

Radical Innocence

A CRITICAL STUDY OF THE



Hollywood Ten

Bernard F. Dick

Radical Innocence A Critical Study Of The Hollywood Ten

James Chapman



Radical Innocence A Critical Study Of The Hollywood Ten:

Radical Innocence Bernard F. Dick, 2014-07-11 On October 30 1947 the House Committee on Un American Activities concluded the first round of hearings on the alleged Communist infiltration of the motion picture industry Hollywood was ordered to clean its own house and ten witnesses who had refused to answer questions about their membership in the Screen Writers Guild and the Communist party eventually received contempt citations By 1950 the Hollywood Ten as they quickly became known which included writers directors and a producer were serving prison sentences ranging from six months to one year Since that time the members of the Hollywood Ten have been either dismissed as industry hacks or eulogized as Cold War martyrs but never have they been discussed in terms of their professions **Radical Innocence A Critical Study of the Hollywood Ten** is the first study to focus on the work of the Ten their short stories plays novels criticisms poems memoirs and of course their films Drawing on myriad sources including archival materials unpublished manuscripts black market scripts screenplay drafts letters and personal interviews Bernard F Dick describes the Ten s survival tactics during the blacklisting and analyzes the contributions of these ten individuals not only to film but also to the arts **Radical Innocence** captures the personality of each of the Ten including the arrogant Herbert J Biberman the witty Ring Lardner Jr the patriarchal Samuel Ornitz the compassionate Adrian Scott and the feisty Dalton Trumbo

The Radical Writings of Jack Nusan Porter Jack Nusan Porter, 2021-08-10 Jack Nusan Porter s writings date back to 1966 during the height of the Vietnam War He describes the anguished struggle against war racism and poverty as well as the radical groups and individuals involved Jewish socialists radical Zionists radical Jews Rabbi Meir Kahane and the Jewish Defense League the counterculture liberals and conservatives alike In addition his writings vividly recount the anti Zionist anti Israel anti Semitic and revolutionary terrorism of the times Here Porter draws from the past in an effort to explain the present walking the precarious bridge between allegiance to Israel and the Jewish people and the universal rights of all people This collection of older and newer essays combines theory sociology film studies literary criticism post modern thought and politics

The Theater of Trauma Michael Cotsell, 2005 *The Theater of Trauma* is a groundbreaking rereading of the relations between psychology and drama in the age of Eugene O Neill Susan Glaspell and their many brilliant contemporaries American modernist Theater of Trauma drew its vision from the psychological investigation of trauma and its consequences among them hysteria and dissociation made by French and American psychiatrists such as the great Pierre Janet Alfred Binet William James Morton Prince and W E B Du Bois the European and American dissociationist culture that developed around their work and the resulting trauma of World War I American dramatists deep resistance to Freud s suppression of trauma challenges the equation of Freud and modernism that has become commonplace in modernist criticism

The Merchant Prince of Poverty Row Bernard F. Dick, 2021-10-19 Ben Hecht called him White Fang and director Charles Vidor took him to court for verbal abuse The image of Harry Cohn as vulgarian is such a part of Hollywood lore that it is hard to believe there were other Harry Cohns the only

studio president who was also head of production the ex song plugger who scrutinized scripts and grilled writers at story conferences a man who could see actresses as either broads or goddesses Drawing on personal interviews as well as previously unstudied source material conference notes memos and especially the teletypes between Harry and his brother Jack Bernard Dick offers a radically different portrait of the man who ran Columbia Pictures and who had to be boss from 1932 to 1958

The Golden Age Musicals of Darryl F. Zanuck Bernard F. Dick, 2022-03-30 Beginning with The Jazz Singer 1927 and 42nd Street 1933 legendary Hollywood film producer Darryl F Zanuck 1902 1979 revolutionized the movie musical cementing its place in American popular culture Zanuck who got his start writing stories and scripts in the silent film era worked his way to becoming a top production executive at Warner Bros in the later 1920s and early 1930s Leaving that studio in 1933 he and industry executive Joseph Schenck formed Twentieth Century Pictures an independent Hollywood motion picture production company In 1935 Zanuck merged his Twentieth Century Pictures with the ailing Fox Film Corporation resulting in the combined Twentieth Century Fox which instantly became a new major Hollywood film entity The Golden Age Musicals of Darryl F Zanuck The Gentleman Preferred Blondes is the first book devoted to the musicals that Zanuck produced at these three studios The volume spotlights how he placed his personal imprint on the genre and how especially at Twentieth Century Fox he nurtured and showcased several blonde female stars who headlined the studio s musicals including Shirley Temple Alice Faye Betty Grable Vivian Blaine June Haver Marilyn Monroe and Sheree North Building upon Bernard F Dick s previous work in That Was Entertainment The Golden Age of the MGM Musical this volume illustrates the richness of the American movie musical tracing how these song and dance films fit within the career of Darryl F Zanuck and within the timeline of Hollywood history

