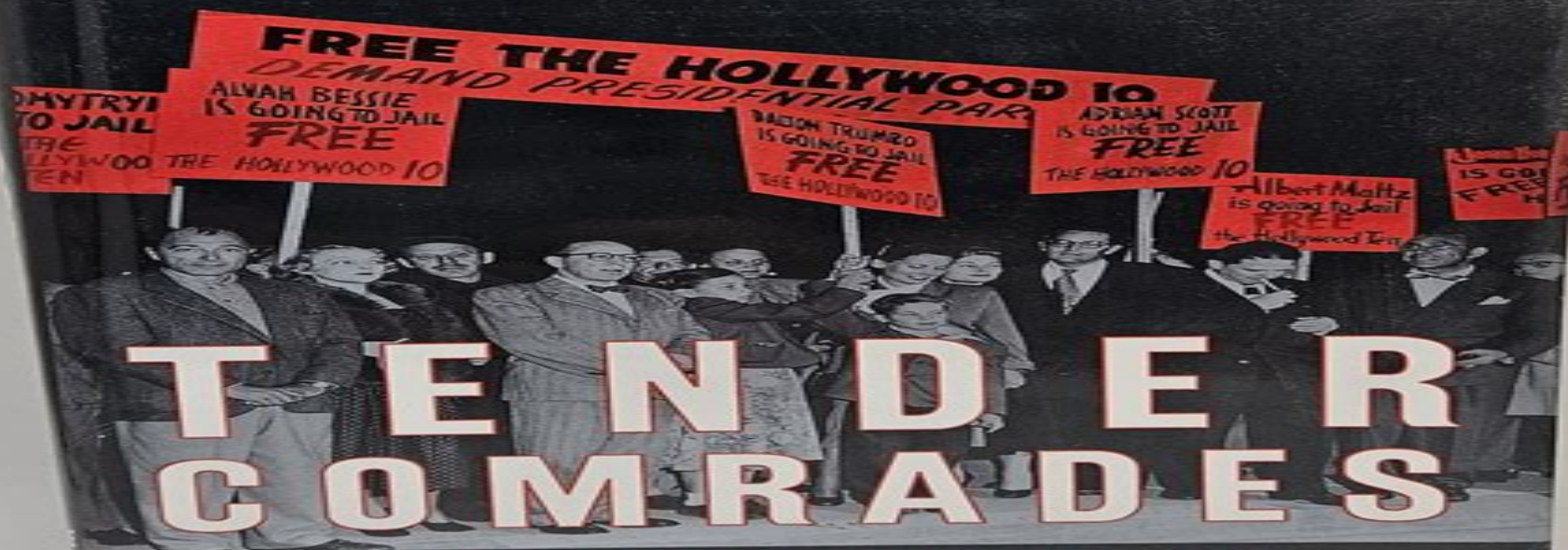


A BACKSTORY  
OF THE HOLLYWOOD  
BLACKLIST



PATRICK MCGILLIGAN  
AND PAUL BUHLE

# Tender Comrades

**Guillaume Favre**



## **Tender Comrades:**

Tender Comrades Patrick McGilligan, Paul Buhle, 2012 More than sixty years ago McCarthyism silenced Hollywood In the pages of Tender Comrades those who were suppressed whose lives and careers were ruined finally have their say A unique collection of profiles in cinematic courage this extraordinary oral history brings to light the voices of thirty six blacklist survivors including two members of the Hollywood Ten seminal directors of film noir and other genres starring actresses and memorable supporting players top screenwriters and many less known to the public who are rescued from obscurity by the stories they offer here that beyond politics open a rich window into moviemaking during the Golden Age of Hollywood

**Communism in Hollywood** Alan Casty, 2009-08-03 Much has been written about the history of Communism in America including the Party's appeal to many in the Hollywood community of the 1930s and 40s While several books have offered standard accounts of the House Un American Activities Committee HUAC hearings and the blacklist in the entertainment industry Alan Casty provides a fresh and provocative perspective In Communism in Hollywood The Moral Paradoxes of Testimony Silence and Betrayal Casty challenges the absolute dualisms of the period cowardly informers and heroic martyrs Drawing on newly available material Casty illustrates the control by the international Communist movement and the role of the Hollywood Communists themselves in fomenting the intense hostilities of the period Casty juxtaposes the actions and statements of those who testified and named names before HUAC with Communists who refused to testify and remained silent about the atrocities of the Soviet Union By providing a scrupulous account of the full scope of the Communist Party in Hollywood this book presents a more accurate picture of the moral quandaries faced during this dark period in American history

