For Online Publication

Table A.1: Overlap Between Sources of Names

	Vaughn (1996)	Red Channels	American Legion Magazine	Sign
Vaughn (1996)	132	22	31	8
Red Channels	22	79	31	26
American Legion Magazine	31	31	99	14
Sign	8	26	14	39

Notes - The table shows the overlap between four sources that contain the names of those associated with communism or the communists: the HUAC trials as compiled in Vaughn (1996), *Red Channels: The Report of Communist Influence in Radio and Television*, the *American Legion Magazine*, and *Sign* magazine.

Table A.2: Determinants of Being Accused, Probit Model

	Actors (1)	Writers (2)	Directors (3)
Demographics			
Female	0.000	0.006	0.000
	(0.000)	(0.010)	(0.002)
Jew	0.001*	0.007	0.002
	(0.001)	(0.010)	(0.002)
Career Profile			
Experience	0.000***	0.001	0.000
	(0.000)	(0.001)	(0.000)
Productivity	0.000	-0.003	-0.002
	(0.000)	(0.005)	(0.002)
Received Academy Awards nominations	0.001**	0.005	0.005
	(0.001)	(0.011)	(0.004)
Progressiveness			
Net progressiveness of films	0.011**	0.260*	0.033
	(0.005)	(0.143)	(0.036)
Past Activities			
Participated in activities opposing HUAC	0.007***	0.099***	0.015**
	(0.001)	(0.012)	(0.007)
Outcome mean	0.004	0.044	0.011
Outcome SD	0.060	0.206	0.104
Pseudo R-squared	0.431	0.242	0.378
N	30,665	2,049	1,831

Notes - Data are from the AFI database and the Academy Awards database. The sample comprises actors (column 1), writers (column 2), or directors (column 3) with at least one film title between 1930-1949. Each column shows the marginal effects from a probit regression of an indicator for those who were accused (from around 1950 onward) on the set of characteristics in the leftmost column (measured between 1930-1949). The marginal effects are estimated at the mean value of all variables in the regression. Standard errors computed using the delta method are in parentheses. *** $p < 0.01$, ** $p < 0.05$, * $p < 0.1$

Table A.3: Determinants of Being Accused, Logit Model

	Actors (1)	Writers (2)	Directors (3)
Demographics			
Female	0.000	0.001	0.001
	(0.000)	(0.009)	(0.001)
Jew	0.001	0.006	0.002
	(0.001)	(0.008)	(0.002)
Career Profile			
Experience	0.000***	0.000	0.000
	(0.000)	(0.001)	(0.000)
Productivity	0.000	-0.003	-0.002
	(0.000)	(0.005)	(0.002)
Received Academy Awards nominations	0.001*	0.004	0.004
	(0.001)	(0.008)	(0.003)
Progressiveness			
Net progressiveness of films	0.008*	0.253**	0.027
	(0.004)	(0.117)	(0.034)
Past Activities			
Participated in activities opposing HUAC	0.006***	0.078***	0.013***
	(0.001)	(0.009)	(0.005)
Outcome mean	0.004	0.044	0.011
Outcome SD	0.060	0.206	0.104
Pseudo R-squared	0.427	0.242	0.376
N	30,665	2,049	1,831

Notes - Data are from the AFI database and the Academy Awards database. The sample comprises actors (column 1), writers (column 2), or directors (column 3) with at least one film title between 1930-1949. Each column shows the marginal effects from a logit regression of an indicator for those who were accused (from around 1950 onward) on the set of characteristics in the leftmost column (measured between 1930-1949). The marginal effects are estimated at the mean value of all variables in the regression. Standard errors computed using the delta method are in parentheses. *** $p < 0.01$, ** $p < 0.05$, * $p < 0.1$

Table A.4: Determinants of Being Accused, Restricted Sample

	Actors (1)	Writers (2)	Directors (3)
Demographics			
Female	-0.001	0.003	0.018
	(0.001)	(0.019)	(0.019)
Jew	0.009	0.014	-0.003
	(0.006)	(0.022)	(0.010)
Career Profile			
Experience	0.000*	-0.002	-0.001
	(0.000)	(0.001)	(0.001)
Productivity	-0.001	-0.004	0.000
	(0.000)	(0.006)	(0.001)
Received Academy Awards nominations	0.033**	0.003	0.040
	(0.016)	(0.021)	(0.032)
Progressiveness			
Net progressiveness of films	0.056	0.514	0.378
	(0.036)	(0.345)	(0.323)
Past Activities			
Participated in activities opposing HUAC	0.319***	0.346***	0.245***
	(0.032)	(0.042)	(0.077)
Outcome mean	0.008	0.057	0.010
Outcome SD	0.087	0.232	0.100
Adj R-squared	0.225	0.186	0.186
N	13,233	1,484	1,094

Notes - Data are from the AFI database and the Academy Awards database. The sample comprises actors (column 1), writers (column 2), or directors (column 3) who were active for at least two years between 1930-1949. Each column shows the coefficients from a regression of an indicator for those who were accused (from around 1950 onward) on the set of characteristics in the leftmost column (measured between 1930-1949). Robust standard errors are in parentheses. *** $p < 0.01$, ** $p < 0.05$, * $p < 0.1$

Table A.5: Determinants of Being Accused, Ratio-Based Measure of Progressiveness

	Actors (1)	Writers (2)	Directors (3)
Demographics			
Female	0.000	0.002	0.008
	(0.001)	(0.014)	(0.012)
Jew	0.002	0.013	0.006
	(0.003)	(0.017)	(0.010)
Career Profile			
Experience	0.001***	0.000	-0.001*
	(0.000)	(0.001)	(0.000)
Productivity	-0.001	-0.004	0.000
	(0.000)	(0.005)	(0.001)
Received Academy Awards nominations	0.037***	0.010	0.032
	(0.016)	(0.020)	(0.034)
Progressiveness			
Net progressiveness of films	0.016*	0.399**	0.148
	(0.010)	(0.197)	(0.167)
Past Activities			
Participated in activities opposing HUAC	0.271***	0.327***	0.278***
	(0.027)	(0.039)	(0.067)
Outcome mean	0.004	0.044	0.011
Outcome SD	0.060	0.206	0.104
Adj R-squared	0.187	0.175	0.181
N	30,665	2,049	1,831

Notes - Data are from the AFI database and the Academy Awards database. The sample comprises actors (column 1), writers (column 2), or directors (column 3) with at least one film title between 1930-1949. Each column shows the coefficients from a regression of an indicator for those who were accused (from around 1950 onward) on the set of characteristics in the leftmost column (measured between 1930-1949). Compared with the baseline regression in Table 1, a ratio-based measure of net progressiveness is used here: (Progressiveness + 1)/(Conservativeness + 1). Robust standard errors are in parentheses. *** $p < 0.01$, ** $p < 0.05$, * $p < 0.1$

Table A.6: Impact of Being Accused, Non-Career Outcomes

	Annual Mortality (1)	Life Expectancy (2)	Permanent Migration (3)
Accused x Post-1950	-0.010 (0.011)		
Accused		2.57* (1.39)	0.062* (0.033)
Individual fixed effects	Y		
Year fixed effects	Y		
Birth cohort fixed effects		Y	Y
Outcome mean	0.998	75.0	0.056
Adj R-squared	0.105	0.030	0.022
N	26,425	1,057	831

Notes - Data are from IMDb. The sample is restricted to actors who were accused and comparable costars, matched using coarsened exact matching. Column 1: The period is restricted to 1930-1954. The cell shows the interaction coefficient from a regression of an indicator for whether a person was alive in a given year on an indicator for being accused interacted with an indicator for the period from 1950, controlling for individual and year fixed effects. Standard errors clustered at the individual level are in parentheses. The unit of observation is a person-year. Columns 2 and 3: Each cell shows the coefficient from a regression of life expectancy (column 2) or an indicator for whether one migrated away from the US permanently (column 3) on an indicator for being accused, controlling for birth cohort fixed effects. Robust standard errors are in parentheses. The unit of observation is a person. *** $p < 0.01$, ** $p < 0.05$, * $p < 0.1$

Table A.7: Benchmark Progressive Films

Year	Film	Major Subjects
1933	Wild Boys of the Road	Adolescents, Hoboes, Poverty, The Depression, Unemployment
1936	Modern Times	Class distinction, Factory workers, Orphans, Prison life, Romance, The Depression, Tramps, Unemployment
1937	Black Legion	Factory workers, Secret societies, Terrorism, Xenophobia
1939	Confessions of a Nazi Spy	Espionage, German Americans, German Navy, Investigations, Nazism, US Federal Bureau of Investigation
1939	...One Third of a Nation...	Fires, Landlords, New York City-Bowery, Safety, Tenement-houses
1940	The Grapes of Wrath	Family life, Migrant workers, Poverty, The Depression
1940	The Mortal Storm	Antisemitism, National Socialism, Political prisoners, Political refugees, Religious persecution
1941	Sullivan's Travels	Hoboes, Impersonation and imposture, Mistaken identity, Motion picture directors
1947	Crossfire	Antisemitism, Investigations, Murder, Police detectives, Veterans
1947	Gentleman's Agreement	Antisemitism, Engagements, Impersonation and imposture, Jews, Reporters, Transformation
1949	Lost Boundaries	African Americans, Physicians, Racial impersonation, Racism
1949	Home of the Brave	African Americans, Combat, Psychosomatic illness, Racism, World War II

Notes - The table shows the benchmark set of progressive films and their corresponding major subjects as indicated in the AFI database.

Table A.8: Benchmark Conservative Films

Year	Film	Major Subjects
1939	Ninotchka	Communists, Duty, Paris, Romance, Russians, Transformation
1948	The Iron Curtain	Communism, Espionage, Igor Gouzenko, Ottawa, Russia Secret Service, World War II
1949	The Red Menace	Communism, Political corruption, Veterans
1950	Conspirator	Communism, England, Espionage, Love, Marriage, Traitors
1950	Guilty of Treason	Budapest, Cardinal József Mindszenty, Communists, Foreign correspondents, Religious persecution
1950	I Married a Communist	Blackmail, Communism, Employer-employee relations, Jealousy Newlyweds, Romance
1951	I Was a Communist for the FBI	Communism, Investigations, Patriotism, Pittsburgh, Slovene Americans, Undercover operations, US Federal Bureau of Investigation
1951	The Whip Hand	Biological warfare, Communists, Nazis, Reporters, Sabotage, Spies
1951	Savage Drums	Brothers, Communists, Kings, Spies, Treason, Treaties
1952	Atomic City	Atomic bomb, Atomic scientists, Children, Communists, Espionage, Kidnapping, US Federal Bureau of Investigation
1952	Big Jim McLain	Communism, Hawaii, Investigations, Patriotism, HUAC
1952	The Steel Fist	Communism, Courage, Freedom of speech, Revolutionaries, Romance, Self-sacrifice
1952	Walk East on Beacon	Boston, Communists, Espionage, Investigations, Scientists, Spies, US Federal Bureau of Investigation
1952	My Son John	Communists, Conscience, Fathers and sons, Investigations, Mothers and sons, Patriotism, Religion, Traitors
1953	Man on a Tightrope	Boundaries, Circus performers, Circuses, Communism, Czechoslovakia, Escapes
1954	Prisoner of War	Communists, Korean War, Prisoners of war, Torture, Undercover operations
1955	Trial	Communists, Lawyers, Mexican Americans, Racism, Trials
1957	Jet Pilot	Air pilots, Communism, Foreign agents, Jet planes, Military officers, Romance, Russians, US Air Force

Notes - The table shows the benchmark set of conservative films and their corresponding major subjects as indicated in the AFI database.

Table A.9: Ranking of Films by Net Progressiveness

	Top 20		Bottom 20	
Film	Score		Film	Score
Wild Boys of the Road (1933)*	0.149		Conspirator (1950)*	-0.238
Lost Boundaries (1949)*	0.130		The Steel Fist (1952)*	-0.219
Mr. Skitch (1933)	0.108		Savage Drums (1951)*	-0.211
Heroes for Sale (1933)	0.107		Jet Pilot (1957)*	-0.209
We Work Again (1937)	0.105		Russia (1937)	-0.205
Native Son (1951)	0.103		My Son John (1952)*	-0.201
The Grapes of Wrath (1940)*	0.100		Inside Russia (1941)	-0.195
Sullivan's Travels (1941)*	0.097		The Bamboo Prison (1955)	-0.195
Así Es La Vida (1930)	0.092		Panic in the City (1968)	-0.195
No Way Out (1950)	0.091		Target Hong Kong (1953)	-0.194
Come Back, Africa (1960)	0.089		We'll Bury You! (1962)	-0.193
House on the Sand (1967)	0.089		Silk Stockings (1957)	-0.189
Home of the Brave (1949)*	0.088		The Iron Petticoat (1956)	-0.189
Yes Sir, Mr. Bones (1951)	0.087		Two Before Zero (1962)	-0.187
Modern Times (1936)*	0.086		The Iron Curtain (1948)*	-0.185
Pinky (1949)	0.085		Ninotchka (1939)*	-0.185
Strange Victory (1948)	0.083		This Is Russia (1958)	-0.184
Alias Mary Dow (1935)	0.083		Operation Manhunt (1954)	-0.184
Dead End (1937)	0.081		Big Jim McLain (1952)	-0.183
...One Third of a Nation... (1939)*	0.079		Walk East on Beacon (1952)*	-0.182

Notes - The table shows the top and bottom 20 films in terms of net progressiveness. Films with higher net progressiveness scores are relatively more progressive. Films with an asterisk belong to the benchmark set of progressive (Table A.7) or conservative (Table A.8) films.

