

## HOH: "America in the 1950s"

### Essential Question

*The postwar era witnessed tremendous economic growth and rising social contentment and conformity. Yet in the midst of such increasing affluence and comfortable domesticity, social critics expressed a growing sense of unease with American culture in the 1950s.*

Assess the validity of the above statement and explain how the decade of the 1950s laid the groundwork for the social and political turbulence of the 1960s.

### Group A:

#### Document 1

We must be willing, individually and as a Nation, to accept whatever sacrifices may be required of us. A people that values its privileges above its principles soon loses both.

These basic precepts are not lofty abstractions, far removed from matters of daily living. They are laws of spiritual strength that generate and define our material strength. Patriotism means equipped forces and a prepared citizenry. Moral stamina means more energy and more productivity, on the farm and in the factory. Love of liberty means the guarding of every resource that makes freedom possible, from the sanctity of our families and the wealth of our soil to the genius of our scientists.

And so each citizen plays an indispensable role. The productivity of our heads, our hands, and our hearts is the source of all the strength we can command, for both the enrichment of our lives and the winning of the peace.

**Source:** President Eisenhower's First Inaugural Address, 1953.

#### Document 2

(A) This book is about the organization man....

They are all, as they so often put it, in the same boat. Listen to them talk to each other over the front lawns of their suburbia and you cannot help but be struck by how well they grasp the common denominators which bind them. Whatever the differences in their organization ties, it is the common problems of collective work that dominate their attentions, and when the Du Pont man talks to the research chemist or the chemist to the army man, it is these problems that are uppermost. The word collective most of them can't bring themselves to use--except to describe foreign countries or organizations they don't work for--but they are keenly aware of how much more deeply beholden they are to organization than were their elders. They are wry about it, to be sure; they talk of the "treadmill," the "rat race," of the inability to control one's direction. But they have no great sense of plight; between themselves and organization they believe they see an ultimate harmony and, more than most elders recognize, they are building an ideology that will vouchsafe this trust....

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**(B)** (Keats uses the fictional "Rolling Knolls" as representative of all suburbias.)

In Rolling Knolls, ..., there were no husbands. Men were overnight lodgers or casual weekend guests. They left each morning for the city, which satisfied their need for change and the society of others. When they came home at night, they were apt to want to stay there. They seldom visited their business acquaintances socially, for such acquaintances might well live miles away in some other development at the far end of the metropolitan sprawl. Husbands came to Rolling Knolls ... to eat and sleep, and when they left in the morning, ownership of Rolling Knolls passed by default to a matriarchy...

**Source:** (A) William H. Whyte's *The Organization Man*, 1956;  
(B) John Keats, *The Crack in the Picture Window*, 1956.

### Document 3

**(A)** Pressures on children to conform, to be popular, to achieve and generally to fit in with the group amount to a squeeze. They...have no time left for daydreams....

Suburban life, for children, is over-organized; the father has little time at home because of commuting demands; the mother becomes sole disciplinarian and 24-hour chauffeur; population turnover is great, with a resulting lack of stability; materialism is glorified, with sports cars, patios, hi-fi and country clubs set upon an altar....

Despite the dedication to the child's interests, children in the suburbs do not distinguish themselves in tests devised to measure mental health.

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**(B)** ....a recent survey-found that in the suburbs of New York teenage crime has been increasing faster than the teenage population....The report continued: "Social workers generally said they sensed (in these suburbs) an increase in youthful offenses involving alcohol and sex. Several... noted that...10,000 (suburban) youngsters in trouble last year came from...'good homes'.

**Source:** (A) Anne Kelley, "Suburbia -- Is It a Child's Utopia?" *New York Times Magazine*, February 2, 1958;  
(B) Dwight MacDonald, "A Caste, a Culture, a Market," *New Yorker*, November 22, 1958.

