'Paul Symonds' (Ring Lardner Jr. and Ian McLellan Hunter)
- 'Secret Mission' (32) (30 April 1956) "Ralph Smart" (Ring Lardner Jr. and Ian McLellan Hunter)
- 'The Inquisitor' (33) (7 May 1956) 'Anne Rodney' (Janet Green)
- 'Tables Turned' (34) (14 May 1956) 'Anne Rodney' (Janet Green)
- 'The Traitor' (35) (21 May 1956) 'Norma Shannon' (Norma Barzman?) and "Ralph Smart" (Mischa Altman?)
- 'The Thorkhil Ghost' (36) (28 May 1956)
- 'Arthur Behr' (Waldo Salt)
- 'The Knight Who Came to Dinner' (37) (4 June 1956) 'Eric Heath' (Ring Lardner Jr. and Ian McLellan Hunter)
- 'The Prisoner' (39) (9 July 1956) 'Anne Rodney' (Janet Green)
- 'A Village Wooing' (40) (1 October 1956) 'Neil R. Collins' (Waldo Salt)
- 'The Scientist' (41) (8 October 1956) 'Neil R. Collins' (Ring Lardner Jr. and Ian McLellan Hunter)
- 'Blackmail' (42) (15 October 1956) 'Paul Symonds' (Ring Lardner Jr. and Ian McLellan Hunter)
- 'A Year and a Day' (43) (22 October 1956)
- 'Neil R. Collins' (Waldo Salt)
- 'The Goldmaker' (44) (29 October 1956) 'Paul Symonds' (Ring Lardner Jr. and Ian McLellan Hunter)
- 'The Impostors'⁹ (45) (5 November 1956)
- 'Norma Best' (Gordon Kahn?) (Robert Lees?)
- 'Ransom' (46) (12 November 1956) 'John Dyson' (Ring Lardner Jr. and Ian McLellan Hunter)
- 'Isabella' (47) (19 November 1956) 'Neil R. Collins' (Waldo Salt)
- 'The Hero' (48) (26 November 1956) 'John Dyson' (Ring Lardner Jr. and Ian McLellan Hunter)
- 'The Haunted Mill' (49) (3 December 1956)
- 'Paul Symonds' (Ring Lardner Jr. and Ian McLellan Hunter)
- 'The Black Patch' (50) (10 December 1956)
- 'John Dyson' (Waldo Salt)
- 'Outlaw Money' (51) (17 December 1956)
- 'John Dyson' (Ring Lardner Jr. and Ian McLellan Hunter)
- 'Hubert' (54) (7 January 1957) Ralph Smart and 'Anne Rodney' (Janet Green)
- 'The Dream' (55) (14 January 1957) 'Anne Rodney' (Janet Green)
- 'The Shell Game' (57) (28 January 1957) 'Anne Rodney' (Janet Green)
- 'The Final Tax' (58) (4 February 1957) 'Paul Symonds' (Ring Lardner Jr. and Ian McLellan Hunter)
- 'The Bandit of Brittany' (60) (18 February 1957) 'Milton S. Schlesinger' (Maurice Rapf and Sam Moore)
- 'Flight from France' (62) (4 March 1957)
- 'Milton S. Schlesinger' (Maurice Rapf and Sam Moore)
- 'The Secret Pool' (63) (11 March 1957) 'John Dyson' (Ring Lardner Jr. and Ian McLellan Hunter)
- 'Fair Play' (64) (18 March 1957) 'Sidney Wells'¹⁰ (Arnaud D'Usseau)
- 'The Dowry' (65) (25 March 1957) 'Neil R. Collins' (Robert Lees)
- 'The York Treasure' (66) (1 April 1957) 'Claire Thorne' (Janet Stevenson)
- 'Food for Thought' (69) (22 April 1957)
- 'Sidney B. Wells' (Arnaud D'Usseau)
- 'Too Many Earls' (70) (29 April 1957) 'Milton S. Schlesinger' (Maurice Rapf and Sam Moore)
- 'Highland Fling' (71) (6 May 1957) 'Leighton Reynolds' (Ring Lardner Jr. and Ian McLellan Hunter)
- 'The Infidel' (74) (27 May 1957) 'John Dyson' (Robert Lees) and Basil Dawson
- 'The Charter' (82) (21 October 1957) 'John Dyson' (Robert Lees)
- 'Brother Battle' (84) (4 November 1957) 'Leslie Poynton' (Adrian Scott and Fred Rinaldo)
- 'My Brother's Keeper' (85) (11 November

1957) 'Neil R. Collins' (Waldo Salt)
 'The Mark' (88) (2 December 1957) 'Robert Newman' (Arnold Manoff)
 'The Bride of Robin Hood' (89) (9 December 1957) 'Oliver Skene' (Ring Lardner Jr. and Ian McLellan Hunter)
 'To Be a Student' (90) (16 December 1957) 'Sidney B. Wells' (Arnaud D'Usseau)
 'The Christmas Goose' (91) (23 December 1957) 'Oliver Skene' (Ring Lardner Jr. and Ian McLellan Hunter)
 'The Rivals' (93) (6 January 1958) 'Leslie Poynton' (Adrian Scott and Fred Rinaldo)
 'The Profiteer' (94) (13 January 1958) 'Samuel B. West' (Ring Lardner Jr. and Ian McLellan Hunter)
 'Too Many Robins' (98) (10 February 1958) 'John Dyson' (Robert Lees)
 'The Crusaders' (99) (17 February 1958) 'Samuel B. West' (Ring Lardner Jr. and Ian McLellan Hunter)
 'Castle in the Air' (100) (24 February 1958) 'Oliver Skene' (Ring Lardner Jr. and Ian McLellan Hunter)
 'At the Sign of the Blue Boar' (104) (24 March 1958) 'Sidney B. Wells' (Arnaud D'Usseau)
 'The Elixir of Youth' (106) (7 April 1958) 'Samuel B West' (Ring Lardner Jr. and Ian McLellan Hunter)
 'The Genius' (107) (14 April 1958) 'Oliver Skene' (Ring Lardner Jr. and Ian McLellan Hunter)
 'The Youthful Menace' (108) (21 April 1958) 'Arthur Dales' (Howard Dimsdale)
 'The Minstrel' (109) (28 April 1958) 'Leslie Poynton' (Adrian Scott and Fred Rinaldo)
 'The Doctor' (110) (5 May 1958) 'Leslie Poynton' (Adrian Scott and Fred Rinaldo)
 'Lincoln Green' (113) (26 May 1958) 'Neil R. Collins' (Waldo Salt)
 'Farewell to Tuck' (117) (30 June 1958) 'Arthur Dales' (Howard Dimsdale)
 'The Oath' (129) (7 August 1958) 'Arthur Dales' (Howard Dimsdale)
 'Hostage for a Hangman' (135) (18 September 1958) 'Arthur Dales' (Howard Dimsdale)
 'A Race Against Time' (139) (15 October 1958) 'Arthur Dales' (Howard Dimsdale)

See Neale, 'Pseudonyms, Sapphire and Salt', pp. 247–9, for many of these pseudonyms. An untitled and undated document in the Ring Lardner Collection, Margaret Herrick Library, Box 9, Folder 120, is the source for those episodes attributed here to Lardner and Ian McLellan Hunter which are not listed there. Letters to and from Lardner and Hunter and script editor Albert Ruben in the Ian McLellan Hunter Collection, Margaret Herrick Library, 4 April 1955 and 9 April 1955 respectively, Box 4 Folder 17,¹¹ indicate that Hannah Weinstein 'came up with "Lawrence McLellan" as a pseudonym' with "'Ian Larkin" in reserve', and that Lardner and Hunter themselves proposed 'Eric Heath'.¹² A letter to Ruben from Lardner and Hunter in the same folder indicates that 'Oliver Skene' and 'Samuel B. West' were chosen as pseudonyms in April 1957. Maurice Rapf, in *Back Lot*, p. 193, notes that he wrote 'The Bandit of Brittany' and 'Flight from France' with Sam Moore, though he does not mention 'Too Many Earls', which is attributed, like them, to 'Milton S. Schlesinger', and which is confirmed as an episode they wrote in the listing mentioned above.