Sterling Hayden's Wars Lee Mandel, 2018-05-03 A master sailor when he was barely in his twenties Sterling Hayden 1916 1986 became an overnight film star despite having no training in acting After starring in two major films he quit Hollywood and trained as a commando in Europe Hayden joined the OSS and fought in the Balkans and Mediterranean earning a Silver Star for his distinguished service Hayden s wartime admiration for the Yugoslavian Partisans led to a brief membership in the Communist Party after the war and this would come back to haunt him when he was called to testify in front of the House Un American Activities Committee where he became the first star to name names After returning to Hollywood Hayden s film career flourished as he starred in several films including The Asphalt Jungle Denver and Rio Grande and The Killing His personal life however descended into chaos His bitter custody battle with his second wife led to his well publicized and controversial kidnapping of their four children for a voyage to Tahiti Increasing alcohol and substance abuse would take its toll but Hayden s career would be revived as a character actor in such classics as Dr Strangelove and The Godfather In addition he proved to be an excellent author penning two international bestsellers Despite these achievements his later years were characterized by depression self doubt alcoholism and substance abuse His life was metaphorically a series of wars including the most difficult of them all the war that Sterling Hayden fought

with himself *John Wayne* Randy Roberts,1997-01-01 John Wayne remains a constant in American popular culture Middle America grew up with him in the late 1920s and 1930s went to war with him in the 1940s matured with him in the 1950s and kept the faith with him in the 1960s and 1970s In his person and in the persona he so carefully constructed middle America saw itself its past and its future John Wayne was his country's alter ego Thus begins John Wayne American a biography bursting with vitality and revealing the changing scene in Hollywood and America from the Great Depression through the Vietnam War During a long movie career John Wayne defined the role of the cowboy and soldier the gruff man of decency the hero who prevailed when the chips were down But who was he really Here is the first substantive serious view of a contradictory private and public figure *Film Noir* Andrew Spicer,2018-10-08 Film Noir is an overview of an often celebrated but also contested body of films It discusses film noir as a cultural phenomenon whose history is more extensive and diverse than American black and white crime thrillers of the forties An extended Background Chapter situates film noir within its cultural context describing its origin in German Expressionism French Poetic Realism and in developments within American genres the gangster crime thriller horror and the Gothic romance and its possible relationship to changes in American society Five chapters are devoted to classic film noir 1940-59 chapters explore its contexts of production and reception its visual style and its narrative patterns and themes chapters on character types and star performances elucidate noir's complex construction of gender with its weak ambivalent males and predatory femmes fatales and also provide a detailed analysis of three noir auteurs Anthony Mann Robert Siodmak and Fritz Lang Three chapters investigate neo noir and British film noir chapters trace the complex evolution of neo noir in American cinema from the modernist critiques of *Night Moves* and *Taxi Driver* to the postmodern hybridity of contemporary noir including *Seven Pulp Fiction* and *Memento* the final chapter surveys the development of British film noir a significant and virtually unknown cinema stretching from the thirties to Mike Hodges Croupier Films discussed include both little known examples and seminal works such as *Double Indemnity* *Scarlet Street* *Kiss Me Deadly* and *Touch of Evil* A final section provides a guide to further reading an extensive bibliography and a list of over 500 films referred to in the text Lucidly written Film Noir is an accessible informative and stimulating introduction that will have a broad appeal to undergraduates cinema film teachers and researchers *Film and Politics in America* Brian Neve,2004-08-02 In *A Social Cinema* Film making and Politics in America Brian Neve presents a study of the social and political nature of American film by concentrating on a generation of writers from the thirties who directed films in Hollywood in the 1940s He discusses how they negotiated their roles in relation to the studio system itself undergoing change and to what extent their experience in the political and theatre movements of thirties New York was to be reflected in their later films Focusing in particular on Orson Welles Elia Kazan Jules Dassin Abraham Polonsky Nicholas Ray Robert Rossen and Joseph Losey Neve relates the work of these writers and directors to the broader industrial bureaucratic social and political developments of the period 1935-1970 With special emphasis on the post war decade bringing together archive