### Document 4

In the years following World War II, the papers of any major city--those of New York were an excellent example--told daily of the shortages and shortcomings in the elementary municipal and metropolitan services. The schools were old and overcrowded. The police force was under strength and underpaid. The parks and playgrounds were insufficient. Streets and empty lots were filthy, and the sanitation staff was under-equipped and in need of men. Access to the city by those who work there was uncertain and painful and becoming more so. Internal transportation was overcrowded, unhealthful and dirty. So was the air. . . .

The discussion of this public poverty competed, on the whole successfully, with the stories of ever-

increasing opulence in privately produced goods....

The contrast was and remains evident not alone to those who read. The family which takes its mauve and cerise, air-conditioned, power steered and power-braked automobile out for a tour passes through cities that are badly paved, made hideous by litter, blighted buildings, billboards, and posts for wires that should long since have been put underground. They pass on into a countryside that has been rendered largely invisible by commercial art. . . . They picnic on exquisitely packaged food from a portable icebox by a polluted stream and go on to spend the night at a park which is a menace to public health and morals. Just before dozing off on an air mattress, beneath a nylon tent, amid the stench of decaying refuse, they may reflect vaguely on the curious unevenness of their blessings. Is this, indeed, the American genius? . . .

An affluent society, that is also both compassionate and rational, would not doubt, secure to all who needed it the minimum income essential for decency and comfort. . .

**Source:** John Kenneth Galbraith. *The Affluent Society*, 1958.

## Document 5

I drive my car to supermarket / The way I take is superhigh / A superlot is where I park it / And Super Suds are what I buy. / Supersalesmen sell me tonic / Super-Tone O, for relief. / The planes I ride are supersonic. / In trains I like the Super Chief. / Supercilious men and women / Call me superficial, me! / Who so superbly learned to swim in / Supercolossality. / Superphosphate-fed foods feed me / Superservice keeps me new. / Who would dare to supercede me / Super-super-superwho?

**Source:** John Updike, 1954.

## Document 6

Put in its rudest terms, prosperity produces not only plenty but curiously empty values and a national uneasiness. It produces strange kinds of personal economic competition in which symbols like the automobile and the freezer represent a burning desire for status. Cars get gaudier; hi-fi sets get hi-er, beer can openers become mink-bearing, open fields are swallowed up to make future slums, slums are torn down to make parking lots; pastures become drive-in movies; drive-in movie operators provide heaters so that one does not have to desert his status symbol even in winter.

**Source:** Russell Lynes, *A Surfeit of Honey*, 1953 excerpt.

## Document 7

....many women feel frustrated and far apart from the great issues and stirring debates for which their education has given them understanding and relish. Once they read Baudelaire. Now it is the Consumer's Guide. Once they wrote poetry. Now it's the laundry list. Once they discussed art and philosophy until late in the night. Now they are so tired they fall asleep as soon as the dishes are finished. There is, often, a sense of contraction of closing horizons and lost opportunities. They had hoped to play their part in the crisis of the age. But what they do is wash the diapers.

**Source:** Adlai Stevenson's Commencement Address to women graduates at Smith College, June 6, 1955.

## Document 8



**Source:** *Life Magazine* cover, 1952.

## Document 9

The danger is not that loyalties are divided today but that they may be undivided tomorrow. . . . I would urge each individual to avoid total involvement in any organization; to seek to whatever extent lies within his power to limit each group to the minimum control necessary for performance of essential functions; to struggle against the effort to absorb; to lend his energies to many organizations and give himself completely to none; to teach children, in the home and in the school, "to be laws unto themselves and to depend on themselves," as Walt Whitman urged us many years ago--for that is the well source of the independent spirit.