In *The Red and the Backlist*, p. 260, Norma Barzman recalls that she wrote three episodes of *Robin Hood* with Mischa Altman, though she does not specify which ones. In a letter to the author dated 8 November 2002, she recalls that she cowrote an episode about Eleanor of Aquitaine and the raising of ransom money for King Richard, and that 'Hannah used the names Ring and Ian were using'. 'Queen Eleanor', which is credited to 'Eric Heath', fits her description, but so to an extent does 'The Traitor', which is about the transportation of ransom money and which is credited to 'Norma Shannon' and "Ralph Smart", a possible pseudonym and front for Barzman and Altman respectively. (Smart acted as front for Lardner and Hunter on 'Secret Mission', as is clear from an undated listing of 'Skene-West episode titles' in the Ring Lardner Jr. Collection, Box 9 Folder 119, so it is likely that he acted as a front on other occasions too. This listing also includes 'The Intruders', which like 'Secret Mission', was omitted from my listing in 'Pseudonyms, Sapphire and Salt').

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Howard Koch, in *As Time Goes By: Memoirs of a Writer* (New York, Harcourt Brace Jovanovich, 1979), notes on page 201 that his wife, Anne Greene, who had hitherto written mainly for radio, used 'Anne Rodney' as a pseudonym, and on page 202 that she wrote episodes of *Robin Hood*. In addition, letters from Koch to Lardner and Hunter (26 January 1955, 11 February 1955, 26 February 1955, 14 March 1955) and a memo from Koch to executive producer Hannah Weinstein (7 February 1955) in the Ian McLellan Hunter, Box 4 Folder 17, make it clear that Koch himself acted as an uncredited script editor on most of the early episodes.

There is some evidence that Peggy Phillips, a script editor who worked on *Robin Hood*, *The Adventures of Sir Lancelot* and *The Buccaneers* in 1956 and 1957, acted as a front for Lardner, Hunter and others in some instances. The Ian McLellan Hunter Collection, Box 4 Folder 17, contains a letter dated 8 August 1956 to Hunter and Lardner from Albert Ruben, *Robin Hood's* principal script editor at this time, asking whether 'you and your cohort have any objections to Peggy getting screen credit on some of your scripts?' They replied on 14 August 1956 that they did not. This does not mean though that Phillips, who was a writer herself and who had already written scripts for the TV in the US, did not contribute to the series herself.

Robert Lees, in a letter to the WGA dated 2 June 1980 in the Robert Lees and Fred Rinaldo Collection, Box 22 Folder 379, recalls that 'under a variety of pseudonyms I received credit on five of the Robin Hood series shot in London'. There are versions of scripts for only four episodes of *Robin Hood* in the Collection: 'The Charter' (Box 10 Folders 127–9), 'The Dowry' (Box 10 Folders 130–32), 'The Imposter' [sic] (Box 10 Folders 136–40), 'The Grand Ball' (Box 10 Folders 133–5), which was never made, and 'The Rivals', which is indexed at present as an episode of *Sir Lancelot* (Box 11 Folder 153), and which was credited to 'Leslie Poynton', a pseudonym usually used by Adrian Scott and Fred Rinaldo, as detailed below. (Their authorship of this particular episode is confirmed in the undated listing in the Ring Lardner Jr. Collection cited above).

'The Impostors' was credited to 'Noman Best', which is specified in an undated list of 'Writers Involved in Rerun Settlement with Official Films' in the Ring Lardner Jr. Collection, Box 9 Folder 120,¹³ as a pseudonym for Gordon Kahn, so the authorship of the episode is at present unclear. This list also cites 'S. B. Wells' as a pseudonym for Arnaud D'Usseau, 'Arthur Dales' as a pseudonym for Howard Dimsdale, 'John Ridgley' and 'Leslie Poynton' as pseudonyms for Adrian Scott or Adrian Scott and Fred Rinaldo, 'Clare Thorne' as a pseudonym for Janet Stevenson, and 'Robert Newman' as a pseudonym or front for Arnold Manoff. 'Guy Ritchie' and 'Joanne Court' are listed as pseudonyms for Scott and Rinaldo as well, but these names were used neither on *The Adventures of Robin Hood* nor on *The Adventures of Sir Lancelot* (see below). On the other hand, a letter dated 6 June 1956 to Albert Ruben from Scott and Rinaldo in the Adrian Scott Papers, American Heritage Center, University of Wyoming–Laramie, Box 6 Folder 9, indicates that they wrote 'The Alchemist', an episode credited to 'Eric Heath'.

There are versions of various scripts for *The Adventures of Robin Hood* in the Ian McLellan Hunter Collection, Box 13 Folder 2 and Box 14 Folder 3 and in the Waldo Salt Papers, Arts Special Collections, UCLA, Los Angeles, Box 60 Folders 2 and 3. The order, number and initial screening dates of the episodes listed here are derived from <http://epguides.com/AdventuresofRobinHood/guide.shtml> (9 May 2005). These dates correspond to those on the credits on the Network DVD box sets. Despite the claims made on these credits, these dates appear to be US dates, not British ones. Either way, they do not correspond to the screening dates listed in the London edition of the *TV Times*.

Alfred Hitchcock Presents (1955–60) (CBS)
(1960–62) (NBC)

'Total Loss' (134) (1 February 1959) J. E. Selby'
(Robert Lees)

See the notes on *Lassie* for 'J. E. Selby' as pseudonym for Lees. There are copies of various drafts of this script in the Robert Lees and Fred Rinaldo Collection, Box 11 Folders 163–8.

Colonel March of Scotland Yard (1955–6) (ATV) (UK) (1955–6) (Syndicated) (US)
 'At Night All Cats Are Gray' (3) 'Leslie Slote' (Walter Bernstein)
 'Abominable Snowman' (4) 'Leslie Slote' (Walter Bernstein)
 'The Headless Hat' (5) 'Leslie Slote' (Walter Bernstein)
 'The Second Mona Lisa' (6) 'Leslie Slote' (Walter Bernstein)
 'Death In Inner Space' (7) 'Leslie Slote' (Walter Bernstein)
 'The Talking Head' (8) 'Leslie Slote' (Walter Bernstein)
 'The Devil Sells His Soul' (9) 'Arthur Behrstock' (Waldo Salt)
 'Murder Is Permanent' (10) 'Leslie Slote' (Walter Bernstein)
 'Death of the Other Monkey' (12) 'Leslie Slote' (Walter Bernstein)
 'The Silver Curtain' (14) 'Leslie Slote' (Walter Bernstein)
 'Error at Daybreak' (15) 'Leslie Slote' (Walter Bernstein)
 'Hot Money' (16) 'Leo Davis' (Abraham Polonsky)
 'The Missing Link' (17) 'Leslie Slote' (Walter Bernstein)
 'The Misguided Missal' (18) 'Leslie Slote' (Walter Bernstein)
 'The Case of the Lively Ghost' (20) 'Leslie Slote' (Walter Bernstein)
 'Death in the Dressing Room' (21) 'Leo Davis' (Abraham Polonsky)
 'The New Invisible Man' (22) 'Leo Davis' (Abraham Polonsky)
 'Passage of Arms' (23) 'Leslie Slote' (Walter Bernstein)
 'The Invisible Knife' (24) 'Leslie Slote' (Walter Bernstein)
 'The Case of the Kidnapped Poodle' (25) 'Arthur Behrstock' (Waldo Salt)

See the notes on *Danger* for 'Leslie Slote' as a pseudonym for Bernstein, the notes on *Studio One* for 'Leo Davis' as a pseudonym for Polonsky, and the notes on *The Adventures of Robin Hood* for 'Arthur Behrstock' as a pseudonym for Salt. Screening dates either in the US and in Britain

are at present unclear. The numbering of the episodes listed here is based on listing on the TV Tome website. A different numbering can be found on <http://www.angelifire.com/retro/cta/UK/ColonelMarch.htm> (9 May 2005).