and secondary sources Neve explores a lost tradition of social filmmaking in America *Swashbucklers* James Chapman,2015-07-01 *Swashbucklers* is the first study of one of the most popular and enduring genres in television history the costume adventure series It maps the history of swashbuckling television from its origins in the 1950s to the present It places the various series in their historical and institutional contexts and also analyses how the form and style of the genre has changed over time And it includes case studies of major swashbuckling series including *The Adventures of Robin Hood* *The Buccaneers* *Ivanhoe* *William Tell* *Zorro* *Arthur of the Britons* *Dick Turpin* *Robin of Sherwood* *Sharpe* *Hornblower* *The Count of Monte Cristo* and the recent BBC co production of *The Three Musketeers* *American Culture in the 1940s*

Jacqueline Foertsch,2008-03-27 This book explores the major cultural forms of 1940s America fiction and non fiction music and radio film and theatre serious and popular visual arts and key texts trends and figures from *Native Son* to *Citizen Kane* from Hiroshima to HUAC and from Dr Seuss to Bob Hope After discussing the dominant ideas that inform the 1940s the book culminates with a chapter on the culture of war Rather than splitting the decade at 1945 Jacqueline Foertsch argues persuasively that the 1940s should be taken as a whole seeking out links between wartime and postwar American culture

Sam Wanamaker Diana Devlin,2019-06-13 Actor Director Visionary The fascinating life of Sam Wanamaker is explored for the first time in this biography by Diana Devlin who worked closely with Wanamaker during the last twenty years of his life Sam Wanamaker 1909 1993 is best known as the man who spent the last twenty five years of his life campaigning to reconstruct Shakespeare s Globe near its original site in London Born in the USA he trained as an actor in Chicago and began his career during the golden age of radio drama before moving on to Broadway A vocal left wing activist Wanamaker moved to the UK during the turbulent era of the anti Communist witch hunts Having crossed the Atlantic he carved a successful international career as actor producer and director He directed the opening production at the Sydney Opera House With his staunch sense of purpose he made as many enemies as friends charismatic and persuasive he was also stubborn and domineering But above all he was a man of great vision and it was that vision that inspired many to help make his dream of Shakespeare s Globe come into being which opened to much fanfare in 1997 **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

Kiss the Blood Off My Hands Robert Miklitsch, 2014-09-15 Consider the usual view of film noir endless rainy nights populated by down at the heel boxers writers and private eyes stumbling toward inescapable doom while stalked by crooked cops and cheating wives in a neon lit urban jungle But a new generation of writers is pushing aside the fog of cigarette smoke surrounding classic noir scholarship In *Kiss the Blood Off My Hands* On Classic Film Noir Robert Miklitsch curates a bold collection of essays that reassesses the genre's iconic style history and themes Contributors analyze the oft overlooked female detective and little examined aspects of filmmaking like love songs and radio aesthetics discuss the significance of the producer and women's pulp fiction and investigate topics as disparate as Disney noir and the Fifties heist film B movie back projection and blacklisted British directors At the same time the writers collective reconsideration shows the impact of race and gender history and sexuality technology and transnationality on the genre As bracing as a stiff drink *Kiss the Blood Off My Hands* writes the future of noir scholarship in lipstick and chalk lines for film fans and scholars alike Contributors Krin Gabbard Philippa Gates Julie Grossman Robert Miklitsch Robert Murphy Mark Osteen Vivian Sobchack Andrew Spicer J P Telotte and Neil Verma