Table A.10: Average Chilling Effect

	Writers		Directors	
	(1)	(2)	(3)	(4)
Treated x Post-1950	-0.012***	-0.013***	-0.014***	-0.014***
	(0.002)	(0.002)	(0.001)	(0.001)
Baseline characteristics (pre-1950) x *Post-1950*				
Female		Y		Y
Jew		Y		Y
Experience		Y		Y
Productivity		Y		Y
Received Academy Awards nominations		Y		Y
Participated in activities opposing HUAC		Y		Y
Outcome mean	-0.028	-0.028	-0.028	-0.028
Outcome SD	0.029	0.029	0.028	0.028
Adj R-squared	0.113	0.113	0.122	0.122
N	11,962	11,962	11,465	11,465

Notes - Data are from the AFI database. The sample is restricted to non-accused writers (columns 1 and 2) and directors (columns 3 and 4). The period is restricted to 1930-1970. Each cell shows the interaction coefficient from a regression of the net progressiveness of films associated with an individual in a given year on an indicator for having an above-median net progressiveness score before 1950 (treated) interacted with an indicator for the period from 1950, controlling for individual and year fixed effects. Columns 2 and 4 further control for interactions between a set of pre-1950 characteristics and the post-1950 indicator. Standard errors clustered at the individual level are in parentheses. *** $p < 0.01$, ** $p < 0.05$, * $p < 0.1$

Table A.11: Relation Between Movie Exposure and Viewership

	Went to movies in the past week (1)	Went to movies at least twice a month (2)
Movie exposure	0.061**	0.071***
	(0.026)	(0.026)
Controls		
Individual-level controls	Y	Y
State-level controls	Y	Y
Region fixed effects	Y	Y
Outcome mean	0.326	0.412
Outcome SD	0.469	0.492
Adj R-squared	0.077	0.103
N	1,334	1,168

Notes - Data are from the May 1950 Gallup survey and Haines (2010). Each cell shows the coefficient from a regression of an indicator for individuals who went to the movies in the past 7 days (column 1) or at least twice a month (column 2) on a state-level measure of movie exposure (movie theater seats per 1,000 residents). Individual-level controls include: gender, age, race, and education attainment. State-level controls include (all measured in 1940): total population, percent urban, percent Black, percent with a college degree, and percent owner occupied dwellings. Standard errors clustered at the state level are in parentheses. *** $p < 0.01$, ** $p < 0.05$, * $p < 0.1$

Figure A.1: Sample Page from Vaughn (1996)
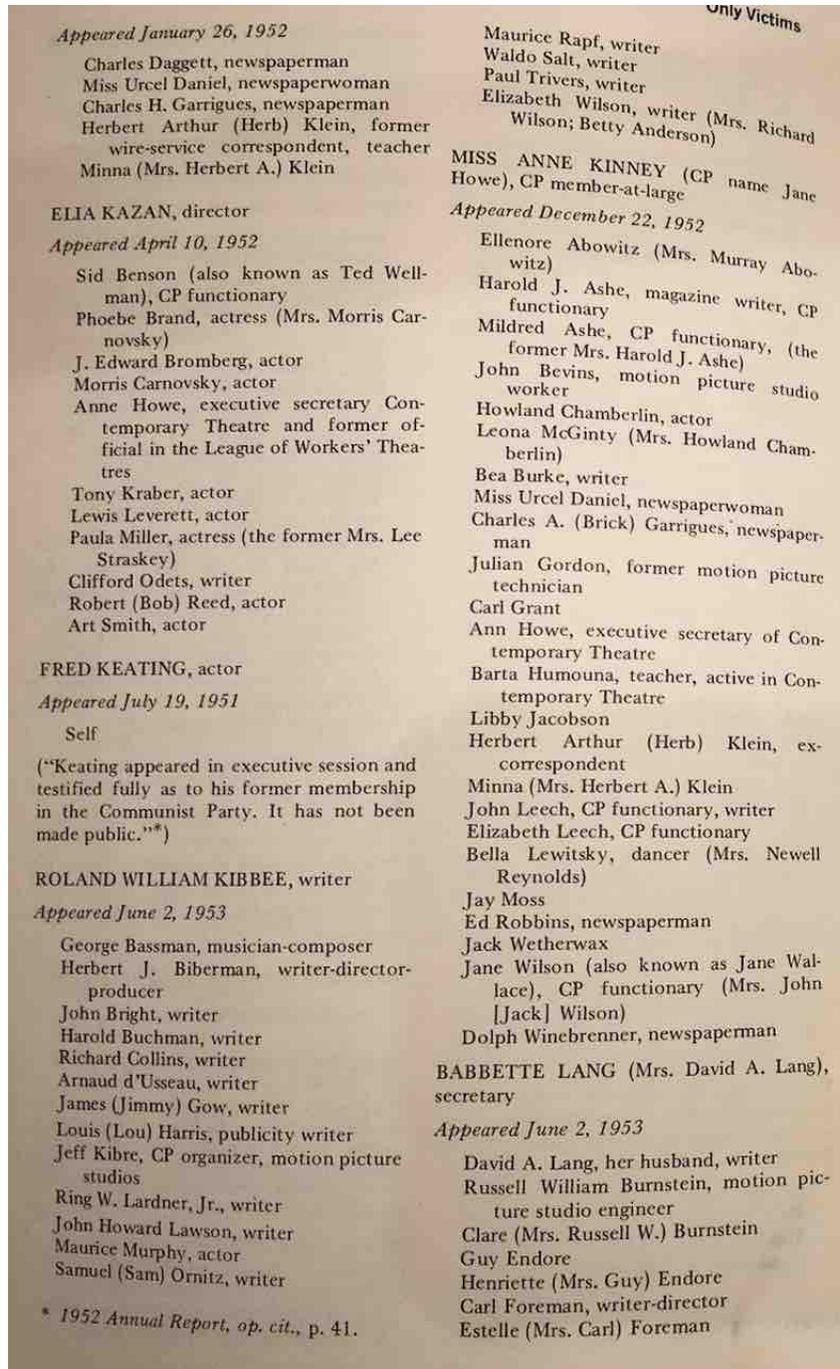
Notes - The figure shows a sample page from Vaughn (1996). The names in upper case are the cooperative (friendly) witnesses, while the names below each of them are the persons whom the friendly witnesses named as communists.

Figure A.2: Sample Page from *Red Channels*

STELLA ADLER
Actress, Director

	Reported as:
American Committee for Protection of Foreign Born	Signer. Open Letter to President Truman condemning the Justice Department's deportation drive. *The Lamp*, published by American Committee for Protection of Foreign Born, 6/48, p. 3. Sponsor, United Nations in America dinner. *House Un-Am. Act. Com., Appendix 9*, p. 348. Member, New York City. *Daily Worker*, 12/9/36, p. 4.
Civil Rights Congress	Signer. Statement in defense of Gerhart Eisler. *Daily Worker*, 2/28/47, p. 2.
Friends of the Abraham Lincoln Brigade	Entertainer. *Daily Worker*, 2/9/38, p. 7.
International Labor Defense	Member, National Committee. Letterhead, Christmas, '39. *House Un-Am. Act. Com., Appendix 9*, p. 834. Sponsor, Summer Milk Drive, '39. *Equal Justice*, 6/39, p. 7; *House Un-Am. Act. Com., Appendix 9*, p. 844. Supporter. Chicago, Illinois. *Daily Worker*, 6/20/36, p. 4.
League of Women Shoppers	Sponsor. *House Un-Am. Act. Com., Appendix 9*, p. 1006. Sponsor, New York Chapter. Letterhead, 10/28/48.
New York League of Women Shoppers	Sponsor. Letterhead, 1/25/40.
National Wallace for President Committee	Member. Press release, 3/23/48.

(References to organizations listed begin page 161.)

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Notes - The figure shows a sample page from *Red Channels: The Report of Communist Influence in Radio and Television.*

Figure A.3: Sample Page from the *American Legion Magazine*

Notes - The figure shows a sample page from the article "Did the Movies Really Clean House?" in the December 1951 issue of the *American Legion Magazine*.

...han one of them used his influence to get Brian further "calls." Naturally, Brian was glad to sponsor the parade in 1947 and 1948 also.

In the summer of 1948 his wife went to a Communist summer camp in the Catskills, and he tagged along. The lectures on Marxism and Communist tactics he found either boring or revolting, but there was ample time for sports and dancing. Then, too, there were music hours when they listened to recorded songs of Burl Ives, Woody Guthrie, Pete Seeger, Earl Robinson, and others beloved by the Party. Best of all were the seminars in acting, at which noted guest speakers from Broadway, Hollywood, and Radio Row expertly coached newcomers the Party was trying to push.

Brian and his wife were beginning to fall apart about this time, and he took a fancy to a little brunette from Hunter College whom he met at several parties. His wife blew up about it one evening, but he told her coldly: "Wasn't that the way they had you rush me?" She had no answer.

When the Win-the-Peace Conference evolved into the PCA and then into the Progressive Party, Brian and his friends went along. He wanted to keep making his $30,000 a year, unless he could better it. He joined Radio for Wallace in 1948 and that fall he and his wife, who had somehow patched up their differences, took part in benefit performances to raise campaign funds and went around soliciting Wallace votes.

They were rewarded suitably. She drew an important committee assignment in the Congress of American Women and he was made understudy to one of the principal players in a prize-winning Broadway play. It meant a weekly percentage of his salary to the CP, plus special assessments now and then for important Commie projects, but why should he complain? He was making $1,000 a week from Broadway, radio, and television. Besides, all the other members of the cast and even the stagehands and musicians had to contribute. And the playwright himself was nicked for a $1,200 special assessment to help pay for the defense of the eleven American Politbureau members on trial in New York City.

When a cast was assembled to do the play in London, Brian was chosen for the big part he had been understudying. He got a major write-up in most of the papers, particularly from the organized cheering-section of fellow-traveling critics. He had "arrived."

Brian never actually became a member of the Party. They were content to keep him "under Party discipline."

Consequently, he never knew all the Party's strategy and tactics in radio. He did know about groups like People's Radio Foundation, Inc., which was described by the anti-Communist weekly newsletter *Counterattack* as "a front set up by the Communist Party to try to get an FM license." He knew about Voice of Freedom, a front which kept pressuring the FCC, stations, and sponsors in an effort to get pro-Communists on the air and drive anti-Communists off. He knew that Clifford J. Durr, a former Commissioner of the Federal Communications Commission, was active in Communist causes.

MANY of his Communist and pro-Communist friends appeared on such New York radio stations as WMCA, WNYC (the city's own station!), and WLIB. They didn't seem to get far on such networks as NBC or Mutual. They did get farther on ABC, but for a long while they worked in numbers on CBS, had staff jobs, and even managed to get cleverly pro-Communist scripts on the air, not only in "documentaries" but also over commercially sponsored programs. Then the CBS top management was apparently "wised up," and a house cleaning began. But some of the pro-Communists who were fired by CBS went on writing and directing in the radio division of the United Nations information department!

Brian himself was active in the left wing of AFRA, though the pro-Communists had lost control there. He knew they were still very influential in the National Association of Broadcast Unions and Guilds, in the Radio and Television Directors Guild, and in the Radio Writers Guild and Television Writers Guild, in all of which radio talent unions they held some key national and local offices.

One evening, out of curiosity, Brian made up a list of radio celebrities who had been cited in public records as having been associated with Communist causes or fronts. He knew it wasn't complete, but it did have some very big names on it:

Directors and/or Producers: Hi Brown, William M. Sweets, Charles Irving, William M. Robson, Mitchell Grayson, Norman Corwin.

Guest Stars: John Garfield, Frederic March, Lee J. Cobb, Edward G. Robinson, José Ferrer, Uta Hagen, Zero Mostel, Canada Lee, Larry Adler, Paul Draper, Mady Christians, Elliott Sullivan.

Actors: Sam Wanamaker, Paul Stewart, Ralph Bell, Everett Sloane, Paul Mann, Robert (Bob) Dryden, Roger de Koven, Will Geer, Gertrude Berg and Philip Loeb (Mr. and Mrs. in "The Rise of the Goldbergs"), Joe Julian, Edith Atwater, Minerva Pious (Mrs. Nussbaum of the Fred Allen show), Irene Wicker ("The Singing Lady"), Paul McGrath, Hester Sondergaard, Donna Keath, Alexander Scourby, Adelaide Klein, Martin Wolfson, Anne Burr, Leon Janney—former child movie star, Ralph Camargo, Charles Irving (who also was a producer, director, and announcer).

Singers: Oscar Brand, Burl Ives, Kenneth Spencer.

Music: Aaron Copland, Artie Shaw.

Writers: Norman Corwin, Shirley Graham, Arnold Perl, Walter Bernstein, Peter Lyon, Millard Lampell.