[*The Phil Silvers Show* (1955–9) (CBS)]
 In *Radical Hollywood: The Untold Story Behind America's Favorite Movies* (New York, The New Press, 2002), p. 150 n. 43, Paul Buhle and Dave Wagner claim that Paul Jarrico 'wrote for Phil Silvers. . . and for Nat Hiken, the *You'll Never Get Rich* and *Car 54, Where are You?* producer who used assorted blacklistees on his shows.' I have as yet found no corroborating evidence for this. Jarrico's papers at the Margaret Herrick library are currently being indexed. They may reveal more.

The Adventures of Sir Lancelot (1956–7) (ATV) (UK) (CBS) (US)
 'The Knight with the Red Plume' (1) (15 September 1956) 'Leighton Reynolds' (Ring Lardner Jr. and Ian McLellan Hunter)
 'The Ferocious Fathers' (2) (22 September 1956) 'Leighton Reynolds' (Ring Lardner Jr. and Ian McLellan Hunter)
 'The Queen's Knight' (3) (29 September 1956) 'Leighton Reynolds' (Ring Lardner Jr. and Ian McLellan Hunter)
 'The Outcast' (4) (6 October 1956) 'Leslie Poynton' (Adrian Scott and Fred Rinaldo)
 'Winged Victory' (5) (13 October 1956) 'John Ridgely' (Adrian Scott)
 'Sir Bliant' (6) (20 October 1956) 'John Ridgely' (Adrian Scott)
 'The Pirates' (7) (27 October 1956) 'Leighton Reynolds' (Ring Lardner Jr. and Ian McLellan Hunter)
 'The Magic Sword' (8) (3 November 1956) 'Leighton Reynolds' (Ring Lardner Jr. and Ian McLellan Hunter)
 'Lancelot's Banishment' (9) (10 November 1956) "Peggy Phillips" (Adrian Scott and Fred Rinaldo)
 'Roman Wall' (10) (17 November 1956) 'Harold Kent' (Hy Kraft?) (Ring Lardner Jr. and Ian McLellan Hunter?)

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'Caledon' (11) (24 November 1956) 'Leighton Reynolds' (Ring Lardner Jr. and Ian McLellan Hunter)
 'Theft of Excalibur' (12) (1 December 1956)
 'Hamish Hamilton Burns' (Adrian Scott and Fred Rinaldo)
 'The Black Castle' (13) (8 December 1956)
 "Peggy Phillips" (Sam Moore)
 'Shepherd's War' (14) (15 December 1956)
 'Leslie Poynton' (Adrian Scott and Fred Rinaldo)
 'The Magic Book' (15) (5 January 1957) 'Leslie Poynton' (Adrian Scott and Fred Rinaldo)
 'The Ruby of Radnor' (16) (12 January 1957)
 'Hamish Hamilton Burns' (Maurice Rapf and Sam Moore)
 'The Lesser Breed' (17) (19 January 1957)
 "Peggy Phillips" (Adrian Scott and Fred Rinaldo)
 'Witches' Brew' (18) (26 January 1957) "Peggy Phillips" (Adrian Scott and Fred Rinaldo)
 'Sir Crustabread' (19) (2 February 1957) 'Leslie Poynton' (Adrian Scott and Fred Rinaldo)
 'Double Identity' (22) (23 February 1957)
 'Harold Kent' (Hy Kraft)
 'Lady Lilith' (23) (2 March 1957) 'Leslie Poynton' (Adrian Scott and Fred Rinaldo)
 'The Ugly Duckling' (25) (16 March 1957)
 'Leslie Poynton' (Adrian Scott and Fred Rinaldo)
 'The Missing Princess' (27) (30 March 1957)
 'Leslie Poynton' (Adrian Scott and Fred Rinaldo)
 'The Mortaise Fair' (28) (6 April 1957) 'Leslie Poynton' (Adrian Scott and Fred Rinaldo)
 'The Thieves' (29) (13 April 1957) 'Hamish Hamilton Burns' (Adrian Scott and Fred Rinaldo)
 'The Prince of Limerick' (30) (20 April 1957)
 'Leslie Poynton' (Adrian Scott and Fred Rinaldo)

See Neale, 'Pseudonyms, Sapphire and Salt', pp. 249–50, and the notes on *The Adventures of Robin Hood* for many of these pseudonyms. The episodes written by Adrian Scott and by Adrian Scott and Fred Rinaldo are listed in an undated document in the Ring Lardner Jr. Collection, Box 9 Folder 120, which was drawn up in connection with rerun payments, and which means that

'Hamish Hamilton Burns' was another of their pseudonyms, and that Peggy Phillips fronted for them both on a number of episodes. As Maurice Rapf and Sam Moore are listed in an undated document in the Ring Lardner Jr. Collection, Box 120 Folder 9, as the writers of 'The Black Castle', 'Hamish Hamilton Burns' seems to have been a pseudonym used by them too. This document lists Sam Moore as the writer of 'The Black Castle', which means that Peggy Phillips fronted for him as well. Phillips is also credited with writing or cowriting 'Maid of Somerset' (20) (9 February 1957), 'Knight Errant' (21) (16 February 1957) and 'Knight's Choice' (26) (23 March 1957). She may in some or all of these instances have been fronting for Janet and Philip Stevenson, whose interest in writing for the series is indicated in a letter from Albert Ruben to Adrian Scott (13 July 1956) in the Adrian Scott Papers, Box 6 Folder 9, though there is as yet no corroborating evidence that they actually did so.

In his autobiography, *On My Way to the Theater* (New York, Macmillan, 1971), Hy Kraft recalls on p. 192 that he wrote 'three or four segments' for Hannah Weinstein's TV series and on p. 195 that his pseudonym as screenwriter was 'Harold Kent'. Weinstein produced six series in all, *Colonel March of Scotland Yard*, *The Adventures of Robin Hood*, *The Adventures of Sir Lancelot*, *The Buccaneers*, *Sword of Freedom* and *The Four Just Men*. 'Roman Wall' and 'Double Identity' are the only episodes in any of these series credited to 'Harold Kent'. However, there is a copy of an invoice from Ian Hunter for a script payment on 'Roman Wall' in the Ian McLellan Hunter Collection, Box 4 Folder 17. The invoice is dated 20 April 1956. It is possible that Hunter and Lardner wrote an outline which was scripted by Kraft. It is also possible that Hunter sent this invoice on Kraft's behalf. However, since Kraft was living in London in 1956 while Hunter and Lardner were based in New York, this seems unlikely. Authorship of this particular episode thus remains something of a mystery.

There are versions of scripts for *The Adventures of Sir Lancelot* in The Ian McLellan Hunter Collection, Box 12 Folder 5 and Box 13

Folders 1 and 4. The episode numbers and screening dates listed here derive from the sleeve notes on the Network DVD box set (7952178). They correspond to those listed on <http://www.tvtome.com/AdventuresofSirLancelot/eplist.html> (11 May 2005) and are said to be initial UK screening dates. However, like the credits for *The Adventures of Robin* and *The Buccaneers* (see below), they do not correspond with the listings in the London edition of the *TV Times*.