The Blacklisted Bible Daniel L. Smith-Christopher, 2022-03-24 Choosing ten films that were considered suspicious un American or even dangerous by the conservative media and especially the infamous House Un American Affairs Committee HUAC between 1947 1953 each chapter briefly outlines how progressive Christians should have supported the message of the film rather than condemned it Each chapter explains why the film was considered controversial and then proposes a number of arguments drawing heavily on Scripture arguing that Christians should have and still should consider these films about social justice issues to be deeply biblical and not un American Intended for an adult education series this book can serve as a kind of handbook for a church or parish Film Series that raises serious questions of social justice and Christian response

**Class Struggle in Hollywood, 1930-1950** Gerald Horne, 2001-02-15 Publisher Fact Sheet This engrossing book probes the motives actions of all the players in the Conference of Studio Unions Strike in 1946 tracing the far reaching consequences of this strike the ensuing lockout to the subsequent fury of Red baiting the encroachment of organized crime in Hollywood

Robert Rossen Alan Casty, 2013-03-13 This book calls for a re evaluation of the films of Robert Rossen Over a 30 year period he was the most accomplished writer and director who was also a longtime member of the Communist Party but his achievement has not been recognized his films have been belittled or ignored his legacy denied

Rossen's films reflected his times and the American scene with a dramatic intensity and personal expression unmatched by any other filmmaker of the period. The stages of his political journey from idealism about Communism to his rebellion against the Party's betrayal of those ideals influenced the rendering of his concerns and themes: the flaws of human nature, the complexities of motives, the paradoxes of betrayal, personal and political. Yet Rossen testified against his fellow filmmakers, and so his morals and character have been denounced, his work diminished as fatally marred by his moral flaws. The opposite is true. Here is a thorough analysis of each of his 22 films and their place in the developing themes of his body of work. It integrates this study of the films with a documented narrative of his relationship to the Party, its history and conflicts, its duplicities, especially the relations of the Party and its followers to the oppressions of the Soviet Union. And so it challenges the validity of the conventional wisdom about the moral issues of the blacklist period.

**A Very Dangerous Citizen** Paul Buhle, Dave Wagner, 2001-06-05

When he was summoned before the House Committee on Un-American Activities in 1951, Abraham Lincoln Polonsky (1911-1999) was labeled a very dangerous citizen by Harold Velde, a congressman from Illinois. Lawyer, educator, novelist, labor organizer, radio and television scriptwriter, film director and screenwriter, wartime intelligence operative and full-time radical, Polonsky was blacklisted in Hollywood for refusing to be an informer. The New York Times called his blacklisting the single greatest loss to American film during the McCarthy era, and his expressed admirers include Steven Spielberg, Martin Scorsese, Sidney Lumet, Warren Beatty, and Harry Belafonte. In this first critical and cultural biography of Abraham Polonsky, Paul Buhle and Dave Wagner present both an accomplished consideration of a remarkable survivor of America's cultural cold war and a superb study of the Hollywood left. The Bronx-born son of immigrant parents, Polonsky, in the few years after the end of World War II and just before the blacklist, had one of the most distinguished careers in Hollywood. He wrote two films that established John Garfield's postwar persona: *Body and Soul* (1947), still the standard for boxing films and the model for such movies as *Raging Bull* and *Pulp Fiction*; and *Force of Evil* (1948), the great noir drama that he also directed. Once blacklisted, Polonsky quit working under his own name, yet he proved to be one of television's most talented writers. Later in life, he became the most acerbic critic of the Hollywood blacklist's legacy while writing and directing films such as *Tell Them Willie Boy Is Here* (1970). *A Very Dangerous Citizen* goes beyond biography to help us understand the relationship between art and politics in American culture and to uncover the effects of U.S. anticommunism and anti-Semitism. Rich in anecdote and in analysis, it provides an informative and entertaining portrait of one of the most intriguing personalities of twentieth-century American culture.