Brian for one moment had an honest

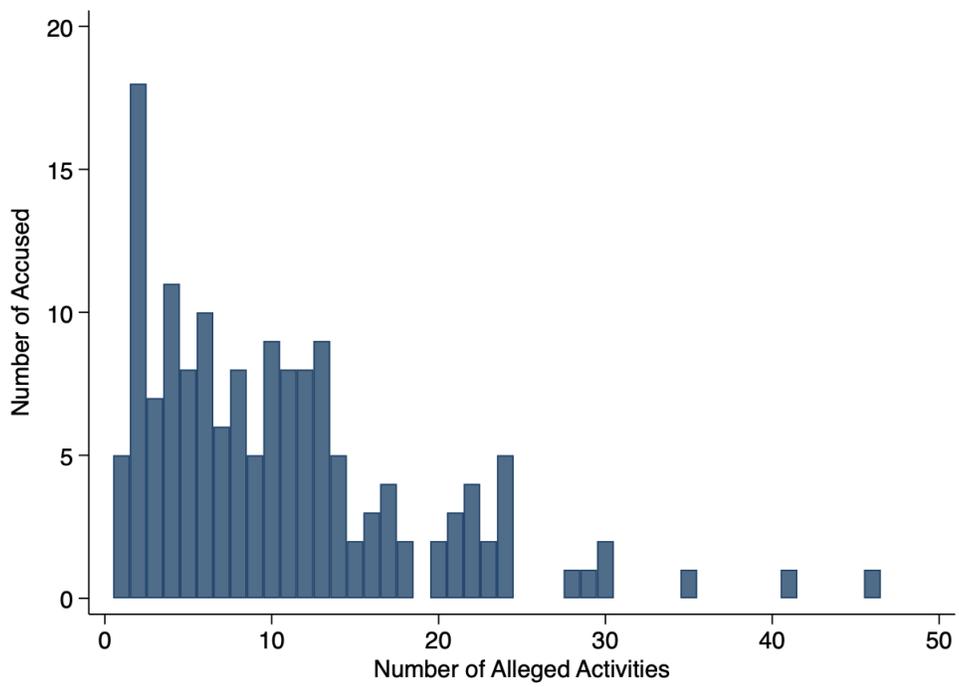*William M. Sweets, whose loss of job has so aroused the Reds*

Notes - The figure shows a sample page from the article "Red Fronts in Radio" in the October 1949 issue of *Sign* magazine.

Figure A.5: Distribution of Alleged Subversive Activities in *Red Channels*

Notes - The figure shows the distribution of alleged subversive activities for all 151 individuals who were named in *Red Channels: The Report of Communist Influence in Radio and Television.*

Figure A.6: Past Activities Affect the Likelihood of Being Accused
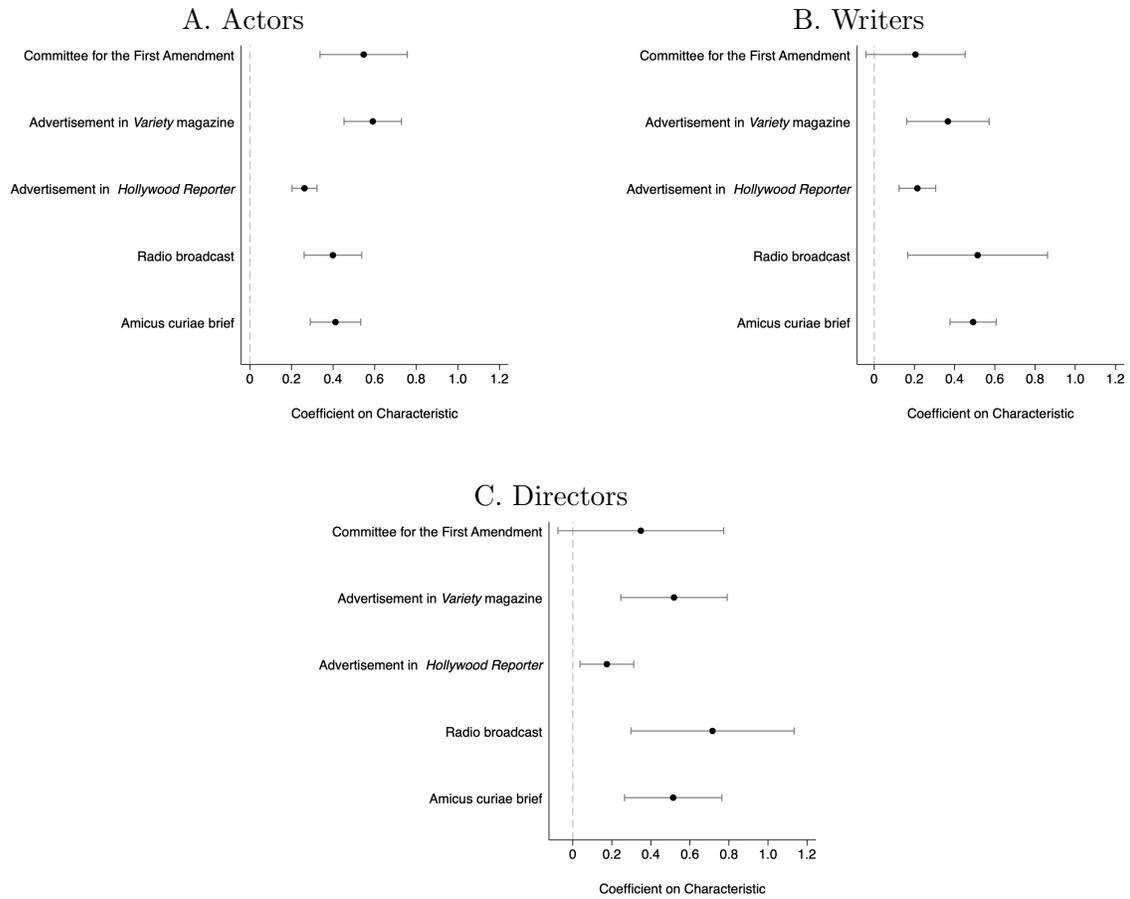
A. Actors

B. Writers

C. Directors

Notes - Data are from the AFI database and the Academy Awards database. The sample comprises actors (A), writers (B), or directors (C) with at least one film title between 1930-1949. Each marker shows the coefficient from a regression of an indicator for those who were accused (from around 1950 onward) on an indicator for participating in a given activity listed along the y-axis (measured before 1950), controlling for a person's demographic traits and career profile. A separate regression is run for each activity. 95 percent confidence bands based on robust standard errors are displayed. The sample sizes are 30,665 (A), 2,049 (B), and 1,831 (C) observations.

Figure A.7: Relative Participation Rate

A. Actors
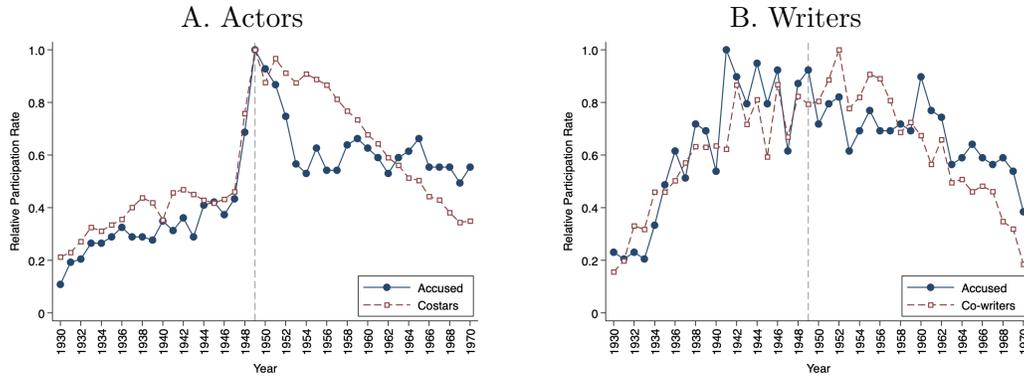
B. Writers

Notes - Data are from IMDb. The sample is restricted to those who were accused and comparable costars (A) or co-writers (B), matched using coarsened exact matching. The period is restricted to 1930-1970. Each figure shows the share of persons with at least one title in a given year relative to the peak share, which may be viewed as the relative participation rate in the entertainment industry, separately for the accused and the corresponding control group. The underlying sample sizes are 43,952 (A) and 18,573 (B) person-year observations.

Figure A.8: Impact of Being Accused, Non-Costars as the Control Group
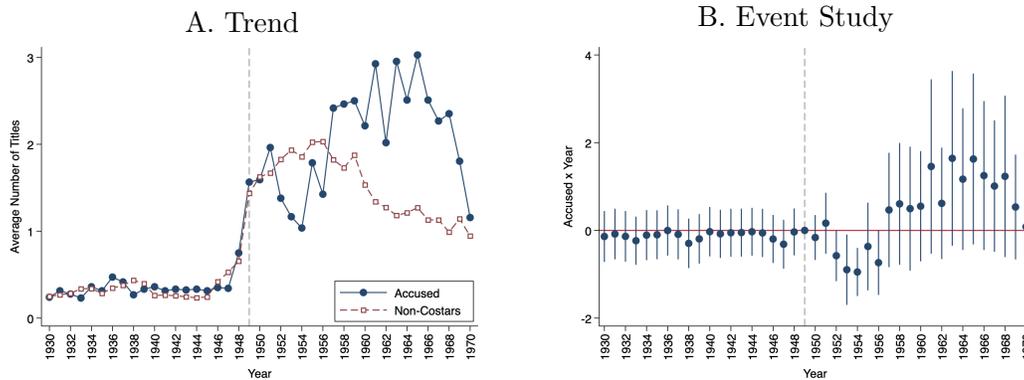
A. Trend

B. Event Study

Notes - Data are from IMDb. The sample is restricted to actors who were accused and comparable non-costars, matched using coarsened exact matching. The period is restricted to 1930-1970. A: The figure shows the average number of titles associated with an individual in a given year, separately for accused actors and non-costars. B: The figure shows the interaction coefficients from a regression of the number of titles associated with an individual on an indicator for being accused interacted with a set of year dummies, controlling for individual and year fixed effects. The omitted year is 1949. 95 percent confidence bands are displayed, based on standard errors clustered at the individual level. The sample size is 381,136 person-year observations.

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Figure A.9: Impact of Being Accused, by Intensity of Past Associations
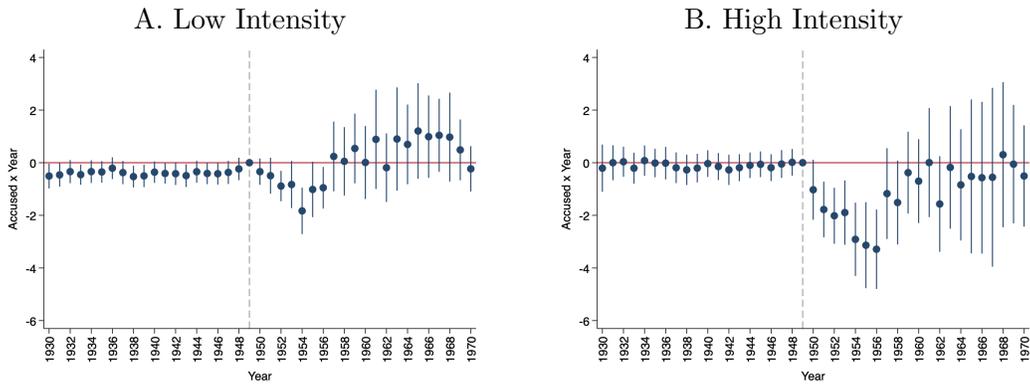
A. Low Intensity

