

The White Market that is Black

A new development you may not have heard of has recently occurred--- the development of an area in which the market is not black but the writers are blacklisted; in which writers work openly at the studios for white market prices, yet they are not their old black-listed selves, but new persons altogether. Here are two or three examples of this fascinating new break-through:

Writer A is a blacklisted ~~screenwriter~~ turned novelist. Writer B is a blacklisted screenwriter. Writer A used a different family name on his novel. Writer B used a nom de plume. Together they wrote a story, sold it to a major studio, signed contracts to do the screenplay at the studio under their noms de plume, successfully fulfilled their contract, and departed with a sum in excess of \$100,000 in cash plus a percentage of the profits. Do you seriously believe the studio did not know whom it employed? Neither man has made any gesture of any kind toward the committee. And, interestingly enough, neither man ever scored such a coup before the blacklist.

Writer C is a ~~blacklisted~~ graylisted screenwriter. Writer D is a thoroughly blacklisted person who worked in the industry before the blacklist, although not as a writer. Writer C added to his given name a second given name, retaining his last name. Writer D assumed an entirely new name. They wrote a screenplay, sold it for a sum in excess of \$100,000, ~~plus a percentage of the profits.~~ ~~plus a contract for their services on the final draft,~~ plus a percentage of the profits. Upon completion of the job they were immediately signed by the same producer at excellent salaries to write two more scripts. Neither had previously been notably successful as screenwriters, and neither has made a gesture in the direction of the committee.

Writer E ~~is~~ has a name which has never been viewed with suspicion. Writer F is blacklisted. ~~Writer F~~ changed his name, and now the team of E and F works openly in and for TV at standard rates.

There are, I am sure, other instances of the same thing going on quietly all about us. It is a significantly different situation in that first-line producers openly connive at avoiding all rules of committee clearance, and pay top money for the privilege of doing so. It is simply another bit of evidence showing how very very close we are to a complete break-through. ~~But it does not~~ ~~weaken the~~ It weakens the blacklist enormously, but it does not provide a mode of re-entry for all, but only for special persons in special situations.

Certain writers, like A,B, C and D, who have scored their first great killings under noms de plume may wish to retain their writing names permanently, in conformity with an old and honorable literary tradition. But others, amongst whom I count myself, may wish to resume the names they started out with. Furthermore

noms de plum offer no solution to an actors to return to studio work since they---and you and I also---have faces that are too well known to permit them to walk in and out of studios pretending they are no longer the persons they used to be. The great need, not yet met by all these sharp probings, is for a method that will work anywhere and everywhere and for all. It is toward that end that I am so verbosely striving. WITH SUCH VERBOSITY.