**Source:** Clark Kerr, Chancellor of the University of California at Berkeley, from a speech made in the mid-1950s.

## Group B:

## Document 10



**Source:** *Lavender Mist* by Jackson Pollock, 1950.

## Document 11

...I figured that I could get a job at a filling station somewhere, putting gas and oil in people's cars. I didn't care what kind of job it was, though. Just so people didn't know me and I didn't know anybody. I thought what I'd do was, I'd pretend I was one of those deaf-mutes. That way I wouldn't have to have any goddam stupid useless conversation with anybody. If anybody wanted to tell me something, they'd have to write it on a piece of paper and shove it over to me. They'd get bored as hell doing that after a while, and then I'd be through with having conversations for the rest of my life. Everybody'd think I was just a poor deaf-mute bastard and they'd leave me alone....I'd cook all my own food, and later on, if I wanted to get married or something, I'd meet this beautiful girl that was also a deaf-mute and we'd get married. She'd come and live in my cabin with me, and if she wanted to say anything to me, she'd have to write it on a piece of paper, like everybody else.

**Source:** Holden Caulfield, the main character in J. D. Salinger's novel, *A Catcher in the Rye*, 1951.

## Document 12

The wild boys of today are not lost. Their flushed, often scoffing, always intent faces elude the word, and it would sound phony to them. For this generation conspicuously lacks that eloquent air of bereavement which made so many of the exploits of the Lost Generation symbolic actions. Furthermore, the repeated inventory of shattered ideals, and the laments about the mud in moral currents, which so obsessed the Lost Generation does not concern young people today. They take it frighteningly for granted. They were brought up in these ruins and no longer notice them. They drink to "come down" or "get high," not to illustrate anything. Their excursions into drugs or promiscuity come out of curiosity, not disillusionment....

In the wildest hipster, making a mystique of bop, drugs and the night life, there is no desire to shatter the drugs and the night life, there is no desire to shatter the "square" society in which he lives, only to elude it. To get on a soapbox or write a manifesto would seem to him absurd.... Equally, the young Republican, though often seeming to hold up Babbitt as his culture hero, is neither vulgar nor materialistic, as Babbitt was. He conforms because he believes it is socially practical, not necessarily virtuous. Both positions, however, are the result of more or less the same conviction -- namely that the valueless abyss of modern life is unbearable.

**Source:** Clellon Holms, "This Is the Beat Generation," *New York Times Magazine*, November 16, 1952.

## Document 13

Moloch\* whose mind is pure machinery!  
Moloch whose blood is running money!  
Moloch whose fingers are ten armies!  
Moloch whose heart is a cannibal dynamo!  
Moloch whose love is endless oil and stone!  
Moloch whose soul is electricity and banks!

\*Moloch = the god of materialism and conventionality.

**Source:** Allen Ginsberg's poem, "Howl", 1956.

## Document 14

....I think there are values that have transcended these difficult and complicated conditions of human existence. It is a sad thing about America now that what is regarded as the great revolt and the great representation of dissent and unorthodoxy is what is called the beat generation. Because I guess it has very little meaning to me and, after listening to its spokesman tonight, I must say that I find myself groping in the darkest confusion as to what the hell this is about....There is the right, thank God, for all of us to scream and shout and do anything we damn please in public. There is also, I think, the responsibility for us to try to give to the people in our society some sense of what matters and what is important and what we care about.

People say so often that there are no issues any longer, that everything was settled by the New Deal and the Fair Deal, and that there really aren't any great differences in political life. To some extent that's true. Yet we live in a time when there are two things that seem to me to be worthy of everything within us.

One is the fact that there is something called the hydrogen bomb which can make a mockery of anything we call civilization. The other is the quest for human equality which has become the dominant and decisive issue of our lifetime in America. So it never has seemed to me really that there is nothing left to fight for, or that there is nothing worth arguing about in our society....

**Source:** This excerpt from a chapter from James Wechsler's *Reflections of an Angry Middle-Aged Editor* records Wechsler's frustrating confrontation with Jack Kerouac in 1958.