B. High Intensity
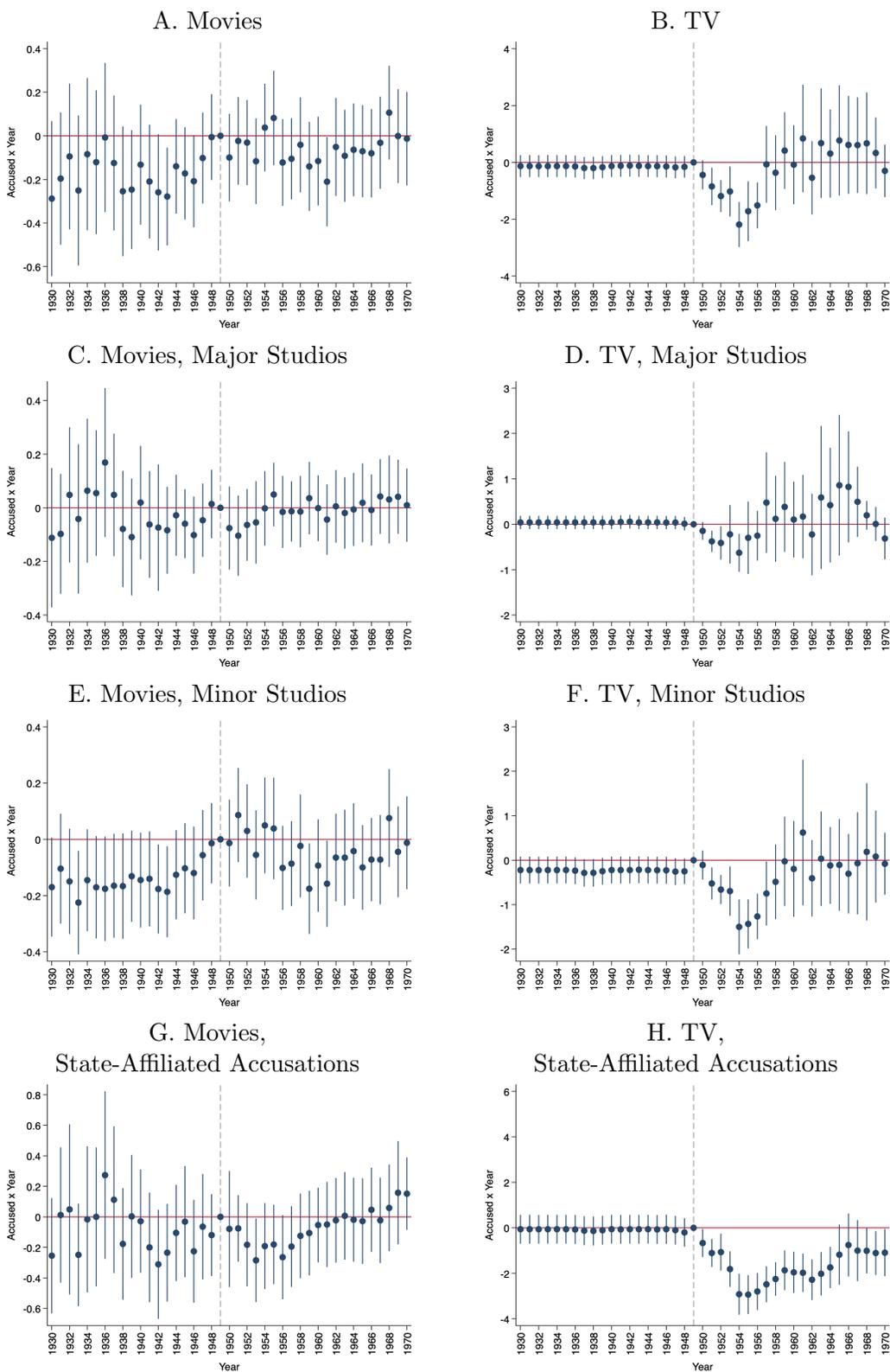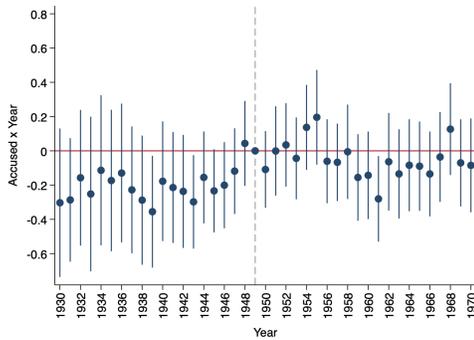

Notes - Data are from IMDb. The base sample is restricted to actors who were accused and comparable costars, matched using coarsened exact matching. The period is restricted to 1930-1970. Costars in A appeared with a future-accused actor in exactly one title before 1950 (low intensity of past associations); costars in B appeared with a future-accused actor in more than one title before 1950 (high intensity of past associations). Each figure shows the interaction coefficients from a regression of the number of titles associated with an individual on an indicator for being accused interacted with a set of year dummies, controlling for individual and year fixed effects. The omitted year is 1949. 95 percent confidence bands are displayed, based on standard errors clustered at the individual level. The sample sizes are 31,078 (A) and 17,753 (B) person-year observations.

Figure A.10: Impact of Being Accused, by Subsample
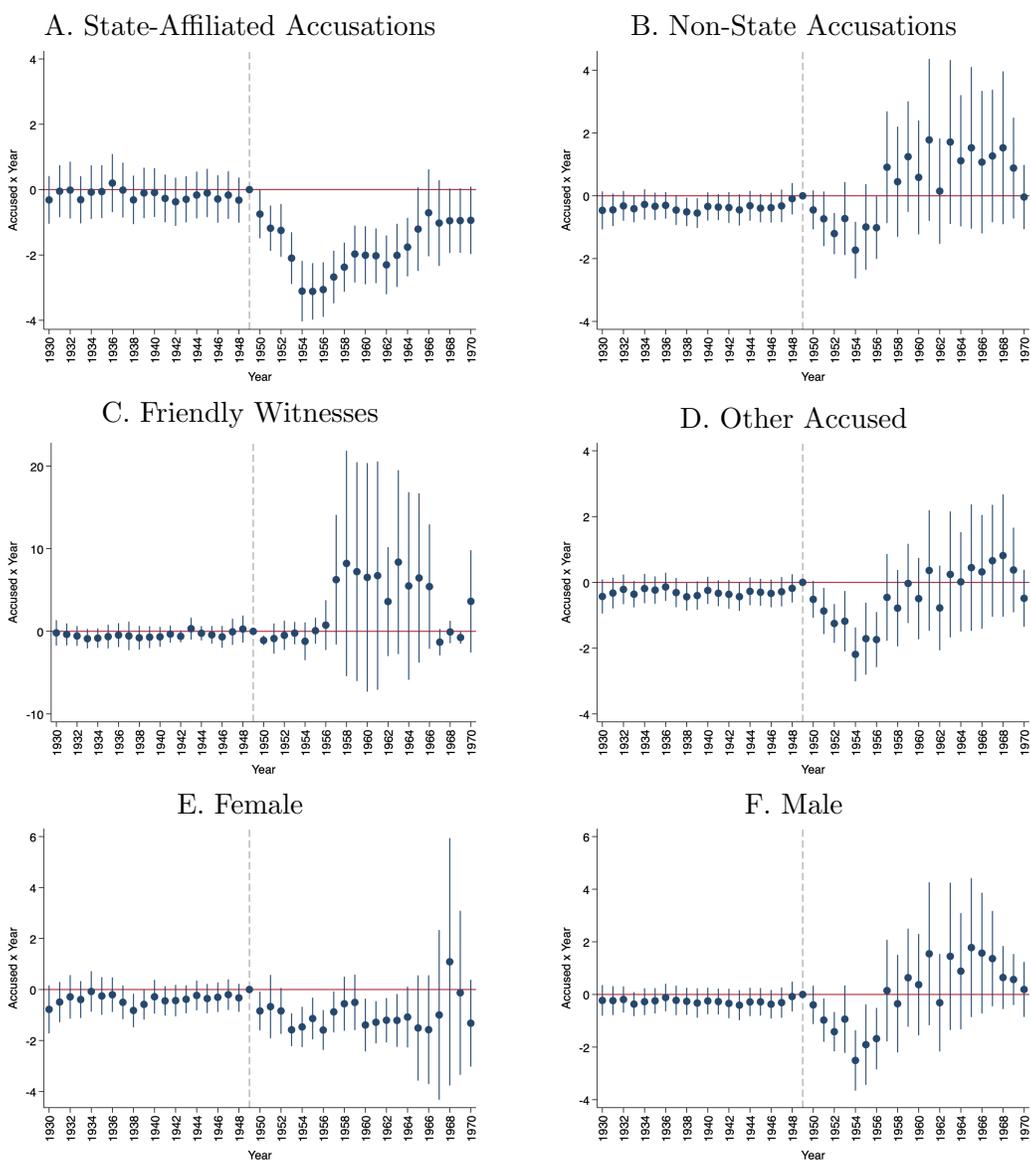
Impact of Being Accused, by Subsample (Continued)

G. US-Born
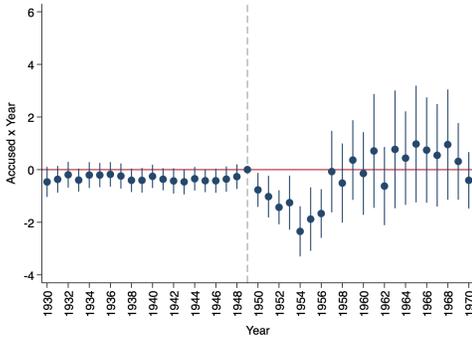
H. Foreign-Born
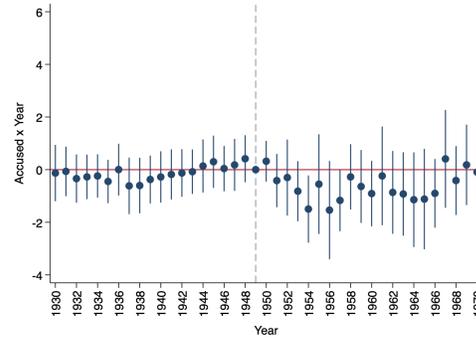
I. Older Cohorts
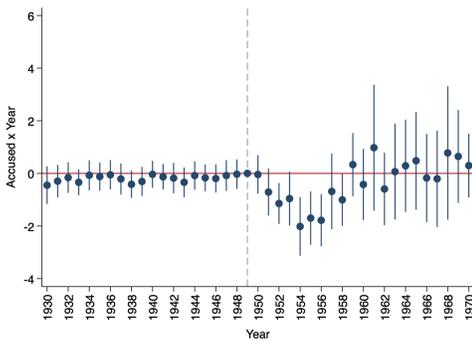
J. Younger Cohorts
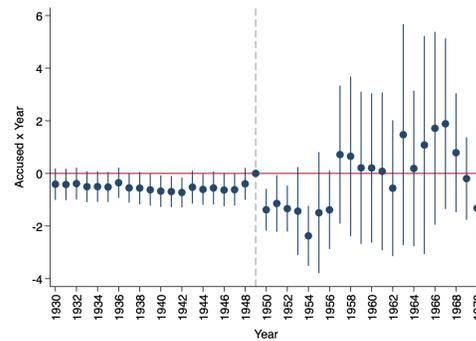
K. More Productive Before 1950
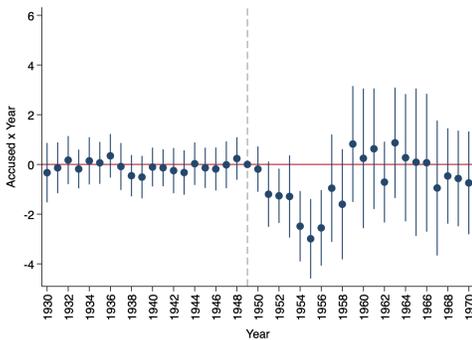
L. Less Productive Before 1950
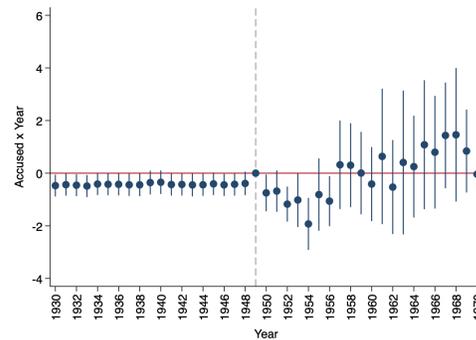
Notes - Data are from IMDb. The base sample is restricted to actors who were accused and comparable costars, matched using coarsened exact matching. Each figure then focuses on a subset of individuals, as given in the subtitles. State-affiliated accusations refer to those whose names were mentioned during the HUAC trials, and vice versa for non-state accusations. Older cohorts refer to those born before 1912, and vice versa for younger cohorts. For A-D, the sub-setting only applies to the accused, with the same control group in each case. The period is restricted to 1930-1970. Each figure shows the interaction coefficients from a regression of the number of titles associated with an individual on an indicator for being accused interacted with a set of year dummies, controlling for individual and year fixed effects. The omitted year is 1949. 95 percent confidence bands are displayed, based on standard errors clustered at the individual level. The sample size ranges from 9,266 (H) to 43,747 (B) person-year observations.
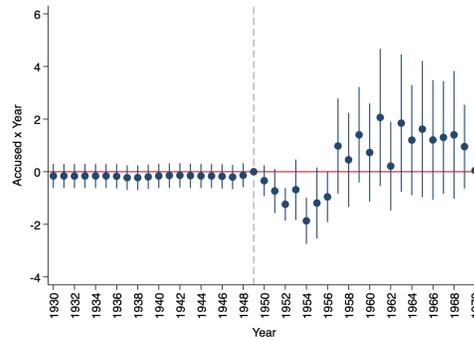
Figure A.11: Impact of Being Accused, by Title Type

A. Movies

B. TV

C. Movies, Major Studios

D. TV, Major Studios

E. Movies, Minor Studios

F. TV, Minor Studios

G. Movies,
State-Affiliated Accusations

H. TV,
State-Affiliated Accusations

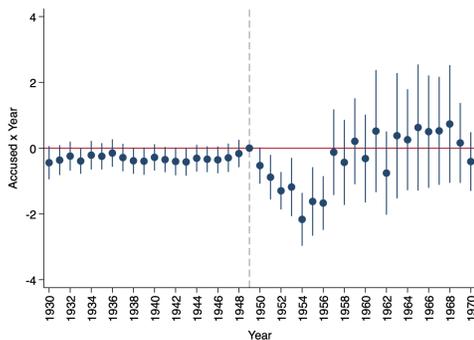# Impact of Being Accused, by Title Type (Continued)
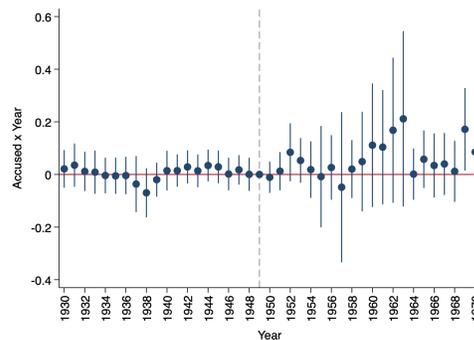
I. Movies, Non-State Accusations

