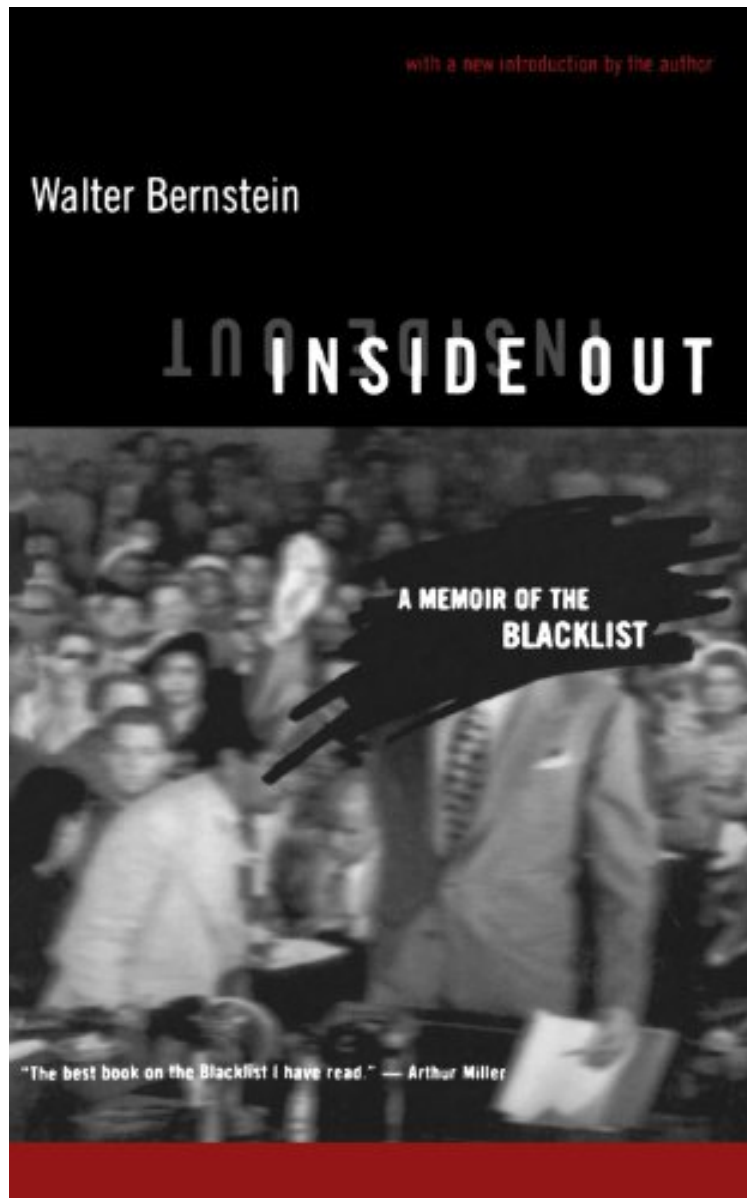


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Inside Out: A Memoir Of The Blacklist

Walter Bernstein

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Walter Bernstein : Inside Out: A Memoir Of The Blacklist before purchasing it in order to gage whether or not it would be worth my time, and all praised Inside Out: A Memoir Of The Blacklist:

2 of 2 people found the following review helpful. PASSIONATE ACCOUNT OF TRIUMPH OVER ADVERSITY By Candagallo In this wonderful memoir, talented television and film writer Walter Bernstein has given us a moving account of the hardships he suffered during the blacklist of the late 1940s and 1950s. It details how he was able to stay true to his principles by refusing to cooperate with the FBI in recanting his association with the Communist Party, or in naming friends who were in the Party with him. The first part of the book is a great adventure story, that deals with Bernstein's time as a Correspondent for the GI newspaper YANK during World War II. The most fascinating part is his description of how he made his way through Nazi-occupied Yugoslavia with the help of loyal partisans to become the first correspondent to interview Tito. His superiors, angry that he had done it without orders, refused to allow him to publish it. In the second part of the book, Bernstein discusses what happened to him and many others after a blacklist was created by film and television executives. The Executives were pressured by the Government to get rid of anyone working in the entertainment industry who had associations with the Communist Party or any other left-leaning organizations. Most of this was simply hysteria following the occupation of Eastern Europe by the Soviet Union after the war, and the loss of Nationalist China to the Red Army of Mao Tse-Tung in 1949. Many of those targeted in the blacklist were people like Bernstein, who in their youth during the depression turned toward socialism and communism as an answer to curing America's economic ills. They were naive idealists, and Bernstein admits that most became shocked and disillusioned when the crimes of Stalin were finally revealed. Once you appeared on a blacklist, you were unemployable. Bernstein tells many funny and weird tales of the "fronts" he had to find, i.e., people willing to put their names on scripts he wrote, so the public wouldn't know they came from him. There were times he couldn't find anyone willing to take the risk. The Government refused to give him a passport, so he couldn't work overseas. The FBI also hounded him constantly by phone and in-person, wanting him to recant his communist ties, and name names. Bernstein steadfastly refused, while others around him capitulated, including Director Elia Kazan and actor Lee J. Cobb. The most touching part of the book is the friendship and support group that developed between Bernstein and two other blacklisted writers - Abe Polonsky and Arnold Manoff (father of actress Diane Manoff and husband of actress Lee Grant). They clandestinely found script assignments, giving them to the one most financially in need, shared funds when necessary, and helped each other emotionally when they were being shunned by people they used to work for. Bernstein wrote a very good film based on his experiences - "The Front" - which starred Woody Allen as a front for three blacklisted writers, and also Zero Mostel, who was blacklisted in the 1950s. It's worth renting or downloading. I'm surprised this book has not received more 5-Star ratings. It is engaging, sometimes humorous, passionate, stirring, and ultimately a unique history we don't often have a chance to read about, particularly by one of its victims. I highly recommend it. 1 of 1 people found the following review helpful. 50's Dark Ages By ZsaZsa Inside Out was a very authentic and interesting account of one man's experience of a dark period of our nation's history. Mr. Bernstein lived the blacklist and he knew most of the players. It is shameful that a corrupt government agency could ruin many people's lives for exercising their rights in what was supposed to be a free democracy. 0 of 0 people found the following review helpful. Five Stars By Mark Oland excellent