## Group C:

## Document 15

For most middle-class youth coming to maturity in the 1950s, the values of the social ethic were already accepted. Homes, churches, and schools taught them that adjustment to the group was essential. The attitude of their peers meant everything. A study by Margaret Foster of third-grade readers used in the United States from 1900 to 1953 indicated that in the first two decades of the century the theme of "winning friends" occupied only four per cent of these books. By 1953, however, 35 per cent of the content reflected this theme. "Johnny wasn't doing so well at school," one mother confided. "The teacher explained to me that he was doing fine in his lessons but that his social adjustment was not as good as it might be. He would pick just one or two friends to play with, and sometimes he was happy to remain by himself."

**Secondary Source:** Douglas T. Miller and Marilyn Nowak, *The Fifties: The Way We Really Were*, 1975.



## Document 16



Source: Mid-1950s movie poster.

## Document 17

Wake up, little Susie, wake up  
Wake up, little Susie, wake up  
We've both been sound asleep, wake up, little Susie, and weep  
The movie's over, it's four o'clock, and we're in trouble deep  
Wake up little Susie  
Wake up little Susie, well

Whatta we gonna tell your mama  
Whatta we gonna tell your pa  
Whatta we gonna tell our friends when they say ..ooh-la-la?  
Wake up little Susie  
Wake up little Susie, well

I told your mama that you'd be in by ten



Well Susie baby looks like we goofed again  
Wake up little Susie  
Wake up little Susie, we gotta go home

Wake up, little Susie, wake up  
Wake up, little Susie, wake up  
The movie wasn't so hot, it didn't have much of a plot  
We fell asleep, our goose is cooked, our reputation is shot  
Wake up little Susie  
Wake up little Susie, well

Whatta we gonna tell your mama  
Whatta we gonna tell your pa  
Whatta we gonna tell our friends when they say ?ooh-la-la?  
Wake up little Susie  
Wake up little Susie  
Wake up little Susie.

**Source:** *Wake Up Little Susie*, words and music by Phil & Don Everly, 1957.

## Document 18



**Source:** Poster ad for the movie, *Teenage Crime Wave*, 1955.

## Document 19

"...a recent survey-found that in the suburbs of New York teenage crime has been increasing faster than the teenage population, and sometimes even faster than teenage crime in the nation as a whole. The report continued: "Social workers generally said they sensed (in these suburbs) an increase in youthful offenses involving alcohol and sex. Several, who noted that the 10,000 (suburban) youngsters in trouble last year came from ... areas of preponderantly 'good homes,' suggested that delinquency might not be primarily a matter of economic deprivation."

**Source:** Dwight MacDonald, "A Caste, a Culture, a Market," *New Yorker*, November 22, 1958, excerpts.

## Group D:

## Document 20

### **Vanguard Rocket Burns on Beach; Failure to Launch Test Satellite Assailed as Blow to U.S. Prestige**

Sphere Survives -- But Carrier Rises Only 2 to 4 Feet Before Flames Wreck It

Cocoa Beach, Fla., Dec. 6 -- The rocket bearing the United States test satellite burst into flame and was almost consumed on Cape Canaveral beach this morning two seconds after firing. It had risen two to four feet.

The seventy-two-foot Vanguard vehicle -- only forty-five inches in diameter at its widest point -- was wrecked by a great fiery billow of flames nearly twice as high as the rocket itself.

Surprisingly, the satellite-bearing third stage, embedded in the nose of the second stage, survived the crash of the rocket. It was thrown clear. However, it will not be usable, said J. Paul Walsh, deputy director of Project Vanguard.

.....

"Oh, how awful!" a woman said, pressing a hand to her cheek when she was told of the failure.

A Colombian lawyer, Pablo Moreno, from Medellin, who was spending his vacation in the area, looked on incredulously and asked a Spanish-speaking friend, "*Que paso?*"

"*Fracaso*," replied the friend sadly.

That meant failure.

**Source:** *New York Times*, December 7, 1957.

## Document 21

What I found is absolutely fantastic. The teaching of reading – all over the United States, in all the schools, in all the textbooks – is totally wrong and flies in the face of all logic and common sense. Johnny couldn't read until half a year ago for the simple reason that nobody showed him how. Johnny's only problem was that he was unfortunately exposed to an ordinary American school....