J. TV, Non-State Accusations

K. US-Based

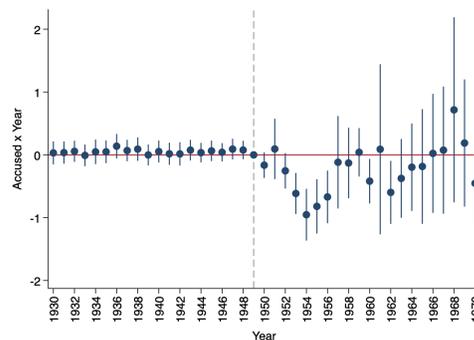### L. Foreign-Based

M. Dramas
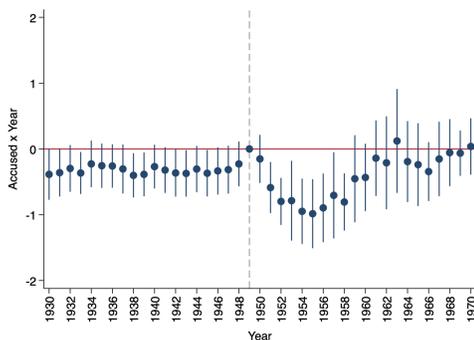
N. Comedies

Notes - Data are from IMDb. The base sample is restricted to actors who were accused and comparable costars, matched using coarsened exact matching. For G-J, accused actors are divided into those whose names were mentioned during the HUAC trials (state-affiliated accusations) and those whose names were not (non-state accusations), while the set of costars remains the same throughout. The period is restricted to 1930-1970. Each figure shows the interaction coefficients from a regression of the number of titles associated with an individual (the type of which is specified in the subtitles) on an indicator for being accused interacted with a set of year dummies, controlling for individual and year fixed effects. Major movie studios are: Metro-Goldwyn-Mayer, Warner Brothers, Columbia, Universal, Paramount, RKO, Twentieth Century, and United Artists; Major TV studios are: CBS, NBC, and ABC. The omitted year is 1949. 95 percent confidence bands are displayed, based on standard errors clustered at the individual level. The sample sizes are 40,549 (G and H), 42,476 (I and J), and 43,952 (all other cases) person-year observations.
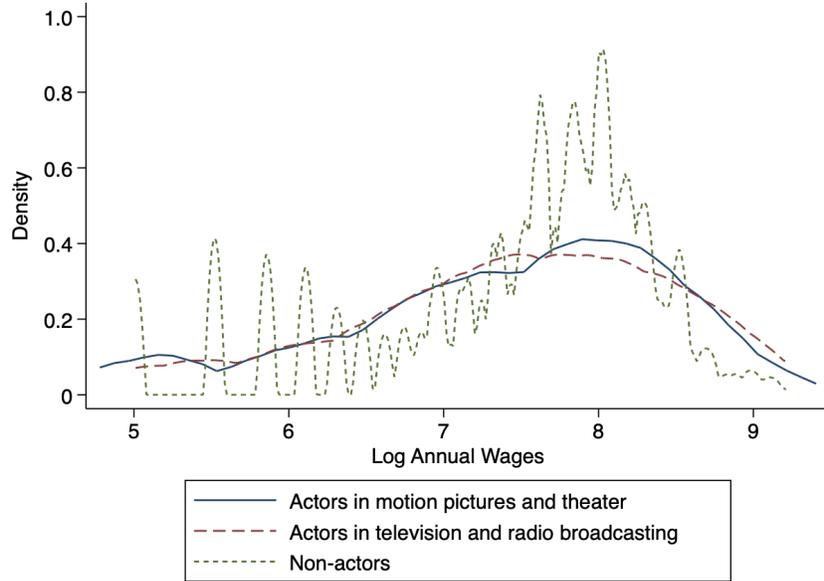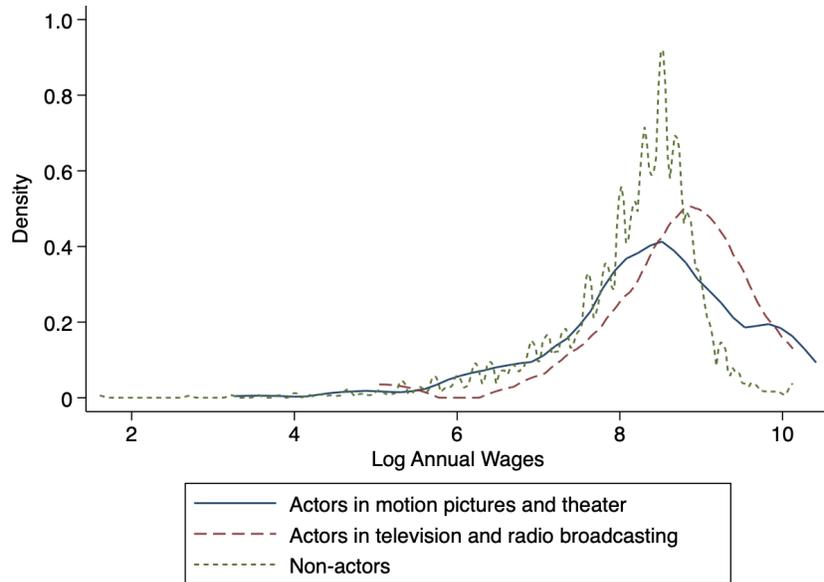
Figure A.12: Trajectory of Movie and TV Production
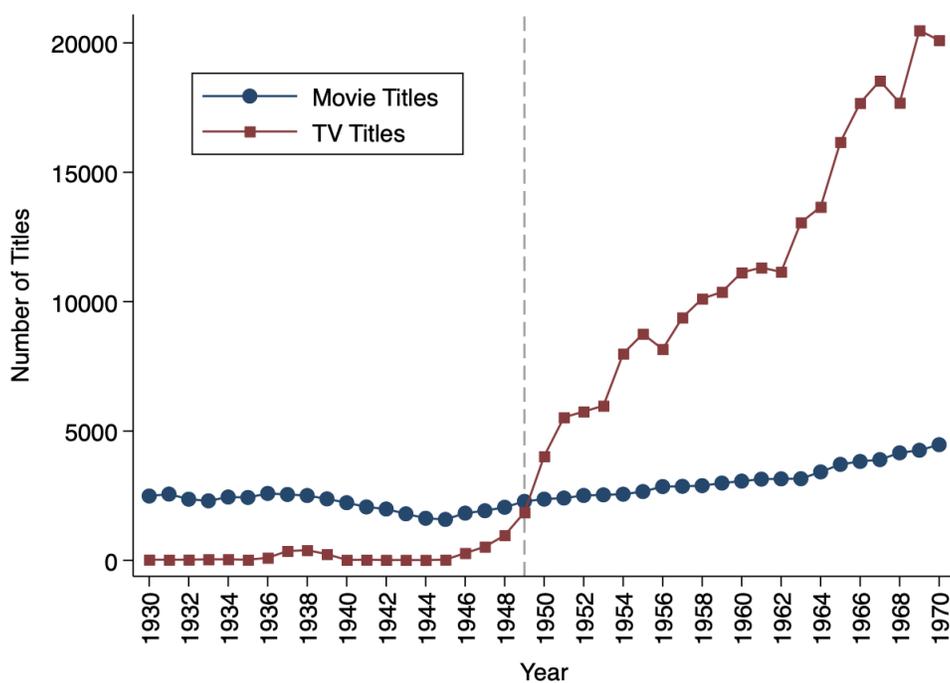
Figure A.13: Wage Density, by Occupation

A. 1950

B. 1960

Notes - Data are from the 1950 full count census and the 1960 5 percent IPUMS sample (Ruggles et al., 2021). The sample is restricted to whites aged 18-65 with positive wages. Each figure shows the wage density plots for three groups: (i) actors in motion pictures and theater, (ii) actors in television and radio broadcasting, as well as (iii) non-actors. Sample weights are used when constructing the density plots for 1960.

Figure A.14: Share of TV Titles, by Productivity

A. More Productive Before 1950

B. Less Productive Before 1950
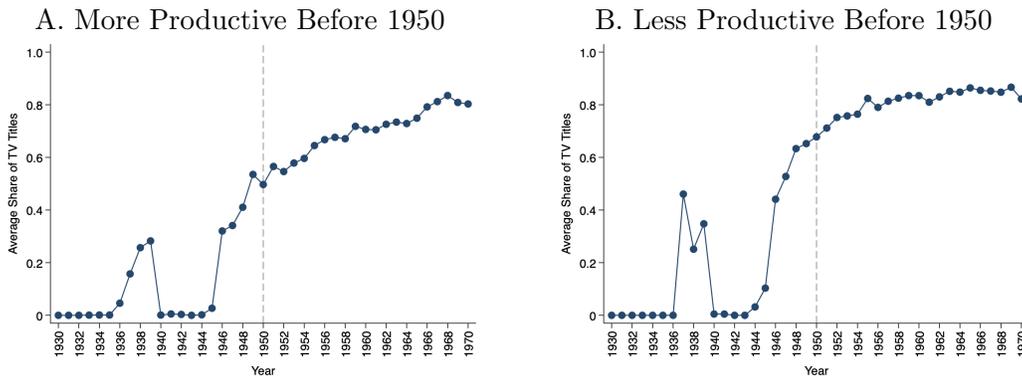
Notes - Data are from IMDb. The sample is restricted to actors who did not costar with a future-accused actor before 1950. The period is restricted to 1930-1970. Each figure shows the average share of TV titles associated with an individual, separately for those with above- (A) and below-median (B) productivity as measured by the total number of titles before 1950.

Figure A.15: Impact of Being Accused, Alternative Career Outcomes
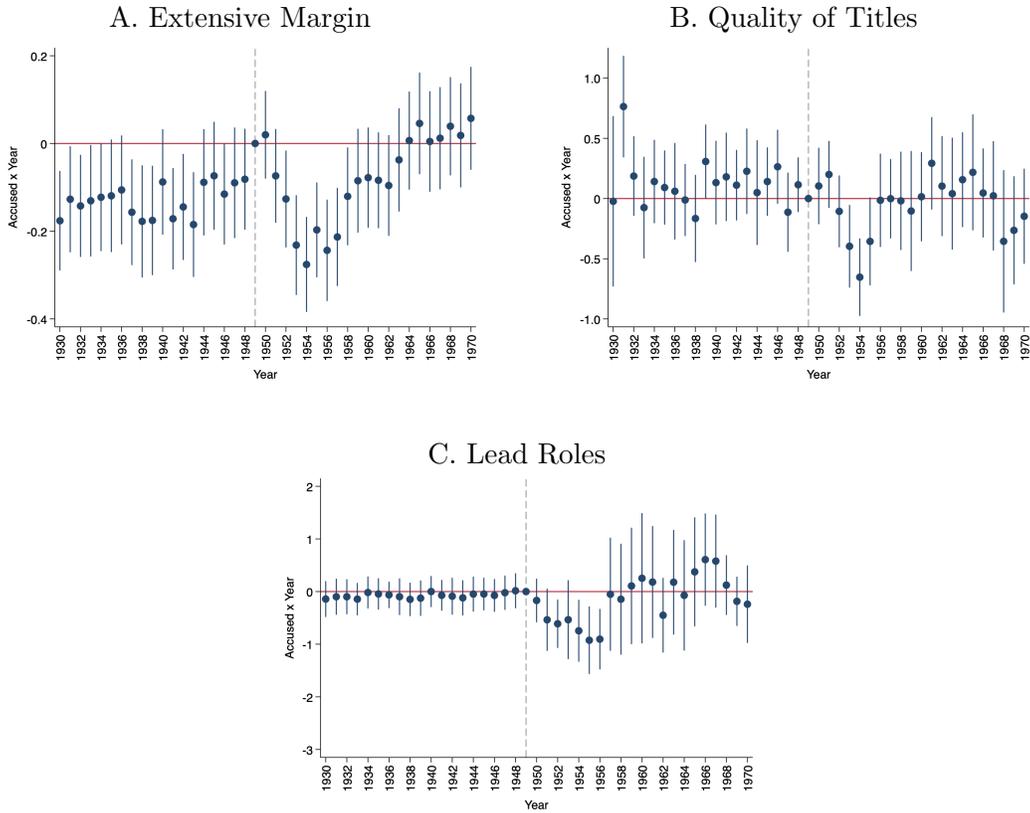
A. Extensive Margin

B. Quality of Titles

C. Lead Roles

Notes - Data are from IMDb. The base sample is restricted to actors who were accused and comparable costars, matched using coarsened exact matching. The period is restricted to 1930-1970. Each figure shows the interaction coefficients from a regression of a given outcome associated with an individual on an indicator for being accused interacted with a set of year dummies, controlling for individual and year fixed effects. The outcomes are: an indicator for whether one had any titles in a given year (A), the average audience ratings for one's titles (B), and the number of lead roles one had (C). The omitted year is 1949. 95 percent confidence bands are displayed, based on standard errors clustered at the individual level. The sample sizes are 10,358 (B) and 43,952 (all other cases) person-year observations.