*Edward Dmytryk* Fintan McDonagh, 2021-07-21

Edward Dmytryk was one of the so-called Hollywood Ten, jailed for contempt of Congress for refusing to testify before the House Un-American Activities Committee in 1947. Finding himself blacklisted after his prison sentence and unable to operate under a pseudonym, he took the step of testifying and naming names to the Committee. His career resumed to considerable commercial success but also to prolonged and bitter criticism from the left and persistent mistrust.

from the right Acknowledged as one of the key figures in the development of the film noir genre having directed one of its first films *Murder My Sweet* Dmytryk has otherwise frequently been sidelined in critical studies because of the controversy This book is the first to critically evaluate each of the dozens of films he made between the 1930s and the 1970s including *The Young Lions* *Crossfire* and *The Caine Mutiny* among many others Projecting Paranoia Ray Pratt, 2001 A wide ranging and idiosyncratic look at sixty years of politics and film that uncovers how American movies have mirrored and even challenged anxieties and paranoid perceptions embedded in American society since the start of the Cold War The first book to take a sweeping look at 60 years of film and analyze them thematically Destroying Democracy Jane Duncan, Linda Gordon, Gunnett Kaaf, Dale T McKinley, Alf Gunvald Nilsen, Devan Pillay, Mandla J Radebe, Alfredo Saad-Filho, Ingar Solty, 2021-08-01 A history of the erosion of democracy across the globe Democracy is being destroyed This is a crisis that expresses itself in the rising authoritarianism visible in divisive and exclusionary politics populist political parties and movements increased distrust in fact based information and news and the withering accountability of state institutions Over the last four decades democracy has radically shifted to a market democracy in which all aspects of human non human and planetary life are commodified with corporations becoming more powerful than states and their citizens This is how neoliberal capitalism functions at a systemic level and if left unchecked is the greatest threat to democracy and a sustainable planet Volume six of the Democratic Marxism series focuses on how decades of neoliberal capitalism have eroded the global democratic project and how in the process authoritarian politics are gaining ground Scholars and activists from the political left focus on four country cases India Brazil South Africa and the United States of America in which the COVID 19 pandemic has fuelled and highlighted the pre existing crisis They interrogate issues of politics ecology state security media access to information and political parties and affirm the need to reclaim and re build an expansive and inclusive democracy *Destroying Democracy* is an invaluable resource for the general public activists scholars and students who are interested in understanding the threats to democracy and the rising tide of authoritarianism in the global south and the global north

Learning from the Left Julia L. Mickenberg, 2006 Publisher Description *Ayn Rand and Song of Russia* Robert Mayhew, 2005 In October 1947 more than twenty years after leaving Russia Ayn Rand testified before the House Un American Activities Committee HUAC which was investigating communist infiltration of the motion picture industry The focus of that testimony was *Song of Russia* a 1944 pro Soviet film that Rand decried for its unrealistic absurdly flattering portrait of life in the communist country Ayn Rand scholar Robert Mayhew focuses on this controversial period of American and Hollywood history by examining both the film and the furor surrounding Rand s HUAC testimony His analysis provides the first detailed history of any of the pro Soviet films to come out of 1940s Hollywood Mayhew begins by offering a brief synopsis of the MGM film followed by an account of its production as well as its reception Most significantly Mayhew analyzes Rand s appearance before HUAC and discusses the response to her much maligned testimony By carefully

scrutinizing this one episode in the history of communism and anti communism in 1940s Hollywood Mayhew presents a more accurate picture of those times and the issues surrounding them His study allows for a re evaluation of the role of communism in Hollywood the nature of the HUAC and even the Hollywood Ten This book should be of interest to anyone interested in the life and thought of Ayn Rand as well as to anyone interested in the history of Hollywood communism and of American film

**Walt Disney** Neal Gabler,2007-10-09 ONE OF THE HOLLYWOOD REPORTER S 100 GREATEST FILM BOOKS OF ALL TIME The definitive portrait of one of the most important cultural figures in American history Walt Disney Walt Disney was a true visionary whose desire for escape iron determination and obsessive perfectionism transformed animation from a novelty to an art form first with Mickey Mouse and then with his feature films most notably Snow White Fantasia and Bambi In his superb biography Neal Gabler shows us how over the course of two decades Disney revolutionized the entertainment industry In a way that was unprecedented and later widely imitated he built a synergistic empire that combined film television theme parks music book publishing and merchandise Walt Disney is a revelation of both the work and the man of both the remarkable accomplishment and the hidden life Winner of the Los Angeles Times Book Prize for Biography and USA Today Biography of the Year