Consequently it's utterly impossible to find anyone inside the official family of the educators saying anything even slightly favorable to the natural method of teaching reading. Mention the alphabetic method or phonetics or "phonics" and you immediately arouse derision, furious hostility, or icy silence.

**Source:** Rudolf Flesch, *Why Johnny Can't Read*, 1955.

## Document 22

One of the basic troubles with radio and television news is that both instruments have grown up as an incompatible combination of show business, advertising and news. Each of the three is a rather bizarre and demanding profession. And when you get all three under one roof, the dust never settles. The top management of the networks, with a few notable exceptions, has been trained in advertising, research, sales or show business. But by the nature of the corporate structure, they also make the final and crucial decisions having to do with news and public affairs. Frequently they have neither the time nor the competence to do this....

Sometimes there is a clash between the public interest and the corporate interest....Upon occasion, economics and editorial judgment are in conflict....

....We are currently wealthy, fat, comfortable and complacent. We have currently a built-in allergy to unpleasant or disturbing information. Our mass media reflect this. But unless we get up off our fat surpluses and recognize that television in the main is being used to distract, delude, amuse and insulate us, then television and those who finance it, those who look at it and those who work at it, may see a totally different picture too late.

This instrument can teach, it can illuminate; yes, and it can even inspire. But it can do so only to the extent that humans are determined to use it to those ends. Otherwise it is merely wires and lights in a box. There is a great and perhaps decisive battle to be fought against ignorance, intolerance and indifference. This weapon of television could be useful.

**Source:** Television news journalist, Edward R. Murrow's speech to the Radio & Television News Directors Association in Chicago, 1958.

## Document 23

....The suburban-middle-landscape television comedy was a comedy of reassurance. Beneath its funny situations, involving the often inexplicable, illogical actions of cute kids who refused to become adults, was a very nearly uniform world view that television executive Sprague Vonier once termed the "urban outlook."<sup>17</sup>

The urban outlook framed a world in which principles of fair play prevailed; judges were sober, lawyers were intelligent and honest; police were calm, understanding, brave, and, above all, incorruptible; everyone had a right to freedom of speech; everyone was entitled to the best possible education....

**Secondary Source:** Hal Himmelstein, *Television Myth and the American Mind*, 1984.

## Group E:

### Document 24

...if the colored children are denied the experience in school of associating with white children, who represent 90 percent of our national society in which these colored children must live, then the colored child's curriculum is being greatly curtailed. The Topeka curriculum or any school curriculum cannot be equal under segregation....

....Segregation of white and colored children in public schools has a detrimental effect upon the colored children....A sense of inferiority affects the motivation of a child to learn....

We come then to the question presented: Does segregation of children in public schools solely on the basis of race, even though the physical facilities and other "tangible" factors may be equal, deprive the children of the minority group of equal educational opportunities? We believe that it does...We conclude that in the field of public education the doctrine of 'separate but equal' has no place. Separate educational facilities are inherently unequal. Therefore, we hold that the plaintiffs and others similarly situated for whom the actions have been brought are, by reason of the segregation complained of, deprived of the equal protection of the laws guaranteed by the Fourteenth Amendment....

**Source:** Excerpts from the majority decision in *Brown v. Board of Education, Topeka, KS*, 1954.

### Document 25

In 1956, I shall not go to the polls. I have not registered. I believe that democracy has so far disappeared in the United States that no "two evils" exist. There is but one evil party with two names, and it will be elected despite all I can do or say....

[H]ow does Stevenson differ from Eisenhower? He uses better English than Dulles, thank God! He has a sly humor, where Eisenhower has none. Beyond this, Stevenson stands on the race question in the South not far from where his godfather Adlai stood sixty-three years ago, which reconciles him to the South. He has no clear policy on war or preparation for war; on water and flood control; on reduction of taxation; on the welfare state....