Figure A.16: Impact of Being Accused for Writers, by Title Type
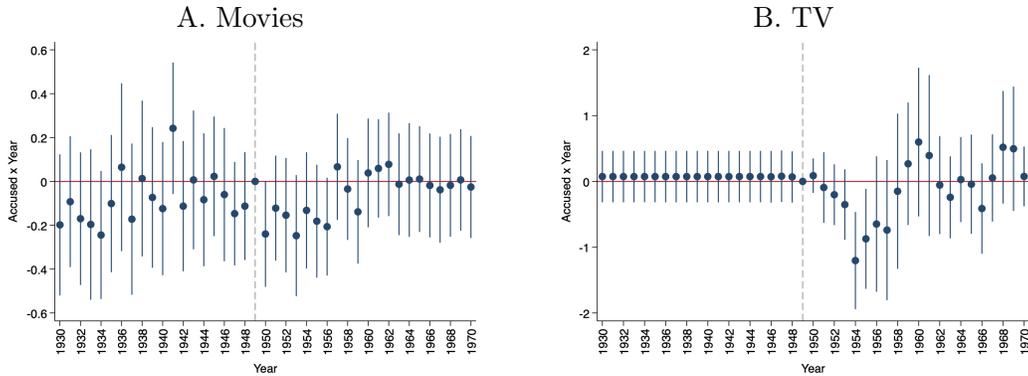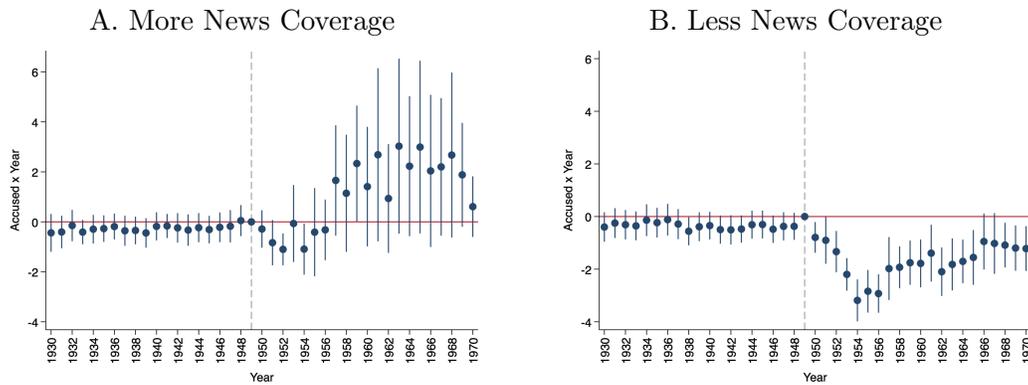
A. Movies

B. TV

Notes - Data are from IMDb. The sample is restricted to writers who were accused and comparable co-writers, matched using coarsened exact matching. The period is restricted to 1930-1970. Each figure shows the interaction coefficients from a regression of the number of movie (A) or TV (B) titles associated with an individual on an indicator for being accused interacted with a set of year dummies, controlling for individual and year fixed effects. The omitted year is 1949. 95 percent confidence bands are displayed, based on standard errors clustered at the individual level. The sample size is 18,573 person-year observations.

Figure A.17: Impact of Being Accused for Writers, by Accusation Type
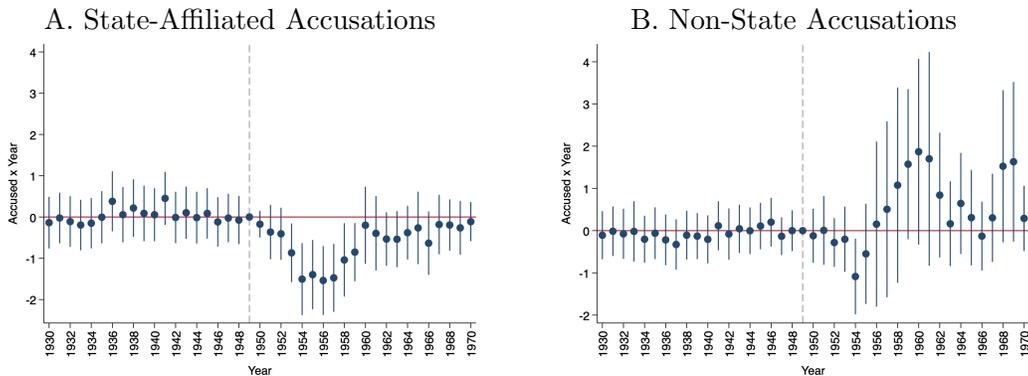
A. State-Affiliated Accusations

B. Non-State Accusations

Notes - Data are from IMDb. The base sample is restricted to writers who were accused and comparable co-writers, matched using coarsened exact matching. Accused writers are divided into those whose names were mentioned during the HUAC trials (A) and those whose names were not (B). The set of co-writers is the same in both cases. The period is restricted to 1930-1970. Each figure shows the interaction coefficients from a regression of the number of titles associated with an individual on an indicator for being accused interacted with a set of year dummies, controlling for individual and year fixed effects. The omitted year is 1949. The sample sizes are 17,015 (A) and 16,277 (B) person-year observations.
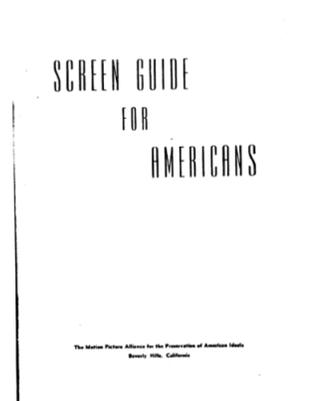
Figure A.18: Impact of Being Accused,
More and Less News Coverage

A. More News Coverage

B. Less News Coverage

Notes - Data are from IMDb. The base sample is restricted to actors who were accused and comparable costars, matched using coarsened exact matching. The accused in A have above-median newspaper mentions between 1950-1954; the accused in B have below-median mentions between 1950-1954. The control group is the same in both cases. The period is restricted to 1930-1970. Each figure shows the interaction coefficients from a regression of the number of titles associated with an individual on an indicator for being accused interacted with a set of year dummies, controlling for individual and year fixed effects. The omitted year is 1949. 95 percent confidence bands are displayed, based on standard errors clustered at the individual level. The sample sizes are 41,492 (A) and 41,533 (B) person-year observations.

Figure A.19: Ayn Rand's *Screen Guide for Americans* (1947)

1. **Don't Take Politics Lightly.**
2. **Don't Smear the Free Enterprise System.**
3. **Don't Smear Industrialists.**
4. **Don't Smear Wealth.**
5. **Don't Smear the Profit Motive.**
6. **Don't Smear Success.**
7. **Don't Glorify Failure.**
8. **Don't Glorify Depravity.**
9. **Don't Deify "The Common Man."**
10. **Don't Glorify the Collective.**
11. **Don't Smear an Independent Man.**
12. **Don't Use Current Events Carelessly.**
13. **Don't Smear American Political Institutions.**

SCREEN GUIDE
FOR
AMERICANS

The Motion Picture Alliance for the Preservation of American Ideals
Beverly Hills, California

Notes - The figure shows the 13 recommendations in Ayn Rand's *Screen Guide for Americans* (1947) along with the front page of the publication.

Figure A.20: Trend in Social Problem Films
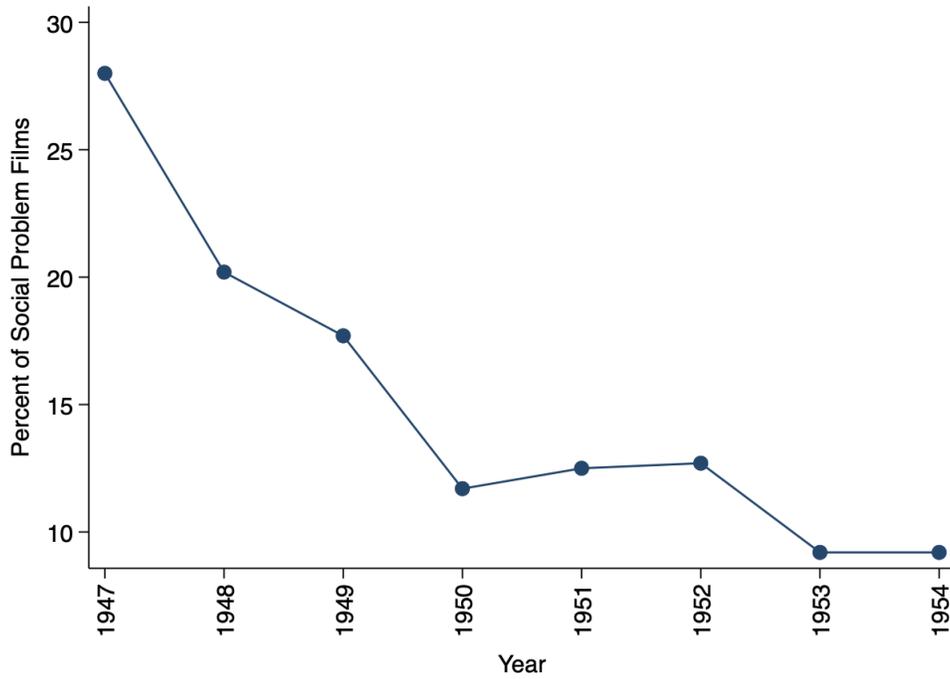
Figure A.21: Film Subjects in the AFI Database, Example

SUBJECT

Subject (Major):		
Class distinction	Factory workers	Orphans
Prison life	Romance	The Depression, 1929
Tramps	Unemployment	

Subject (Minor):		
Arrests	Cafés	Cocaine
Dancers	Department stores	Hunger
Inventions	Mechanics	Mistaken identity
Nervous breakdown	Police	Radicalism
Roller-skating	Waiters	

Notes - The figure shows the major and minor subjects of the film *Modern Times* (1936), as indicated in the AFI database.

Figure A.22: Major Subjects of Benchmark Films

A. Progressive Films

B. Conservative Films

Notes - Each figure shows a word cloud of the major subjects of the benchmark set of progressive (A, Table A.7) or conservative (B, Table A.8) films, as indicated in the AFI database.

Figure A.23: Films Related to War and Patriotism

A. War
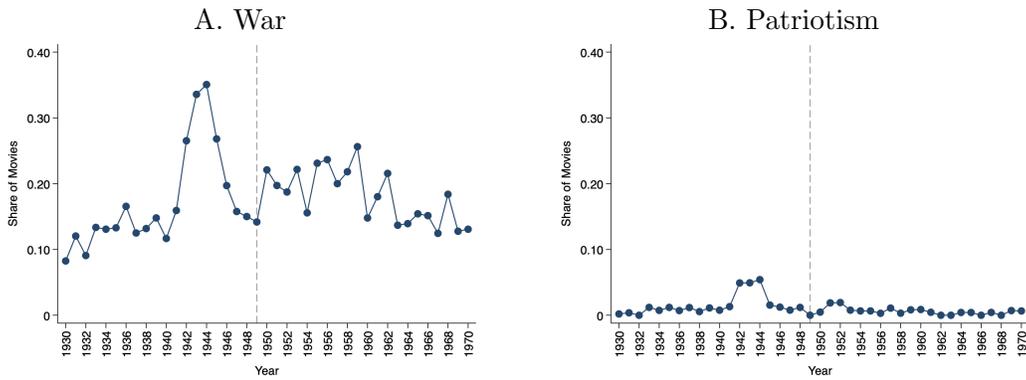
B. Patriotism

Notes - Data are from the AFI database. Each figure shows the share of American films with war- (A) or patriotism-related (B) subjects each year.

Figure A.24: Films on Communism

A. All Films on Communism

B. Attitude
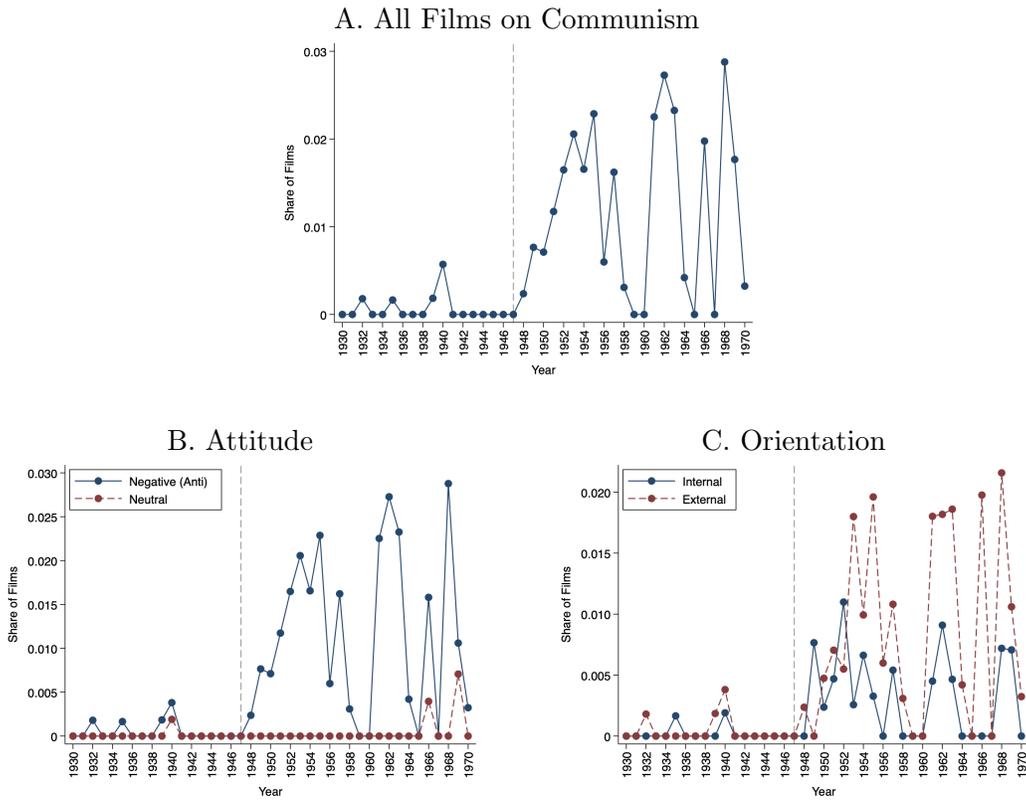
C. Orientation

Notes - Each figure shows the share of films on communism, as a whole (A) or split by attitude (negative versus neutral portrayals of communism) (B) or orientation (internal versus external communism) (C).