The Buccaneers (1956–7) (ATV) (UK) (CBS) (US)
 'Blackbeard' (1) (19 September 1956) 'Thomas A. Stockwell' (Ring Lardner Jr. and Ian McLellan Hunter)
 'The Raider'¹⁴ (2) (26 September 1956) 'Terence Moore' (Ring Lardner Jr. and Ian McLellan Hunter)
 'Captain Dan Tempest' (3) (3 October 1956) 'Terence Moore' (Ring Lardner Jr. and Ian McLellan Hunter)
 'Dan Tempest's War with Spain' (4) (10 October 1956) 'Zachary Weiss' (Waldo Salt)
 'The Wasp' (5) (17 October 1956) 'Peter C. Hodgkins' (Millard Lampell)
 'Whale Gold' (6) (24 October 1956) 'Zachary Weiss' (Millard Lampell)
 'The Slave Ship' (7) (31 October 1956) 'John Cousins' (Waldo Salt?)
 'Gunpowder Plot' (8) (7 November 1956) 'Terence Moore' (Waldo Salt)
 'The Surgeon of Sangre Rojo' (10) (21 November 1956) 'Thomas A. Stockwell' (Waldo Salt)
 'Dan Tempest and the Amazons' (12) (5 December 1956) 'Zachary Weiss' (Michael Wilson)
 'The Hand of the Hawk' (14) (19 December 1956) 'Peter C. Hodgkins' (Millard Lampell)
 'Marooned' (15) (26 December 1956) 'Peter C. Hodgkins' (Arnold Perl)
 'Gentleman Jack and the Lady' (16) (2 January 1956) 'Zachary Weiss' (Waldo Salt)
 'Mr. Beamish and the Hangman's Noose' (17) (9 January 1957) 'Terence Moore' (?)
 'Dead Man's Rock' (18) (16 January 1957) 'Peter C. Hodgkins' (Millard Lampell)

'Blood Will Tell' (19) (23 January 1957) 'Zachary Weiss' (Waldo Salt)
 'Dangerous Cargo' (20) (30 January 1957) 'Zachary Weiss' (Waldo Salt)
 'The Return of Calico Jack' (21) (6 February 1957) 'Zachary Weiss' (Waldo Salt) and Basil Dawson
 'Ghost Ship' (22) (13 February 1957) 'Peter C. Hodgkins' (Millard Lampell)
 'Conquistador' (23) (20 February 1957) 'Terence Moore' (Arnold Perl) and Basil Dawson
 'Mother Doughty's Crew' (24) (27 February 1957) 'Zachary Weiss' (Waldo Salt)
 'Conquest of New Providence' (25) (6 March 1957) 'Terence Moore' (Arnold Perl)
 'Hurricane' (26) (13 March 1957) 'Terence Moore' (Arnold Perl) and Peggy Phillips
 'Cutlass Wedding' (27) (20 March 1957) 'Thomas A. Stockwell' (Millard Lampell?)
 'The Aztec Treasure' (28) (27 March 1957) 'Terence Moore' (Arnold Perl)
 'Prize of Andalusia' (29) (3 April 1957) Basil Dawson and 'Zachary Weiss' (Waldo Salt)
 'The Spy Aboard' (31) (17 April 1957) 'Neil R. Collins' (Waldo Salt)
 'Flip and Jenny' (32) (24 April 1957) 'Neil R. Collins' (Arnold Manoff)
 'Indian Fighters' (33) (1 May 1957) 'Neil R. Collins' (Waldo Salt)
 'Mistress Higgins' Treasure' (34) (8 May 1957) 'Thomas A. Stockwell' (Millard Lampell?) (Arnold Perl?)
 'The Decoy' (36) (22 May 1957) "Albert G. Ruben" (Arnold Manoff)
 'Printer's Devil' (39) (12 June 1957) 'Terence Moore' (Waldo Salt)

See Neale, 'Pseudonyms, Sapphire and Salt', pp. 250–1, for most of these pseudonyms. A letter dated 30 June to Ian McLellan Hunter from Ring Lardner Jr. in The Ring Lardner Jr. Collection, Box 4 Folder 119, confirms that Michael Wilson wrote 'Dan Tempest and the Amazons'. An untitled and undated listing in Box 9 Folder 120 attributes authorship of 'Flip and Jenny' and 'The Decoy' to 'Joel Carpenter', a pseudonym used by Arnold Manoff, which means that Manoff was fronted on 'The Decoy' by Albert Ruben. It also

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attributes 'Cutlass Wedding' and 'Mistress Higgins' Treasure', among others, to 'Nancy Reals'. According to the list of 'Writers Involved in Rerun Settlement with Official Films' in the same folder, 'Nancy Reals' was a fictional person with an address in New York used by Waldo Salt, Arnold Perl and Millard Lampell for the purposes of correspondence. All the other episodes listed under this name in the untitled listing were written by Lampell, so it seems likely that he wrote these episodes too. However, a letter dated 17 May 1957 from 'Arthur Behrstock' (Waldo Salt) to Albert Ruben in the Waldo Salt Papers, Box 80 Folder 47, refers to 'Reels' as 'AP', Arnold Perl, so authorship of these episodes remains, for the moment, unclear.

It should be noted that in *Back Lot*, p. 194, Maurice Rapf writes that he and Sam Moore 'worked on *The Buccaneers* but I don't think our stories were produced.' It should also be noted that according to a letter dated 25 May 1956 from Hannah Weinstein to Hunter and Lardner Jr. in the Ian McLellan Hunter Collection, Box 4 Folder 17, Michael Wilson worked extensively on rewrites. There are versions of Lardner and Hunter's scripts for *The Buccaneers* in the Ian McLellan Hunter Collection, Box 14 Folder 2 and of Waldo Salt's scripts in the Waldo Salt Papers, Box 61 Folder 5. The episode numbers and screening dates listed above are those on the sleeve notes of the Network DVD box set (7952186). These dates are described as initial UK screening dates, but only some correspond to those listed in the London edition of the *TV Times*.

Kaiser Aluminum Hour (1956–7) (NBC)

'Murder in the House' (14) (9 April 1957)

'Leslie Slote' (Walter Bernstein)

'A Passion for Revenge' (19) (18 June 1957)

'Leslie Slote' (Walter Bernstein)

See the notes of *Danger* for 'Leslie Slote' as a pseudonym for Bernstein.

Bachelor Father (1957–9) (CBS) (1959–61) (NBC) 1961–2 (ABC)

'Parents Night' (aka 'Cyrano de Bergerac') (22) (28 September 1958) Jerry Davis and 'Tom August' (Alfred Levitt)

'Decisions, Decisions' (30) (18 January 1959)

Jerry Davis and 'Tom August' (Alfred Levitt)

'Bentley, Man of Steel' (36) (12 April 1959)

Jerry Davis and 'Tom August' (Alfred Levitt)

See the notes on *Studio One* for 'Tom August' as a pseudonym for Levitt.

The Dupont Show of the Month (1957–61) (CBS)

'The Prince and the Pauper' (2) (2 October

1957) 'Leslie Slote' (Walter Bernstein) (from a story by Mark Twain)

See the notes on *Danger* for 'Leslie Slote' as a pseudonym for Walter Bernstein.

Have Gun, Will Travel (1957–63) (CBS)

'The Kid' (170) (23 December 1961) 'Joanne Court' (Joan Scott)

See the entry on *Lassie* for 'Joanne Court' as a pseudonym for Joan Scott. Episode listing, dates and credits are derived from Martin Grams Jr. and Les Rayburn, *The Have Gun–Will Travel Companion* (Arlington, O. T. R. Publishing, 2000), pp. 207–467.

