

REFUGEES from HOLLYWOOD

A Journal of the Blacklist Years

Jean Rouverol



Refugees From Hollywood A Journal Of The Blacklist Years

Larry Ceplair



Refugees From Hollywood A Journal Of The Blacklist Years:

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's Blacklists Reynold Humphries, 2008-09-10 Are you now or have you ever been a member of the Communist Party That question was to be repeated endlessly during the anti Communist investigations carried out by the House Committee on Un American Activities HUAC in the early 1950s The refusal of ten members of the film industry to answer the question in 1947 led to the decision by studio bosses to fire them and never to hire known Communists in the future The Hearings led to scores of actors writers and directors being named as Communists or sympathisers All were blacklisted and fired *Hollywood's Blacklists* is a history of the political and cultural factors relevant to understanding the why and the how of the various investigations of the alleged Communist infiltration of Hollywood What was HUAC What propaganda role did films play during World War II and the Cold War What values were at stake in the confrontation between Left and Right that saw the former so resoundingly defeated and expelled from Hollywood Answers to these and other questions are offered via analyses of the motives of the various players and of the tactics deployed by HUAC to reward collaboration and punish dissent

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

Refugees from Hollywood Jean Rouverol, 2000 But thanks to their well known 1940s leftist affiliations Rouverol and Butler cannot fly under the radar of those larger events To avoid prison sentences like those imposed in 1950 on their friends among the Hollywood Ten they flee to Mexico rather than accept a subpoena from the House Un American Activities Committee

Film Criticism, the Cold War, and the Blacklist Jeff Smith, 2014-03-26 *Film Criticism the Cold War and the Blacklist* examines the long term reception of several key American films released during the postwar period focusing on the two main critical lenses used in the interpretation of these films propaganda and allegory Produced in response to the hearings held by the House Committee on Un American Activities HUAC that resulted in the Hollywood blacklist these films ideological message and rhetorical effectiveness was often muddled by the inherent difficulties in dramatizing villains defined by their thoughts and belief systems rather than their actions Whereas anti Communist propaganda films offered explicit political exhortation allegory was the preferred vehicle for veiled or hidden political comment in many police procedurals historical films Westerns and science fiction films Jeff Smith examines the way that particular heuristics such as the mental availability of exemplars and the effects of framing have encouraged critics to match filmic elements to contemporaneous historical events persons and policies In charting the development of these particular readings *Film Criticism the Cold War and the Blacklist* features case studies of many canonical Cold War titles including *The Red Menace* *On the Waterfront* *The Robe* *High Noon* and *Invasion of the Body Snatchers*

'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* **George Oppen and the Fate of Modernism** Peter Nicholls, 2007-10-25 This study of 20th century American poet George Oppen promises to become a key resource for those interested not only in Oppen himself but in the history of literary modernism Drawing extensively on largely unpublished papers and presenting material that has not yet appeared in print Peter Nicholls gives a detailed account of Oppen's life and work enriched by close readings of many of his poems *Journal of American Studies*, 2005 **Cold War Exiles in Mexico** Rebecca Mina Schreiber, 2008 The onset of the Cold War in the 1940s and 1950s precipitated the exile of many U S writers artists and filmmakers to Mexico Rebecca M Schreiber illuminates the work of these cultural exiles in Mexico City and Cuernavaca and reveals how their artistic collaborations formed a vital and effective culture of resistance

ITV Cultures Catherine Johnson, Rob Turnock, 2005-09-16 This exciting book goes to the heart of a creative commercial and public service culture it shows why ITV matters and how it was made to work so well A tremendous contribution Professor Jean Seaton University of Westminster This is a valuable addition to studies of ITV's history and programming Tom O'Malley Professor of Media Studies University of Wales Aberystwyth and Co Editor of *Media History* Since breaking the BBC's monopoly in 1955 ITV has been at the centre of the British television landscape To coincide with the fiftieth anniversary of the first ITV broadcast this accessible book offers a range of perspectives on the complex and multifaceted history of Britain's first commercial broadcaster The book explores key tensions and conflicts which have influenced the ITV service Chapters focus on particular institutions including London Weekend Television and ITN and programme forms including *Who Wants to be a Millionaire* *Upstairs Downstairs* and *Trisha* The contributors show that ITV has had to tread an uneasy line between public service and commercial imperatives between a pluralistic regional structure and a national network and between popular appeal and quality programming A timeline of key events in the history of ITV is also included *ITV Cultures* provides a timely intervention in debates on broadcasting and cultural history for academics and researchers and a lively introduction to the history of ITV for students and general readers Contributors Rod Allen City University Jonathan Bignell University of Reading John Ellis Royal Holloway University of London Jackie Harrison University of Sheffield Jamie Medhurst University of Wales Aberystwyth Matt Hills Cardiff University Steve Neale University of Exeter Helen Wheatley University of Reading Sherryl Wilson Bournemouth University

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