Figure A.25: Net Progressiveness of Films, Ratio-Based Measure

A. Full Sample

B. Restricted Sample
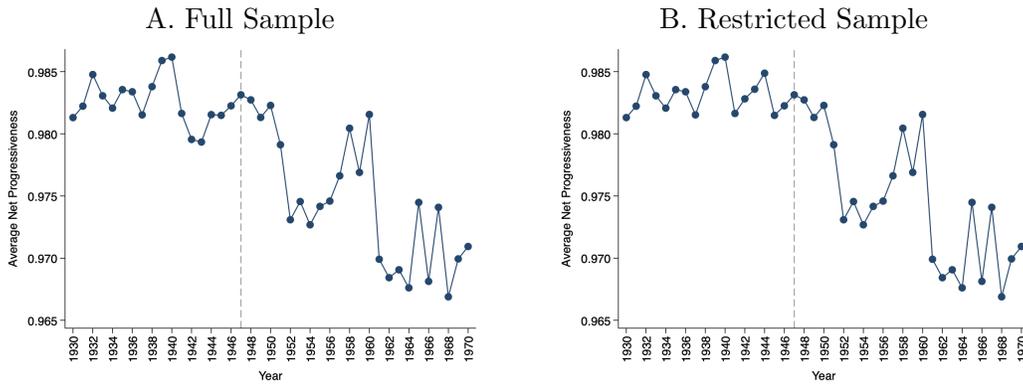
Notes - Each figure shows the average net progressiveness of American films by year, using a ratio-based measure of net progressiveness: (Progressiveness + 1)/(Conservativeness + 1). B excludes films between 1942-1944 that had war- or patriotism-related subjects. The vertical line demarcates the year 1947, when progressivity begins to decline steadily.

Figure A.26: Chilling Effect on Film Content, Ratio-Based Measure
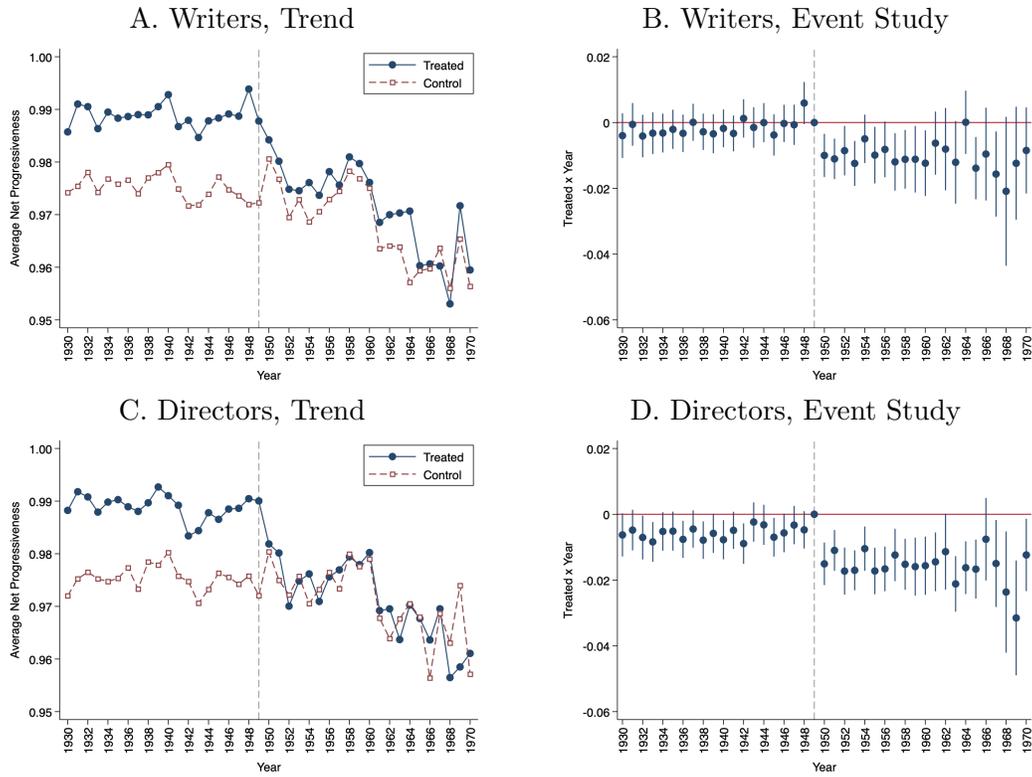
A. Writers, Trend

B. Writers, Event Study

C. Directors, Trend
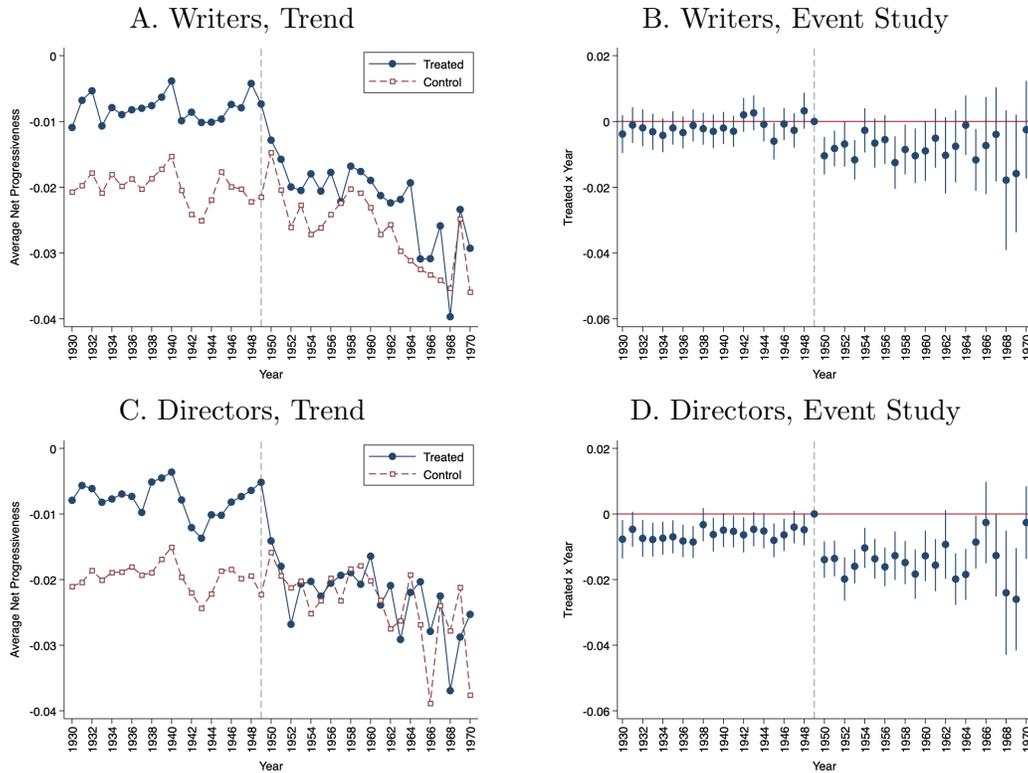

D. Directors, Event Study

Notes - Data are from the AFI database. The sample is restricted to non-accused writers (A and B) and directors (C and D). The period is restricted to 1930-1970. A and C: Each figure shows the average net progressiveness of films associated with an individual each year, separately for those with above- (treated) and below-median (control) net progressivenss before 1950. Compared with the baseline in Figure 5, a ratio-based measure of net progressiveness is used here: (Progressiveness + 1)/(Conservativeness + 1). B and D: Each figure shows the interaction coefficients from a regression of the net progressiveness of films associated with an individual in a given year on an indicator for having an above-median net progressiveness score before 1950 (treated) interacted with a set of year dummies, controlling for individual and year fixed effects. The omitted year is 1949. 95 percent confidence bands are displayed, based on standard errors clustered at the individual level. The sample sizes are 11,962 (A and B) and 11,465 (C and D) person-year observations.

Figure A.27: Chilling Effect on Film Content, Restricted Sample
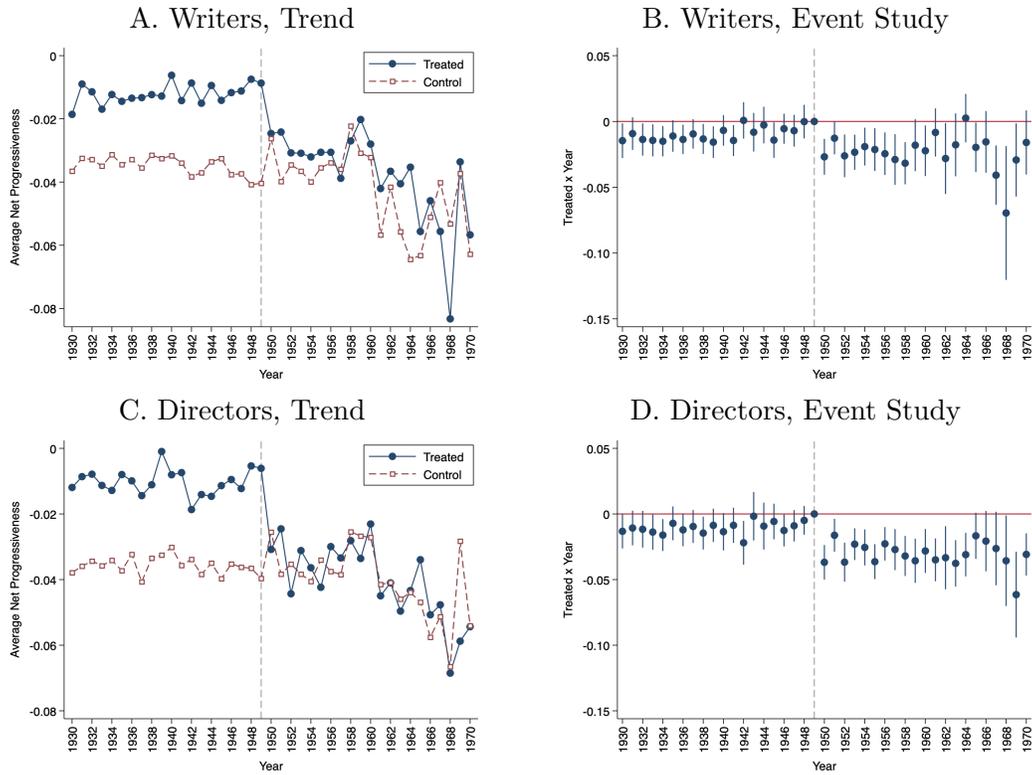
A. Writers, Trend

B. Writers, Event Study

C. Directors, Trend

D. Directors, Event Study

Notes - Data are from the AFI database. The sample is restricted to non-accused writers (A and B) and directors (C and D) who were not involved in films on war and patriotism between 1942-1944. The period is restricted to 1930-1970. A and C: Each figure shows the average net progressiveness of films associated with an individual each year, separately for those with above- (treated) and below-median (control) net progressivenss before 1950. B and D: Each figure shows the interaction coefficients from a regression of the net progressiveness of films associated with an individual in a given year on an indicator for having an above-median net progressiveness score before 1950 (treated) interacted with a set of year dummies, controlling for individual and year fixed effects. The omitted year is 1949. 95 percent confidence bands are displayed, based on standard errors clustered at the individual level. The sample sizes are 6,446 (A and B) and 5,377 (C and D) person-year observations.