Meet McGraw (1957–8) (NBC)

I have been unable to locate an episode listing for this series with credits. Joan Scott, in *Tender Comrades*, p. 596, recalls that Adrian Scott wrote for this series 'under my pen name, Joanne Court'.

The Donna Reid Show (1958–66) (ABC)

'It's the Principle of the Thing' (18) (21 January 1959) 'Tom August' (Alfred Levitt) and Jerry Davis

'April Fool' (28) (1 April 1959) 'Tom August' (Alfred Levitt) and Jerry Davis

'That's Show Business' (38) (24 September 1959) Jerry Davis and 'Tom August' (Alfred Levitt)

I have only been able to locate a list of credits for the first 39 episodes of this show. See the notes on *Studio One* for 'Tom August' as a pseudonym for Levitt.

Ivanhoe (1958–9) (ATV) (UK) (1958–9)

(Syndicated) (US) (1958)

'The Black Boar' (8) (25 February 1958)

'Richard Fielder' (Waldo Salt)
 'The Prisoner in the Tower' (14) (8 April 1958)
 'M. L. Davenport' (Waldo Salt)
 'Murder at the Inn' (15) (15 April 1958) 'Felix van Lieu' (Waldo Salt)
 'Counterfeit' (17) (29 April 1958) 'S. B. Wells' (Arnaud D'Usseau)
 'The Princess' (23) (10 June 1958) 'Felix van Lieu' (?)
 'The Masons' (28) (30 July 1958) 'Felix van Lieu' (Waldo Salt)
 'The Circus' (29) (6 August 1958) 'Felix van Lieu' (?)

See Neale, 'Pseudonyms, Sapphire and Salt', pp. 251–2, for Waldo Salt's contributions to *Ivanhoe*. Versions of his scripts can be found in the Waldo Salt Papers, Box 66 Folders 2 and 3. It should be noted that the credits for 'The Ransom' (12) (25 March 1958) in London edition of the *TV Times* read as 'written by Sheldon Star' from a 'teleplay' by 'Joel Carpenter' and Geoffrey Orme. As indicated in the notes on *Danger*, 'Joel Carpenter' was a pseudonym for Arnold Manoff. The episode numbers and screening dates cited here are based on listings in the London edition of the *TV Times*. US copyright dates and a different numbering of episodes can be found on <http://www.angelfire.com/retro/cta/UK/Ivanhoe.htm> (9 May 2005).

Naked City (1958–63) (ABC)

'Lament for a Dead Indian' (11 April 1962)
 'Joel Carpenter' (Arnold Manoff)
 'The King of Venus Will Take Care of You' (20 May 1962) 'Joel Carpenter' (Arnold Manoff)
 'Hold for Gloria Christmas' (19 September 1962) 'Joel Carpenter' (Arnold Manoff)
 'Don't Knock It Till You've Tried It' (26 December 1962) 'Joel Carpenter' (Arnold Manoff)
 'One Two Three Rita Rakahowski' (15 May 1963) 'Joel Carpenter' (Arnold Manoff)

See the notes on *Danger* for 'Joel Carpenter' as a pseudonym for Manoff. In the episode listing on <http://www.scc.net/~heather/ncep3.html> (4 May 2005), 'Go Fight City Hall' (31 October 1962) is listed as written by 'Ben Maddox'. According to Buhle and Wagner, in *Hide in Plain Sight*, p. 44,

Ben Maddox wrote for *Naked City*, and it is possible that 'Maddox' was his pseudonym, though he is listed under his own name as the writer of this episode on <http://us.imdb.com/title/tt0051297/fullcredits> (4 May 2005). However, there is a script entitled 'Go Fight City Hall' in the Waldo Salt Papers, Box 64 Folder 8. This script is indexed as an episode of *For the People* (see below) and was I assume written by Salt himself. A further complication, however, is that 'Go Fight City Hall' is also listed as the title of an episode of *East Side, West Side*. It at present unclear as to whether the same title was used by the same or different writers for some or all of these series or whether the episode listings for one or more of these series is incorrect. It should be noted that Arnold Perl is credited under his own name for writing two episodes of *Naked City*, 'The Apple Falls Not Far From the Tree' (23 January 1963) (with Les Pine) and 'The Highest of Prizes' (27 February 1963).

77 Sunset Strip (1958–64) (ABC)

Joan Scott, in *Tender Comrades*, p. 596, recalls that Adrian Scott wrote for this series 'under my pen name, Joanne Court'. This name does not appear on the credits listed on <http://www.tvtoime.com/77SunsetStrip/> (9 May 2005), though this listing is not quite complete.

The Swiss Family Robinson (NBC) (12 October 1958)

'M. L. Davenport' (Waldo Salt)
 A copy of the script for this one-off TV special can be found in the Waldo Salt Papers, Box 118 Folder 3.

Sword of Freedom (1958–1960s) (ATV) 1958 (Syndicated)

'Francesca' (1) 'Lewis Hart' (Ring Lardner Jr. and Ian McLellan Hunter)
 'The Sicilian' (3) 'Samuel B West' (Ring Lardner Jr. and Ian McLellan Hunter)
 'Portrait in Emerald Green' (4) 'Leighton Reynolds' (Waldo Salt)
 'Forgery in Red Chalk' (5) 'Leighton Reynolds' (Waldo Salt)
 'Caterina' (8) "Robert Westerby" (Adrian Scott?)

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'The Duke' (9) "Robert Westerby" (Adrian Scott?)
 'The Bracelet' (11) "Robert Westerby" (Adrian Scott?)
 'The Hero' (12) "Robert Westerby" (Adrian Scott?)
 'Choice of Weapons' (14) 'Samuel B. West' (Ring Lardner J. and Ian McLellan Hunter)
 'Marriage of Convenience' (15) "Robert Westerby" (Adrian Scott?)
 'Serenade in Red' (19) 'Leighton Reynolds' (Waldo Salt)
 'The Pagan Venus' (20) "Robert Westerby" (Adrian Scott?)
 'Chart of Gold' (32) 'Leighton Reynolds' (Waldo Salt)

See Neale, 'Pseudonyms, Sapphire and Salt', p. 251 for most of these pseudonyms. There is a letter from script editor Sonya Marks dated 26 February 1957 in the Ian McLellan Hunter Collection, Box 8 Folder 6, which refers to copies of "Westerby's scripts "The Winged Victory" and "The Duke"". Robert Westerby was a London-born screenwriter who had worked in Hollywood. (He scripted *They Who Dare* (1953), among others). However, as noted above, 'Winged Victory', an episode of *Sir Lancelot*, was written by Adrian Scott. It is therefore possible that Westerby acted as a front for Scott, at least on some occasions and scripts, though I have not been able to confirm this from other sources. There are versions of the scripts for 'The Sicilian', 'Francesca' and 'Choice Weapons' in the Ian McLellan Hunter Collection, Box 8 Folder 2, and versions of the scripts for 'Portrait in Emerald Green', 'Forgery in Red Chalk', 'Serenade in Red' and 'Chart of Gold' in the Waldo Salt Papers, Box 75 Folder 6. Different sources give different episodes numbers and screening dates this series. None of the screening dates correspond to those I have been able to locate in the London edition of the *TV Times*, though the numbering of the episodes listed on <http://www.tvtome.com/tvtome/servlet/EpisodeGuideServlet/showid-10315/SwordofFreedom/html> (15 January 2005) corresponds closely to the order in which they seem to have been initially shown in the UK. Credits for the series are detailed in Dave Rogers

and S. J. Gillis, *The Rogers & Gillis Guide to ITC*, pp. 201–205.