*Policing America's Empire* Alfred W. McCoy,2009-10-15 At the dawn of the twentieth century the U S Army swiftly occupied Manila and then plunged into a decade long pacification campaign with striking parallels to today s war in Iraq Armed with cutting edge technology from America s first information revolution the U S colonial regime created the most modern police and intelligence units anywhere under the American flag In *Policing America s Empire* Alfred W McCoy shows how this imperial panopticon slowly crushed the Filipino revolutionary movement with a lethal mix of firepower surveillance and incriminating information Even after Washington freed its colony and won global power in 1945 it would intervene in the Philippines periodically for the next half century using the country as a laboratory for counterinsurgency and rearming local security forces for repression In trying to create a democracy in the Philippines the United States unleashed profoundly undemocratic forces that persist to the present day But security techniques bred in the tropical hothouse of colonial rule were not contained McCoy shows at this remote periphery of American power Migrating homeward through both personnel and policies these innovations helped shape a new federal security apparatus during World War I Once established under the pressures of wartime mobilization this distinctively American system of public private surveillance persisted in various forms for the next fifty years as an omnipresent sub rosa matrix that honeycombed U S society with active informers secretive civilian organizations and government counterintelligence agencies In each succeeding global crisis this covert nexus expanded its domestic operations producing new contraventions of civil liberties from the harassment of labor activists and ethnic communities during World War I to the mass incarceration of Japanese Americans during World War II all the way to the secret blacklisting of suspected communists during the Cold War

**Hide in Plain Sight** Paul Buhle,Dave Wagner,2015-04-28 *Hide in Plain Sight* completes Buhle and

Wagner's trilogy on the Hollywood blacklist When the blacklisted were hounded out of Hollywood some left for television where many worked on children's shows like *Rocky and Bullwinkle* A number wrote adult sitcoms such as *The Donna Reed Show* and *M A S H* while some of them ultimately returned to Hollywood and made great films such as *Norma Rae* and *Midnight Cowboy* This is a thoughtful look at the rising fear of communism in America and the aftermath of the horror that was the McCarthy period from two expert historians of the blacklist period

### **The Hollywood Motion Picture Blacklist**

Larry Ceplair, 2022-09-06 Seventy five years ago the Hollywood blacklist ruined lives stifled creativity and sent waves of proscription and censorship throughout United States culture When the Hollywood Ten refused to answer the questions of the House Committee on Un American Activities about their membership in the Communist Party they were sentenced to prison the five who were under contract were fired by their studios and all were blacklisted from reemployment until they purged themselves of their communist taint By the 1950s this blacklist publicly stigmatized nearly three hundred other Americans in the entertainment industry who invoked the First and Fifth Amendments in their refusal to apologize for their Communist ties or provide the names of other members Dozens of others were graylisted as the result of rumors The Hollywood Motion Picture Blacklist Seventy Five Years Later offers new insights on the origins of the blacklist the characteristics of those blacklisted and the probability of future proscriptions of the blacklist type Author Larry Ceplair draws on previously published work while introducing new material to vigorously recount the events that took place between the US government Hollywood unions and motion picture studios Ceplair thoroughly examines the role of Jewish identity in many anti communist efforts a concept that has never been fully examined by scholars and analyzes the actions of subpoenaed witnesses who were forced to choose between cooperating with the House Committee or joining the blacklist This fascinating book is an illuminating examination of a dark period in American history and the fragility of our rights to free speech and due process

### **Hollywood Exiles in Europe**

Rebecca Prime, 2014-01-14 Rebecca Prime documents the untold story of the American directors screenwriters and actors who exiled themselves to Europe as a result of the Hollywood blacklist During the 1950s and 1960s these Hollywood migrants directed wrote or starred in almost one hundred European productions their contributions ranging from crime film masterpieces like *Du rififi chez les hommes* 1955 Jules Dassin director to international blockbusters like *The Bridge on the River Kwai* 1957 Carl Foreman and Michael Wilson screenwriters and acclaimed art films like *The Servant* 1963 Joseph Losey director At once a lively portrait of a lesser known American lost generation and an examination of an important transitional moment in European cinema the book offers a compelling argument for the significance of the blacklisted migrants to our understanding of postwar American and European cinema and Cold War relations Prime provides detailed accounts of the production and reception of their European films that clarify the ambivalence with which Hollywood was regarded within postwar European culture Drawing upon extensive archival research including previously classified material *Hollywood Exiles in Europe* suggests the need to rethink our