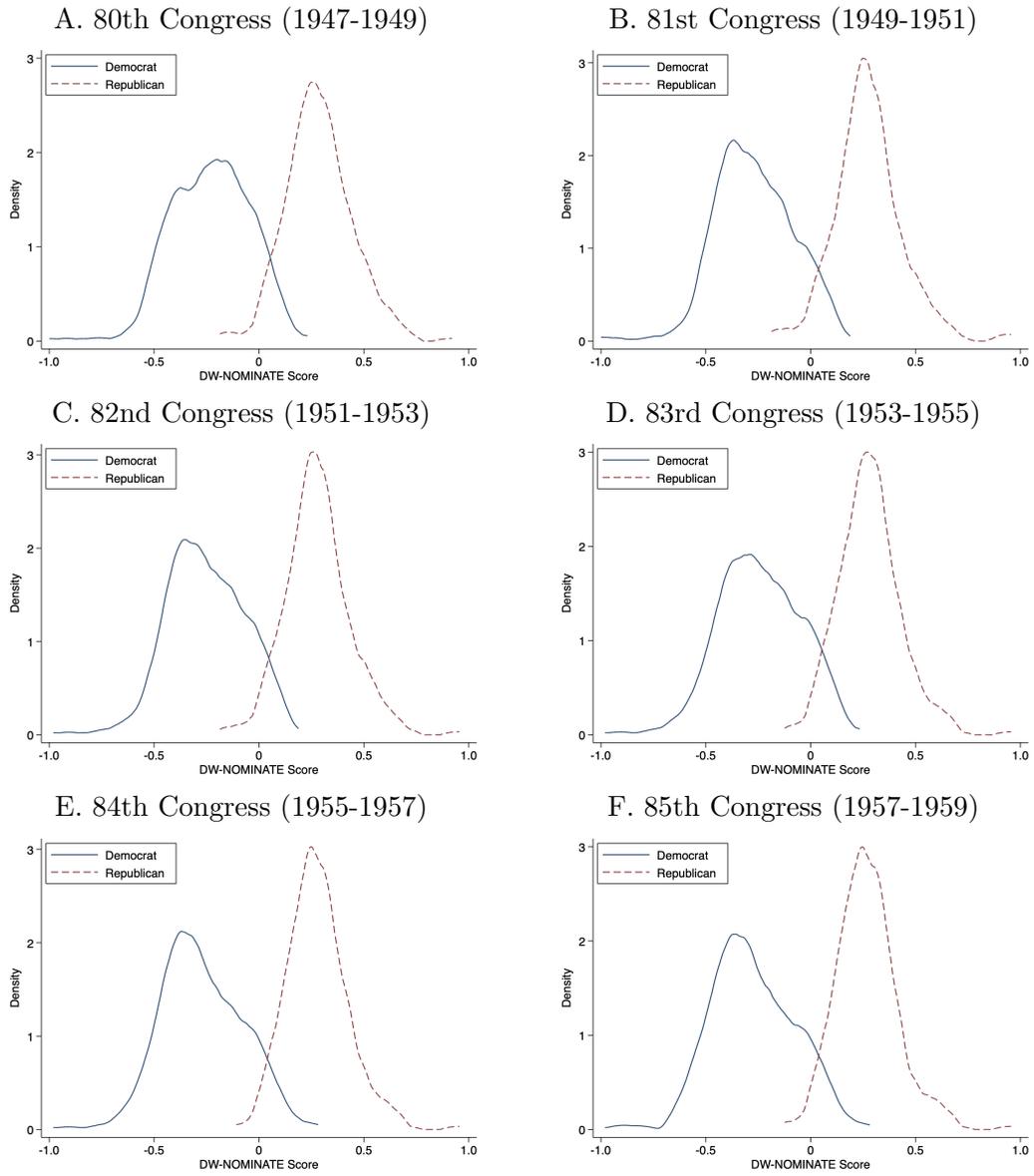Figure A.28: Chilling Effect on Film Content, Embedding on Major Subjects and Synopses

A. Writers, Trend

B. Writers, Event Study

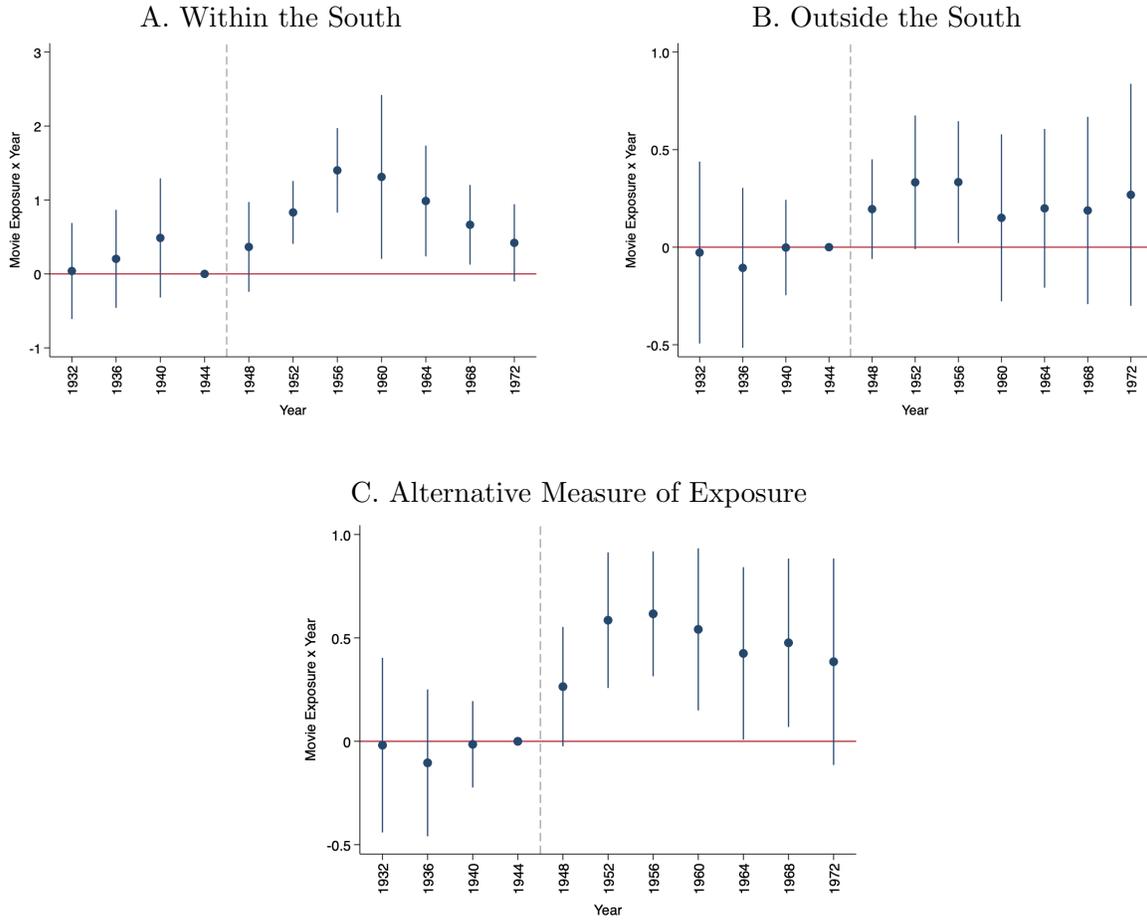C. Directors, Trend

D. Directors, Event Study

Notes - Data are from the AFI database. The sample is restricted to non-accused writers (A and B) and directors (C and D). The period is restricted to 1930-1970. A and C: Each figure shows the average net progressiveness of films associated with an individual each year, separately for those with above- (treated) and below-median (control) net progressivenss before 1950. Compared with the baseline in Figure 5, net progressiveness is measured by embedding on both major subjects and synopses. B and D: Each figure shows the interaction coefficients from a regression of the net progressiveness of films associated with an individual in a given year on an indicator for having an above-median net progressiveness score before 1950 (treated) interacted with a set of year dummies, controlling for individual and year fixed effects. The omitted year is 1949. 95 percent confidence bands are displayed, based on standard errors clustered at the individual level. The sample sizes are 11,962 (A and B) and 11,465 (C and D) person-year observations.

Figure A.29: Impact on Number of Films
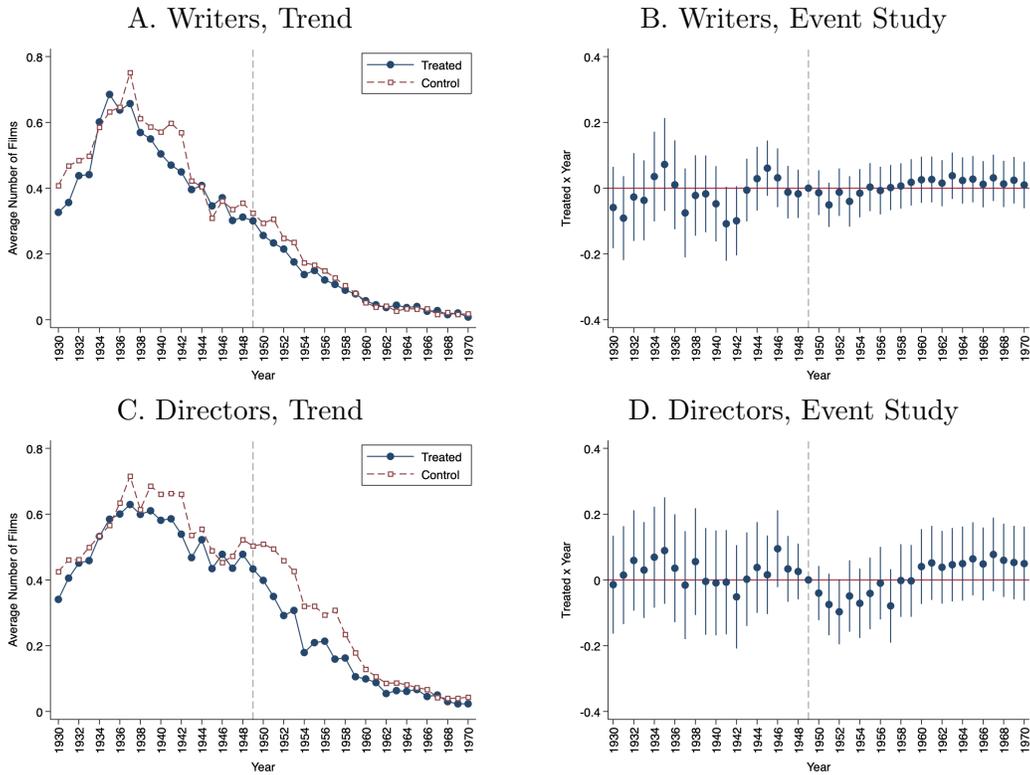
Notes - Data are from the AFI database. The sample is restricted to non-accused writers (A and B) and directors (C and D). The period is restricted to 1930-1970. A and C: Each figure shows the average number of films associated with an individual each year, separately for those with above- (treated) and below-median (control) net progressivenss before 1950. B and D: Each figure shows the interaction coefficients from a regression of the number of films associated with an individual in a given year on an indicator for having an above-median net progressiveness score before 1950 (treated) interacted with a set of year dummies, controlling for individual and year fixed effects. The omitted year is 1949. 95 percent confidence bands are displayed, based on standard errors clustered at the individual level. The sample sizes are 79,909 (A and B) and 73,554 (C and D) person-year observations.

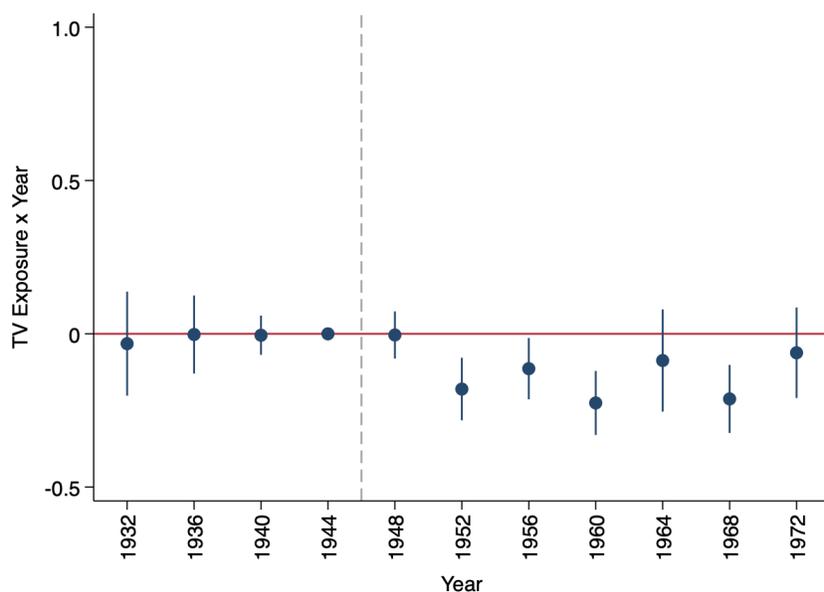## Figure A.30: Political Leanings, Members of Congress

A. 80th Congress (1947-1949)

B. 81st Congress (1949-1951)

C. 82nd Congress (1951-1953)

D. 83rd Congress (1953-1955)

E. 84th Congress (1955-1957)

F. 85th Congress (1957-1959)

Notes - Data are from Lewis et al. (2024). Each figure shows the distribution of the first dimension of DW-NOMINATE scores for members of Congress, separately for Democrats (solid line) and Republicans (dashed line). Higher scores indicate more conservative ideologies.

Figure A.31: Impact of Movie Exposure on Republican Vote Share, Additional Analysis

A. Within the South

B. Outside the South

C. Alternative Measure of Exposure

Figure A.32: Impact of TV Exposure on Republican Vote Share

Notes - Data are from the 1940 *Film Daily Year Book*, Clubb et al. (2006), Gentzkow and Shapiro (2008), Gentzkow et al. (2014), and Haines (2010). The period is restricted to the Presidential election years from 1932-1972. The figure shows the interaction coefficients from a regression of the Republican vote share in a given Presidential election on the percent of households with TV (measured in 1950) interacted with year dummies. The regression includes county and state-by-year fixed effects, as well as interactions between year dummies and the following county characteristics (mostly measured in 1940): total population, percent urban, percent male, percent Black, percent aged 60 and over, percent with a college degree, percent unemployed, percent owner occupied dwellings, log median value of owner occupied dwellings, average past Republican vote shares and voter turnout in Presidential elections (1928-1936), percent of households with radio, log newspaper circulation per 1,000 residents, and movie theater seats per 1,000 residents. The omitted election year is 1944. 95 percent confidence bands are displayed, based on standard errors clustered at the state level. The sample size is 33,998 county-year observations.