During World War II, Walter Bernstein was a correspondent for the U.S. Army magazine Yank; after the war, he joined the Communist Party. When Senator Joseph McCarthy began his notorious witch hunt for Communists in the late 1940s, Bernstein a writer for film and television found himself blacklisted. For a decade he would scrape a living together by selling scripts through front men. Jonathan Yardley of the Washington Post has called Inside Out "a lovely piece of work . . . a memoir of the blacklist that, without minimizing any of its offenses or forgiving any of its architects, finds humanity and humor in the period." The author vividly recalls an entertainment community torn between those who were willing and those who refused to denounce their friends, and he provides unforgettable glimpses of leading Hollywood figures such as Burt Lancaster, Elia Kazan, Bette Davis, and Zero Mostel. The Cleveland Plain-Dealer has hailed this as, simply, "the best personal account of the era."

.com Walter Bernstein was a war correspondent for the U.S. army magazine Yank. During World War II, he joined the Communist Party in 1946 after he was inspired by the Communist partisans in France and Yugoslavia. (He had interviewed Marshall Tito for the magazine.) Shortly afterwards Joe McCarthy's House Committee on Un-American Activities initiated its notorious witch-hunt for Reds in the government and, to garner publicity, in Hollywood, where Bernstein had become a writer for film and television. Though he successfully avoided appearing before the Committee, Bernstein was blacklisted, and forced to scrape a living together by selling his scripts through front men. In this memoir, he recalls the days of the blacklist, celebrates the movie business, and defends his political allegiances. From Publishers Weekly Those who saw the Soviet system as the hope of the future were embattled even before the Spanish Civil War became a focus for what was later called premature antifascism. For screenwriter Bernstein, the Communist Party of the 1930s opposed social and political injustice and had no Stalinist agenda. His wartime experience, including a period as a GI reporting about Tito for Yank, reinforced his ardor, and he obtained a Party card. Even earlier, however, Hoover's FBI was watching him, and when the postwar McCarthy witch-hunting began, he was a marked man. A blacklist based upon "terror, falsehood and profit" left him "isolated, marginalized,

rejected and criminalized," able to write for film and TV only under pseudonyms. The furtive life working under fronts for a media world hostage to fear and hypocrisy has been exposed before, but Bernstein is the writer of the film about that contemptible era, *The Front*, and he vividly evokes the disgust only suggested on the screen. Yet the past, he confesses, has "a stubborn habit of conditioning the present." The memory of idealism, however subverted by Moscow, remains cherished by him despite the grossness of the gulags, the show trials, the crushed Prague Spring, the Red tanks in Budapest. There had been a cause, however vulnerable. Bitterness and nostalgia confront each other movingly in Bernstein's memoir, and the movie-addicted author's seemingly coincidental encounters, wartime and postwar, with the film musical *You Were Never Lovelier* have a symbolic resonance possibly even beyond his intent. Illustrations. Copyright 1996 Reed Business Information, Inc. From *Library Journal* Bernstein, a screenwriter for countless television shows and feature films such as *Fail Safe*, *Paris Blues*, and *The Front*, tells his story as a survivor of the entertainment industry's blacklist of suspected Communists during the 1950s. Readers will come away with a palpable sense of what it was like for the writers, actors, and directors whose livelihoods were taken from them when their names appeared on secret lists that were maintained by studios, sponsors, and politicians alike. The author made his living during this period by using a "front"—someone who was not blacklisted whose name could be used for the purpose of selling scripts. Bernstein covers in human terms one of our nation's darkest periods, providing a degree of insight that is not found in most historical treatments of the blacklist era. Of interest to both general and informed readers, this work is recommended for all libraries. —Robert J. Favini, Bentley Coll. Lib., Waltham, Mass. Copyright 1996 Reed Business Information, Inc.