I have no advice for others in this election. Are you voting Democratic? Well and good; all I ask is why? Are you voting for Eisenhower and his smooth team of bright ghost writers? Again, why? Will your helpless vote either way support or restore democracy to America?

**Source:** W. E. B. Du Bois in *The Nation* magazine, October 20, 1956 issue.

## Document 26



**Source:** Rosa Parks' defiance of the Montgomery, AL segregation [Jim Crow] laws, December 1, 1955.

## Document 27

**Ruth:** Why must you and your brother make an argument out of everything people say?

**Beneatha:** Because I hate assimilationist Negroes!

**Ruth:** Will somebody please tell me what assimila-who-ever means!

**George:** Oh, it's just a college girl's way of calling people Uncle Toms -- but that isn't what it means at all.

**Ruth:** Well, what does it mean?

**Beneatha:** It means someone who is willing to give up his own culture and submerge himself completely in the dominant, and in this case, oppressive culture!

**George:** Oh, dear, dear, dear! Here we go! A lecture on the African past! On our Great West African Heritage! In one second we will hear all about the great Ashanti empires; the great Songhay civilizations; and the great sculpture of Benin -- and then some poetry in the Bantu -- and the whole monologue will end with the word heritage! Let's face it, baby, your heritage is nothing but a bunch of raggedy-assed spirituals and some grass huts!

**Beneatha:** Grass huts! See there -- you are standing there in your splendid ignorance talking about people who were the first to smelt iron on the face of the earth! The Ashanti were performing surgical operations when the English -- were still tattooing themselves with blue dragons...

**Source:** Part of a scene from the play, *A Raisin in the Sun* by Lorraine Hansberry, 1957.



## Group F:

### Document 28

STRIPLING: As a member of the board of directors, as president of the Screen Actors Guild, and as an active member, have you at any time observed or noted within the organization a clique of either communists or fascists who were attempting to exert influence or pressure on the guild?

REAGAN: Well, sir, my testimony must be very similar to that of Mr. (George) Murphy and Mr. (Robert) Montgomery. There has been a small group within the Screen Actors Guild which has consistently opposed the policy of the guild board and officers of the guild, as evidenced by the vote on various issues. That small clique referred to has been suspected of more or less following the tactics that we associate with the Communist Party.

STRIPLING: Would you refer to them as a disruptive influence within the guild?

REAGAN: I would say that at times they have attempted to be a disruptive influence.

STRIPLING: You have no knowledge yourself as to whether or not any of them are members of the Communist Party?

REAGAN: No, sir, I have no investigative force, or anything, and I do not know.

STRIPLING: Has it ever been reported to you that certain members of the guild were communists?

REAGAN: Yes, sir, I have heard different discussions and some of them tagged as communists.

STRIPLING: Would you say that this clique has attempted to dominate the guild?

REAGAN: Well, sir, by attempting to put their own particular views on various issues, I guess you would have to say that our side was attempting to dominate, too, because we were fighting just as hard to put over our views, and I think, we were proven correct by the figures -- Mr. Murphy gave the figures -- and those figures were always approximately the same, an average of 90 percent or better of the Screen Actors Guild voted in favor of those matters now guild policy.

STRIPLING: Mr. Reagan, there has been testimony to the effect here that numerous communist-front organizations have been set up in Hollywood. Have you ever been solicited to join any of those organizations or any organization which you considered to be a communist-front organization?

REAGAN: Well, sir, I have received literature from an organization called the Committee for a Far-Eastern Democratic Policy. I don't know whether it is communist or not. I only know that I didn't like their views and as a result I didn't want to have anything to do with them.

STRIPLING: Were you ever solicited to sponsor the Joint Anti-Fascist Refugee Committee?

REAGAN: No, sir, I was never solicited to do that, but I found myself misled into being a sponsor on another occasion for a function that was held under the auspices of the Joint Anti-Fascist Refugee Committee.