The Four Just Men (1959–60) (ATV) (1959) (US) (Syndicated)

'The Prime Minister' (2) 'Oliver Skene' (Ring Lardner Jr. and Ian McLellan Hunter)
 'Panic Button' (14) Marianne Foster and 'Samuel B West' (Ring Lardner Jr. and Ian McLellan Hunter)
 'The Man in the Road' (20) George Slavin and 'Samuel B West' (Ring Lardner Jr. and Ian McLellan Hunter)
 'The Man in the Royal Suite' (27) John Collier and 'Samuel B West' (Ring Lardner Jr. and Ian McLellan Hunter)

It should be noted that Frank Tarloff is credited under his own name as cowriting 'The Princess' (29) and that 'The Deadly Capsule' (10) was scripted by Jan Read from a story by 'Oliver Skene and Samuel B. West' (Ring Lardner Jr. and Ian McLellan Hunter). It should also be noted that Hunter acted as an uncredited 'story consultant' for this series. (See undated draft contract in the Ian McLellan Hunter Collection, Box 4 Folder 4. There are copies of some of the scripts for *The Four Just Men* in Box 14 Folder 1). The numbering of episodes used here is based on the listing on <http://www.tvtome.com/tv/servlet/EpisodeGuideServlet/showid-22423/TheFourJustMen/html> (14 January 2005). A different numbering can be found on <http://angelfire.com/retro/cta/UK/FourJustMen.htm> (5 May 2005), which bases its information on ATV screenings in the Midlands region in Britain, and which credits 'The Man in the Royal Suite' to Jan Read and Louis Marks.

Hotel de Patee (1959–1960) (CBS)

'Vengeance for Sundance' (8 April 1960) 'J. E. Selby' (Robert Lees)
 'A Bounty for Sundance' (29 April 1960) 'J. E. Selby' (Robert Lees)

See the notes on *Lassie* for 'J. E. Selby' as a pseudonym for Lees. Scripts for these episodes can be found in the Robert Lees and Fred Rinaldo Collection, Box 14 Folders 230–32 and 228, respectively.

Rawhide (1959–66) (CBS)

- 'The Gentleman's Gentleman' (95) (15 December 1961) 'J. E. Selby' (Robert Lees)
- 'Grandma's Money' (104) (23 February 1962) 'J. E. Selby' (Robert Lees)
- 'Gold Fever' (112) (4 May 1962) 'J. E. Selby' (Robert Lees)

There is an episode listing of this series with credits on <http://aa.1aspghost.com/CTVA/US/Western/Rawhide.htm> (5 May 2005). Scripts for 'The Gentleman's Gentleman', 'Grandma's Money' and 'Gold Fever', along with 'The Mushroom Inheritance' (which was never filmed), can be found in the Robert Lees and Fred Rinaldo Collection, Box 18 Folders 306–8, 312–15, 309–11 and 316, respectively. See the notes on *Lassie* for 'J. E. Selby' as a pseudonym for Lees.

The Andy Griffith Show (1960–68) (CBS)

- 'Irresistible Andy' (7) (31 October 1960)
- 'David Adler' (Frank Tarloff)
- 'A Friend is a Friend' (8) (5 December 1960)
- 'David Adler' (Frank Tarloff)
- 'Christmas Story' (10) (19 December 1960)
- 'David Adler' (Frank Tarloff)
- 'Andy Saves Barney's Morale' (16) (20 February 1961) 'David Adler' (Frank Tarloff)
- 'Andy and the Marriage Counselor' (18) (6 February 1961) 'David Adler' (Frank Tarloff)
- 'Andy and Opie, Housekeepers' (23) (13 March 1961) 'David Adler' (Frank Tarloff)
- 'Ellie Saves a Female' (27) (17 April 1961)
- 'David Adler' (Frank Tarloff)
- 'Opie and the Bully' (33) (2 October 1961)
- 'David Adler' (Frank Tarloff)
- 'A Medal for Opie' (51) (12 February 1962)
- 'David Adler' (Frank Tarloff)

See the notes on *Make Room for Daddy* for 'David Adler' as a pseudonym for Tarloff.

Surfside 6 (1960–62) (ABC)

I have been unable to locate an episode listing for this series with credits. According to Joan Scott, in *Tender Comrades*, p. 596, Adrian Scott wrote for this series 'under my pen name, Joanne Court'.

Ben Casey (1961–6) (ABC)

- 'Hang No Hat on Dreams' (63) (13 May 1963)
- 'Arthur Dales' (Howard Dimsdale)
- 'A Rambling Discourse on Egyptian Water Clocks' (114) (1 February 1965)
- 'Arthur Dales' (Howard Dimsdale)
- 'Three Li'l Lambs' (121) (29 March 1965)
- 'Arthur Dales' (Howard Dimsdale) and Rod Alexander
- 'War of Nerves' (128) (13 September 1965)
- 'Arthur Dales' (Howard Dimsdale) and Alfred Brenner
- 'O The Wheel Turns by Faith, by Faith' (129) (20 September 1965) Lionel E. Siegel and 'Arthur Dales' (Howard Dimsdale)
- 'A Nightingale Named Nathan' (130) (27 September 1965) Chester Krumholtz and 'Arthur Dales' (Howard Dimsdale)
- 'Run For Your Lives, Dr. Galanos Practices Here' (131) (4 October 1965) Barry Oringer and 'Arthur Dales' (Howard Dimsdale)
- 'Because of The Needle, The Haystack was Lost' (132) (11 October 1965) John Meredyth Lucas and 'Arthur Dales' (Howard Dimsdale)
- 'What to Her is Plato?' (133) (18 October 1965) Richard Landau and 'Arthur Dales' (Howard Dimsdale)
- 'Francini, Who is Francini?' (134) (25 October 1965) Barry Oringer and 'Arthur Dales' (Howard Dimsdale)
- 'Then I, and You, and All of Us Fell Down' (135) (1 November 1965) 'Arthur Dales' (Howard Dimsdale) and Norman Katkov
- 'No More, Cried the Rooster: There Will Be Truth' (136) (8 November 1965) Barry Oringer and 'Arthur Dales' (Howard Dimsdale) from a Story by Jo Pagano and 'Arthur Dales'
- 'When Givers Prove Unkind' (138) (22 November 1965) Michael Zager and 'Arthur Dales' (Howard Dimsdale)
- 'The Man from Quasililia' (139) (29 November 1965) Oliver Crawford and 'Arthur Dales' (Howard Dimsdale)
- 'Why Did the Day Go Backwards?' (140) (6 December 1965) Barry Oringer and 'Arthur Dales' (Howard Dimsdale)
- 'If You Play Your Cards Right, You Too Can Be a

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Loser' (142) (27 December 1965) John T. Dugan and 'Arthur Dales' (Howard Dimsdale)
 'For San Diego, You Need a Different Bus' (145) '17 January 1966) Barry Oringer and 'Arthur Dales' (Howard Dimsdale)
 'Fun and Games and Other Tragic Things' (147) (31 January 1966) Chester Krumholz and 'Arthur Dales' (Howard Dimsdale)
 'Where Did All The Roses Go?' (150) (21 February 1966) Chester Krumholz, Stephen W. Carabatsos and 'Arthur Dales' (Howard Dimsdale) from a story by Barbara and Milton Merlin and 'Arthur Dales'
 'Twenty Six Ways to Spell Heartbreak, A, B, C, D. . .' (151) (28 February 1966) Robert Guy Barrows, Meredith Sklar and 'Arthur Dales' (Howard Dimsdale)

See the notes on *The Adventures of Robin Hood* for 'Arthur Dales' as a pseudonym for Dimsdale. There is an episode listing for this series with credits on <http://aa.1asphost.com/CTVA/US/Medical/BenCasey.htm> (5 May 2005).

[*Car 54, Where Are You?* (1961–3) (NBC)]
 See the notes on *The Phil Silvers Show* above.