Montage of a Dream John Edgar Tidwell, Cheryl R. Ragar, 2007 Over a forty six year career Langston Hughes experimented with black folk expressive culture creating an enduring body of extraordinary imaginative and critical writing Riding the crest of African American creative energy from the Harlem Renaissance to the onset of Black Power he commanded an artistic prowess that survives in the legacy he bequeathed to a younger generation of writers including award winners Alice Walker Paule Marshall and Amiri Baraka *Montage of a Dream* extends and deepens previous

scholarship multiplying the ways in which Hughes's diverse body of writing can be explored. The contributors, including such distinguished scholars as Steven Tracy, Judie Harris, Juda Bennett, Lorenzo Thomas, and Christopher C. De Santis, carefully reexamine the significance of his work and life for their continuing relevance to American, African American, and diasporic literatures and cultures. Probing anew among Hughes's fiction, biographies, poetry, drama, essays, and other writings, the contributors assert fresh perspectives on the often overlooked *Luani of the Jungles* and *Black Magic* and offer insightful rereadings of such familiar pieces as *Cora Unashamed*, *Slave on the Block*, and *Not without Laughter*. In addition to analyzing specific works, the contributors astutely consider subjects either lightly explored by or unavailable to earlier scholars, including dance, queer studies, black masculinity, and children's literature. Some investigate Hughes's use of religious themes and his passion for the blues as the fabric of black art and life; others ponder more vexing questions such as Hughes's sexuality and his relationship with his mother as revealed in the letters she sent him in the last decade of her life. *Montage of a Dream* richly captures the power of one man's art to imagine an America holding fast to its ideals while forging unity out of its cultural diversity. By showing that Langston Hughes continues to speak to the fundamentals of human nature, this comprehensive reconsideration invites a renewed appreciation of Hughes's work and encourages new readers to discover his enduring relevance as they seek to understand the world in which we all live. *Postwar America* James Ciment, 2015-03-26

From the outbreak of the Cold War to the rise of the United States as the last remaining superpower, the years following World War II were filled with momentous events and rapid change. Diplomatically, economically, politically, and culturally, the United States became a major influence around the globe. On the domestic front, this period witnessed some of the most turbulent and prosperous years in American history. *Postwar America: An Encyclopedia of Social, Political, Cultural, and Economic History* provides detailed coverage of all the remarkable developments within the United States during this period, as well as their dramatic impact on the rest of the world. A-Z entries address specific persons, groups, concepts, events, geographical locations, organizations, and cultural and technological phenomena. Sidebars highlight primary source materials, items of special interest, statistical data, and other information. Cultural Landmark entries chronologically detail the music, literature, arts, and cultural history of the era. Bibliographies covering literature from the postwar era and about the era are also included, as are illustrations and specialized indexes. *Orwell Subverted* Daniel J. Leab, 2008-05-28

Front-page Women Journalists, 1920-1950 Kathleen A. Cairns, In spite of these challenges, front-page women played a significant role in reshaping public perceptions about women's roles. *BOOK JACKET All Religion Is Inter-Religion* Kambiz GhaneaBassiri, Paul Robertson, 2019-07-11 *All Religion Is Inter-Religion* analyses the ways inter-religious relations have contributed both historically and philosophically to the constructions of the category of religion as a distinct subject of study. Regarded as contemporary classics, Steven M. Wasserstrom's *Religion after Religion* (1999) and *Between Muslim and Jew* (1995) provided a theoretical reorientation for the study of religion away from hierophanies and ultimacy and toward lived history.

and deep pluralism This book distills and systematizes this reorientation into nine theses on the study of religion Drawing on these theses and Wasserstrom's opus more generally a distinguished group of his colleagues and former students demonstrate that religions can and must be understood through encounters in real time and space through the complex relations they create and maintain between people and between people and their pasts The book also features an afterword by Wasserstrom himself which poses nine riddles to students of religion based on his personal experiences working on religion at the turn of the twenty first century Edinburgh Companion to Modern Jewish Fiction David Brauner, 2015-06-07 This book provides a critical overview of the main writers and key themes of Anglophone Jewish fiction highlighting the rich diversity of the field identifying key themes analysing the main trends in Anglophone Jewish fiction and situating them in a historical context

Decoding **Radical Innocence A Critical Study Of The Hollywood Ten**: Revealing the Captivating Potential of Verbal Expression

In a time characterized by interconnectedness and an insatiable thirst for knowledge, the captivating potential of verbal expression has emerged as a formidable force. Its power to evoke sentiments, stimulate introspection, and incite profound transformations is genuinely awe-inspiring. Within the pages of "**Radical Innocence A Critical Study Of The Hollywood Ten**," a mesmerizing literary creation penned with a celebrated wordsmith, readers attempt an enlightening odyssey, unraveling the intricate significance of language and its enduring impact on our lives. In this appraisal, we shall explore the book is central themes, evaluate its distinctive writing style, and gauge its pervasive influence on the hearts and minds of its readership.

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