understanding of the Hollywood blacklist as a purely domestic phenomenon By shedding new light on European cinema's changing relationship with Hollywood the book illuminates the postwar shift from national to transnational cinema *The Marxist and the Movies* Larry Ceplair, 2007-11-16 As part of its effort to expose Communist infiltration in the United States and eliminate Communist influence on movies from 1947-1953 the House Committee on Un-American Activities subpoenaed hundreds of movie industry employees suspected of membership in the Communist Party Most of them including screenwriter Paul Jarrico 1915-1997 invoked the Fifth Amendment and refused to answer questions about their political associations They were all blacklisted In *The Marxist and the Movies* Larry Ceplair narrates the life movie career and political activities of Jarrico the recipient of an Oscar nomination for his screenplay for *Tom Dick and Harry* 1941 and the producer of *Salt of the Earth* 1954 one of the most politically besieged films in the history of the United States Though Jarrico did not reach the upper echelon of screenwriting he worked steadily in Hollywood until his blacklisting He was one of the movie industry's most engaged Communists working on behalf of dozens of social and political causes *Song of Russia* 1944 was one of the few assignments that allowed him to express his political beliefs through his screenwriting craft Though MGM planned the film as a conventional means of boosting domestic support for the USSR a wartime ally of the United States it came under attack by a host of anti-Communists Jarrico fought the blacklist in many ways and his greatest battle involved the making of *Salt of the Earth* Jarrico, other blacklisted individuals and the families of the miners who were the subject of the film created a landmark film in motion picture history As did others on the blacklist Jarrico decided that Europe offered a freer atmosphere than that of the cold war United States Although he continued to support political causes while living abroad he found it difficult to find remunerative black market screenwriting assignments On the scripts he did complete he had to use a pseudonym or allow the producers to give screen credit to others Upon returning to the United States in 1977 he led the fight to restore screen credits to the blacklisted writers who like himself had been denied screen credit from the late 1940s to the mid 1960s Despite all the obstacles he encountered Jarrico never lost his faith in the progressive potential of movies and the possibility of a socialist future *The Marxist and the Movies* details the relationship between a screenwriter's work and his Communist beliefs From Jarrico's immense archive interviews with him and those who knew him best and a host of other sources Ceplair has crafted an insider's view of Paul Jarrico's life and work placing both in the context of U.S. cultural history

**'Un-American' Hollywood** Peter Stanfield, Frank Krutnik, Brian Neve, Steve Neale, 2007-12-27 The concept of un-Americanism so vital to the HUAC crusade of the 1940s and 1950s was resoundingly revived in the emotional rhetoric that followed the September 11th terrorist attacks Today's political and cultural climate makes it more crucial than ever to come to terms with the consequences of this earlier period of repression and with the contested claims of Americanism that it generated *Un-American Hollywood* reopens the intense critical debate on the blacklist era and on the aesthetic and political work of the Hollywood Left In a series of fresh case studies focusing on contexts of production and

reception the contributors offer exciting and original perspectives on the role of progressive politics within a capitalist media industry Original essays scrutinize the work of individual practitioners such as Robert Rossen Joseph Losey Jules Dassin and Edward Dmytryk and examine key films including *The Robe* *Christ in Concrete* *The House I Live In* *The Lawless* *The Naked City* *The Prowler* *Body and Soul* and *FTA*      *The Most Typical Avant-Garde* David E. James, 2005-05-30 Los Angeles has nourished a dazzling array of independent cinemas avant garde and art cinema ethnic and industrial films This panoramic history of film production outside the commercial studio system reconfigures Los Angeles rather than New York as the true centre of avant garde cinema in the US      *Dupes* Paul Kengor, 2023-06-27 In this startling intensively researched book bestselling historian Paul Kengor shines light on a deeply troubling aspect of American history the prominent role of the dupe From the Bolshevik Revolution through the Cold War and right up to the present many progressives have unwittingly aided some of America's most dangerous opponents Based on never before published FBI files Soviet archives and other primary sources *Dupes* exposes the legions of liberals who have furthered the objectives of America's adversaries Kengor shows not only how such dupes contributed to history's most destructive ideology Communism which claimed at least 100 million lives but also why they are so relevant to today's politics

## Unveiling the Magic of Words: A Overview of "**Tender Comrades**"

In a world defined by information and interconnectivity, the enchanting power of words has acquired unparalleled significance. Their power to kindle emotions, provoke contemplation, and ignite transformative change is actually awe-inspiring. Enter the realm of "**Tender Comrades**," a mesmerizing literary masterpiece penned by a distinguished author, guiding readers on a profound journey to unravel the secrets and potential hidden within every word. In this critique, we shall delve into the book's central themes, examine its distinctive writing style, and assess its profound effect on the souls of its readers.

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