The Defenders (1961–5) (CBS)

'Fires of the Mind' (122) (18 February 1965)
 'Joel Carpenter' (Arnold Manoff)

See the notes on *Danger* for 'Joel Carpenter' as a pseudonym for Manoff. According to Robb, in 'Naming Names', p. 28, Waldo Salt wrote for *The Defenders* under the pseudonym 'M.L. Davenport'. However, this name does not appear on the credits listed on <http://aa.1asphost.com/CTVA/US/Legal/Defenders.htm> (5 May 2005) and there are no scripts of episodes of *The Defenders* in the Waldo Salt Papers. Ian McLellan Hunter is credited under his own name as the writer of 'The Seal of Confession' (75) (30 November 1963) and 'The Siege' (112) (3 December 1964) and Howard Fast, a Communist writer and novelist, is credited under his own name as writing 'Hollow Triumph' (101) 20 June 1964.

The Dick Van Dyke Show (1961–6) (CBS)

'To Tell or Not To Tell' (8) (14 November 1961)
 'David Adler' (Frank Tarloff)
 'Sally is a Girl' (13) (19 December 1961) 'David Adler' (Frank Tarloff)
 'The Curious Thing About Women' (16) (10 January 1962) 'David Adler' (Frank Tarloff)
 See the notes on *Make Room for Daddy* for 'David Adler' as a pseudonym for Tarloff.

The Nurses (1962–4), *Doctors and Nurses* (1964–5) (CBS)

'Root of Violence' (15) (10 January 1963) 'Mel Goldberg' (Arnold Perl)

According to <http://www.imdb.com/title/tt0055694/fullcredits> (5 May 2005), Arnold Perl wrote at least two episodes of *The Nurses*, 'Root of Violence', which is credited to 'Mel Goldberg', and 'No Score' (33) (26 September 1963) under his own name. Waldo Salt is credited under his own name as the writer on 'Last Rites for a Rag Doll' (83) (5 January 1965). There are versions of the script for this episode in the Waldo Salt Papers, Box 69 Folder 2.

East Side, West Side (1963–4) (CBS)

'Go Fight City Hall' (8) (11 November 1963) (?) (Waldo Salt?)

As noted above, there is an episode with this title in the third series of *Naked City*. This title is credited to 'William Atman' as 'William S. Altmas' on <http://us.imdb.com/title/tt0056753/fullcredits> (5 May 2005). As also noted above, there is a script with this title in the Waldo Salt Papers. There it is indexed as an episode in *For the People* (1965) (CBS), as noted below. Some episodes of *East Side, West Side* are credited under their own names to blacklists. These include 'I Before E Except After C' (5) (21 October 1963), which is credited to Arnold Perl and Ossie Davis, 'Who Do You Kill?' (7) (4 November 1963), which is credited Arnold Perl, and 'No Hiding Place' (10) (2 December 1963) and 'The Street' (19) (24 February 1964), which are both credited to Millard Lampell. According to Buhle and Wagner, in *Hide in Plain Sight*, p. 49, Perl acted as 'sometime executive producer' and received an

'uncredited assist from Lampell' on 'Who Do You Kill?'. 'One Drink at a Time' (16) (27 January 1964) was directed under his own name by blacklistee John Berry.

Espionage (1963–4) (NBC)

'Never Turn Your Back on a Friend' (13) (1 January 1964) 'Mel Davenport' (Waldo Salt)

There are versions of the script for this episode in the Waldo Salt Papers, Box 63 Folder 8. 'The Weakling' (2) (10 October 1963) was credited under his own name to Millard Lampell.

Kraft Suspense Theatre (1963–5) (NBC)

'The Last Clear Chance' (45) (11 March 1965) (Abraham Polonsky)

'The Trains of Silence' (56) (10 June 1965) (Ben Maddow?)

According to the summary listing on <http://us.imdb.com/title/tt0056768/fullcredits> (4 May 2005), Abraham Polonsky scripted 'The Last Clear Chance' and Ben Maddow 'The Trains of Silence'. There is no writer's credit for 'The Last Clear Chance' on <http://ctva.freewebsite.org/US/Anthology/KraftSuspenseTheatre.htm> (9 May 2005), so it is unclear as to whether Polonsky used a pseudonym. Ben Maddow is credited under his own name on this site for the story of 'The Trains of Silence', but not for the script, which is credited instead to William Wood.

Bewitched (1964–72) (ABC)

'Samantha's Thanksgiving to Remember' (117) (23 November 1967)

'Tom August' (Alfred Levitt) and 'Helen August' (Helen Slote Levitt)

See the notes on *Studio One* for 'Tom August' and 'Helen August' as pseudonyms used by the Levitts.

Flipper (1964–7) (NBC)

'Lost Dolphin' (64) (8 October 1966) Stanley H. Silverman and 'J. E. Selby' (Robert Lees)

'Flipper's New Friends' (8 April 1967) 'J. E. Selby' and Stanley H. Silverman

I have been unable to locate a complete episode listing for this series with credits. Playdates and

credits for these episodes are derived from the index to the Robert Lees and Fred Rinaldo Collection. Versions of scripts for these episodes can be found in the Collection in Box 13 Folder 207 and Folders 208–209 respectively. See the notes on *Lassie* for 'J. E. Selby' as a pseudonym for Lees. According to Buhle and Wagner, in *Hide in Plain Sight*, p. 88, 'Joan and Adrian Scott and others on the left' contributed to this series as well.

Gilligan's Island (1964–7) (CBS)

'Feed the Kitty' (60) (3 March 1966) 'J.E. Selby' (Robert Lees) and Arthur Richards or Dick Sanville

An outline and script for this episode can be found in the Robert Lees and Fred Rinaldo Collection, Box 13 Folders 212 and 213 respectively. They are credited to 'J. E. Selby' and Arthur Richards in the collections's index and 'J. E. Selby' and Dick Sanville on <http://www.tvtoome.com/GilligansIsland/guide/html> (10 May 2005). See the notes on *Lassie* for 'J.E. Selby' as a pseudonym used by Lees.

Branded (1965–6) (NBC)

'The Golden Fleece' (32) (2 June 1966) 'Jay Selby' (Robert Lees) and Jessica Benson

See the notes on *Lassie* for 'Selby' as a pseudonym for Lees. There is a copy of the script for this episode in The Robert Lees and Fred Rinaldo Collection, Box 12 Folder 177. There is an episode listing for this series with credits on <http://aa.1asphost.com/CTVA/US/Western/Branded.htm> (5 May 2005).

[*For the People* (1965) (CBS)]

Versions of the script for 'Go Fight City Hall', a title listed as an episode of *Naked City* and of *East Side, West Side* as noted above, are catalogued as an episode of *For the People* with a playdate of 9 May 1965 in the Waldo Salt Papers, Box 64 Folder. However, 'Go Fight City Hall' is not listed as an episode of *For the People* either on http://www.tvtoome.com/ForThePeople_1965/eplist.html (5 May 2005) or on <http://aa.1asphost.com/CTVA/US/Legal/ForThePeople.htm> (9 May 2005).