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STRIPLING: Mr. Reagan, what is your feeling about what steps should be taken to rid the motion picture

industry of any communist influences?

REAGAN: Well, sir, 99 percent of us are pretty well aware of what is going on, and I think, within the bounds of our democratic rights and never once stepping over the rights given us by democracy, we have done a pretty good job in our business of keeping those people's activities curtailed. After all, we must recognize them at present as a political party. On that basis we have exposed their lies when we came across them, we have opposed their propaganda, and I can certainly testify that in the case of the Screen Actors Guild we have been eminently successful in preventing them from, with their usual tactics, trying to run a majority of an organization with a well organized minority.

In opposing those people, the best thing to do is make democracy work. In the Screen Actors Guild we make it work by insuring everyone a vote and by keeping everyone informed. I believe that, as Thomas Jefferson put it, if all the American people know all of the facts they will never make a mistake. Whether the party should be outlawed, that is a matter for the government to decide. As a citizen, I would hesitate to see any political party outlawed on the basis of its political ideology. However, if it is proven that an organization is an agent of foreign power, or in any way not a legitimate political party -- and I think the government is capable of proving that -- then that is another matter. I happen to be very proud of the industry in which I work; I happen to be very proud of the way in which we conducted the fight. I do not believe the communists have ever at any time been able to use the motion picture screen as a sounding board for their philosophy or ideology....

**Source:** Ronald Reagan, President of the Screen Actors' Guild, testifying in at the HUAC hearings, 1952.

## Document 29

NEW YORK (AP) An FBI file on Mickey Mantle shows he was threatened by gamblers and was blackmailed for having an affair with a woman, television station WCBS reported.

The 28-page file contains a report that in 1956 the New York Yankees great was blackmailed by an unidentified person for \$15,000 after being caught in a "compromising situation" with a married woman, the station said Sunday night.

A 1963 entry has a source telling the FBI that Mantle received a number of telephone calls from a known gambler, the station said. The file also has a 1960 letter to Mantle threatening to shoot his knees.

Wayne Miller, a Dallas lawyer for the Mantle family, said: "They were dumbfounded the FBI would be looking into Mickey back in the mid-1950s. They knew no reason why the FBI should be following them. Merlyn (Mantle's wife) had no idea it was going on at that time."

The file covers Mantle's activities from 1956-63, the height of his career. The FBI declined to disclose why it opened a file on the late Hall of Famer, WCBS said. The agency kept files on many Americans.

The file was once delivered to the White House, but WCBS' report did not say which president asked for it.

**Secondary Source:** Reported by the Associated Press, May 4, 1998.

## Document 30

....McCarthy's jump from obscurity to the national limelight began nearly two years ago, when he made a speech in Wheeling, W. Va. He said: "I have here in my hand a list of 205, a list of names made known to the secretary of state as being members of the Communist Party and who nevertheless are still working and shaping policy in the State Department." Next day in Salt Lake City, he declared: "I hold in my hand the names of 57 card-carrying Communists" working in the State Department. Ten days later, on the Senate floor, he cited 81 "cases," particularly "three big Communists." Said McCarthy: "While there are vast numbers of other Communists with whom we must be concerned, if we can get rid of these big three, we will have done something to break the back of the espionage ring within the State Department."

In a nation that had finally learned (without any help from McCarthy) that it was locked in a life-or-death struggle with world Communism, these charges were as grave as any that could be made. The underlying accusation was that its State Department was harboring Communists, knew they were Communists, and was doing so deliberately. To investigate these charges, the Senate set up a committee headed by conservative Democrat Senator Millard Tydings of Maryland.

McCarthy, who had said that he "held in his band" the names of 205 Communists then in the State Department, did not give the Tydings committee the names of 205. He did not give it the names of 57. He did not produce the name of even one Communist in the State Department....

**Source:** *Time* magazine, October 22, 1951.