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Seaway (1965–6) (CBC) (Canada) (1965) (US) (Syndicated)

There is an episode listing with incomplete writing credits on <http://www.angelfire.com/retro/cta/Can/Seaway.htm> (5 May 2005). According to this listing, the episode entitled '34th Man' (6) (4 November 1965) was credited to Ian McLellan Hunter in the *CBS Times* and to 'Samuel B. West' on the credit sequence of the episode itself. Hunter wrote and was credited under his own name with writing 'Bonhomme Richard' (8) (25 November 1965), 'Maria' (18) (17 February 1966), 'Ghost Ship' (19) (24 February 1966), 'Sinking of the Elizabeth Rainey' (25) (14 April 1966), 'Gunpowder and Paint' (Part 1) (29) (16 June 1966), 'Gunpowder and Paint' (Part 2) (30) (23 June 1966). He was also credited as a script supervisor on a number of episodes. A number of other episodes were written by blacklistees under their own names, including 'The Provocative Mademoiselle' (8) (25 November 1965) and 'RX for Murder' (26) (21 April 1966) by Paul Jarrico, and 'Nothing But A Long Goodbye' (unknown number and playdate) by Abraham Polonsky. Polonsky was credited under his own name as series creator and, according to Christopher Wicking and Tise Vahimagi in *The American Vein: Directors and Directions in Television* (London, Talisman Books, 1979), p. 237, as the writer of 'The Only Good Indian' (5) (28 October 1965) and 'A Medal for Mirko' (which he also directed) as well. John Berry was credited under his own name as director of 'Mutiny' (11) (16 December) and 'Port of Call – Paradise' (13) (6 January 1966). There are versions of scripts for 'Mutiny' and 'The Wharf Rat' (15) (20 January 1966) (both of which were written by Ian McLellan Hunter, but whose credits are unavailable) and 'Over the Falls' (which was written by Paul Jarrico, but whose credits are unavailable too) in the Ian McLellan Hunter Collection, Box 8 Folder 3. This folder also contains scripts for 'Bonhomme Richard', '34th Man' and 'Ghost Ship'. The episode numbers and playdates cited here are Canadian.

The Trials of O'Brien (1965–6) (CBS)

'What Can Go Wrong?' (16 October 1965)
'Irving Gaynor Neiman' (Ring Lardner Jr.?)

I have been unable to locate a complete episode listing of this series with credits. There is a script of 'What Can Go Wrong?' in the Ring Lardner Jr Collection, Box 9 Folder 123. According to <http://imdb.com/title/tt0058850/fullcredits> (4 May 2005), this episode was credited to 'Irving Gaynor Neiman', whose name also appears on the credits of an episode of *The Nurses* entitled 'The Witnesses'. I have been unable to determine whether Neiman was a front, a pseudonym or the author of these scripts. Arnold Perl wrote at least two episodes under his own name, 'No Score' and 'Root of Violence'.

Daktari (1966–9) (CBS)

'Cry For Help' (6 December 1966) 'J. E. Selby' (Robert Lees) and Stanley H. Silverman
'Operation Springtime' (14 March 1967) 'J.E. Selby' (Robert Lees) and Stanley H. Silverman

I have been unable to locate a complete episode listing with credits for this series. According to Buhle and Wagner, in *Hide in Plain Sight*, p. 88, 'Adrian and Joan Scott and others on the Left' contributed to this series as well as Lees. Scripts for 'Cry For Help' and 'Operation Springtime' are in the Robert Lees and Fred Rinaldo Collection, Box 12 Folders 187–8 and 190–91 respectively.

The Green Hornet (1966–7) (ABC)

'Ace in the Hole' (20) (3 February 1967) 'J. E. Selby' (Robert Lees) and Stanley H. Silverman

Versions of the script for this episode can be found in the Robert Lees and Fred Rinaldo Collection, Box 14 Folders 216–19. See the notes on *Lassie* for 'J. E. Selby' as a pseudonym for Lees.

Land of the Giants (1968–70) (ABC)

'Manhunt' (17 November 1968) 'J. E. Selby' (Robert Lees) and Stanley H. Silverman

Versions of the script for this episode can be found in the Robert Lees and Fred Rinaldo Collection, Box 14 Folders 239–43. See the notes on *Lassie* for 'J. E. Selby' as a pseudonym for Lees.

I would like to thank Barbara Hall and the staff of the Margaret Herrick Library and Julie Graham and the staff of Arts Special Collections, UCLA for their help, Brian Neve, Jeffrey Richards and Jennifer Langdon-Teclaw for references, suggestions and documents, Norma Barzman, Tim Hunter, Peggy Phillips, Joanna Rapf and Albert Ruben for answering my queries, and Sylvia Harvey and the AHRB Centre for British Film and Television Studies and the British Academy for funding aspects of this research.

Notes

- 1 D. Robb, 'Naming the Right Names: Amending the Hollywood Blacklist', *Cineaste*, 22: 2 (1996), 24–9.
- 2 Robb, p. 24.
- 3 'Guild re-writes blacklist-era credits', *Variety*, 7–13 April 1997, 36.
- 4 <http://www.wga.org/pr/0399/blacklist2.html> (accessed 13 March 2005).
- 5 Robb, p. 25.
- 6 *Ibid*, p. 25.
- 7 P. McGilligan and P. Buhle, *Tender Comrades: A Backstory of the Hollywood Blacklist* (New York, St. Martin's Press, 1997); P. Buhle and D. Wagner, *A Very Dangerous Citizen: Abraham Lincoln Polonsky and the Hollywood Left* (Berkeley, University of California Press, 2001); P. Buhle and D. Wagner, *Hide in Plain Sight: The Hollywood Blacklistees in Film and Television, 1950–2002* (New York, Palgrave, 2003).
- 8 N. Barzman, *The Red and the Blacklist: The Intimate Memoir of a Hollywood Expatriate* (New York, Nation Books, 2003); W. Bernstein, *Inside Out: A Memoir of the Blacklist* (New York, Knopf, 1996); B. Gordon, *Hollywood Exile, or How I Learned to Live the Blacklist* (Austin, University of Texas Press, 1999); R. Lardner J., *I'd Hate Myself in the Morning* (New York, Nation Books, 2000); M. Rapf, *Back Lot: Growing Up with the Movies* (London, Scarecrow Press, 1999); J. Rouverol, *Refugee from Hollywood: A Journal of the Blacklist Years* (Albuquerque, University of New Mexico Press, 2000); J. Schultheiss and M. Schaubert (eds), *You Are There Teleplays: The Critical Edition* (Northridge, Centre for Communication Studies, California State University, 1997).
- 9 The title of this episode is misspelt as 'The Impostor' in the episode listing in D. Rogers and S. J. Gillis, *The Rogers and Gillis Guide to ITC* (Shrewsbury, SJG Communications, 1997), p. 11, and as 'The Imposters' in the sleeve notes on the Network DVD (7952157). The latter also incorrectly cite as 'Eric Heath' as the author of the screenplay. 'Norman Best' is the name on the credits of the episode itself.
- 10 'Sidney Webb' is the name on the credits on the printed credits on the Network <http://epguides.com/AdventuresofRobinHodd/guide.shtml> (24 March 2003) and in the printed credits on the Network DVD (7952157). 'Sidney Wells' is the name on the credits of the episode itself.
- 11 It should be noted that the Ian McLellan Hunter Collection is not yet fully catalogued and that box and folders are therefore provisional. Most of the correspondence cited here is indexed as 'TV Correspondence, 1955–1956'.
- 12 Most of the correspondence to and from Hunter and Lardner is addressed to or signed to or from 'WSFT'. As letter from Albert Ruben dated 6 May 1956 in the Ian McLellan Hunter Collection, Box 4 Folder 17, makes explicit, 'WS' stood for 'Will Scarlet' and 'FT', 'Friar Tuck', pen names used for the purposes of written communication while working on *The Adventures of Robin Hood* and subsequent British-based series.
- 13 Official Films was the syndication company which co-funded *The Adventures of Robin Hood*, *The Adventures of Sir Lancelot*, *The Buccaneers*, *Sword of Freedom* and *The Four Just Men* and distributed these and other series to the networks and local TV stations in the US and elsewhere overseas.
- 14 This episode is often listed as 'The Raiders', but 'The Raider' is the title on the credits of the episode itself.