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A VERY DANGEROUS CITIZEN

Abraham Lincoln Polonsky
and the
Hollywood Left

Paul Buhle and Dave Wagner

"An engaging and provocative account of a courageous writer who ultimately prevailed over the Hollywood blacklist of the McCarthy era."

JONATHAN KIRSCH, *Los Angeles Times*

A Very Dangerous Citizen Abraham Lincoln Polonsky And The Hollywood Left

Larry Ceplair



A Very Dangerous Citizen Abraham Lincoln Polonsky And The Hollywood Left:

A Very Dangerous Citizen Paul Buhle, David Wagner, 2001 In this first critical and cultural biography of blacklisted filmmaker Abraham Polonsky the authors present an accomplished consideration of a survivor of America's cultural cold war and a superb study of the Hollywood left 18 photos *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 romantic 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 *Radiowave Propagation* Jacques Lavergnat, Michael Sylvain, 2000-10-03 *Radio Wave Propagation* provides an introduction to the study of the free propagation of electromagnetic waves A good understanding of the propagation mechanisms is essential for the communications engineer and this text offers the necessary background knowledge It emphasises the methods of establishing propagation models and covers the three basic elements the nature of effective modelling electromagnetism effects and propagation devices Features include Numerous problems and exercises accompanied by detailed solutions Discussion of the impact of this theory on communication systems such as mobile radio and satellite links Details the main aspects of propagation measurements and applications Essential reading for communications engineers electronic engineers and undergraduate and postgraduate students of telecommunications electronic engineering and applied physics **'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 **Film Noir and the Arts of Lighting** Patrick Keating, 2024 More than any other films from the classical era the Hollywood film noir is known for its lighting Film Noir and the Arts of Lighting offers a new account of this craft grounded in a larger theory of cinematography as emotionally engaging storytelling Featuring analyses of The Asphalt Jungle Touch of Evil and more The Final Victim of the Blacklist Gerald Horne, 2006-09-19 John Howard Lawson was one of the most brilliant successful and intellectual screenwriters on the Hollywood scene in the 1930s and 1940s This biography of Lawson features many of his prominent friends and associates including John Dos Passos Theodore Dreiser F Scott Fitzgerald Charles Chaplin Gene Kelly Edmund Wilson and others

Something on My Own Glenn D. Smith, Jr., 2007-06-18 In 1929 The Goldbergs debuted on the air introducing Gertrude Berg and her radio alter ego Bronx housewife Molly Goldberg to the nation The show would become one of the most beloved and enduring sitcoms of Golden Age radio and early TV At the helm was Berg who as creator star writer and producer became a force to be reckoned with This multi faceted biography provides a penetrating look at how Gertrude Berg carved a special place for herself in the annals of broadcast history Decades before Lucille Ball Berg triumphed as a woman of commercial and creative consequence in what was essentially a male dominated arena For over three decades Berg's Molly fluttered about and hung out her kitchen window dispensing motherly advice laced with engaging malapropisms insights and lots of schmaltz The show offered a warmly comedic look at the lives and dreams of working class American Jews and subtle insights into the nature of assimilation While Molly husband Jake and Uncle David represent Old World Jewish stereotypes children Rosalie and Sammy are as American as apple pie Berg makes it clear that the only thing separating shtetl and middle class new world values is style Drawing on Gertrude Berg's papers at Syracuse University's Bird Library and rare interviews with her family and colleagues the author reveals her as shrewd creative and forthright Unlike Molly Berg was a cultivated woman and a Columbia graduate A pioneer in the concept of product tie in she parlayed the show's popularity into a movie short stories and even a cookbook In 1951 she stood up to the blacklist by refusing to fire longtime co star Philip Loeb who was under fire by the House un American Committee The book also chronicles Berg's accomplishments in theater film and literature The Films of Joseph H. Lewis Gary D. Rhodes, 2012 Joseph H Lewis enjoyed a monumental career in

many genres including film noir and B movies with the East Side Kids as well as an extensive and often overlooked TV career In *The Films of Joseph H Lewis* editor Gary D Rhodes PhD gathers notable scholars from around the globe to examine the full range of Lewis's career While some studies analyze Lewis's work in different areas others focus on particular films ranging from poverty row fare to westerns and television films Overall this collection offers fresh perspectives on Lewis as an auteur a director responsible for individually unique works as well as a sustained and coherent style Essays in part 1 investigate the texts and contexts that were important to Lewis's film and television career as contributors explore his innovative visual style and themes in both mediums Contributors to part 2 present an array of essays on specific films including Lewis's remarkable and prescient *Invisible Ghost* and other notable films *My Name Is Julia Ross* *So Dark the Night* and *The Big Combo* Part 3 presents an extended case study of Lewis's most famous and arguably most important work *Gun Crazy* Contributors take three distinct approaches to the film in the context of its genre as film noir and modernist and postmodernist film in its relationship to masculinity and masochism and in terms of ethos and ethics *The Films of Joseph H Lewis* offers a thorough assessment of Lewis's career and also provides insight into film and television making in the 1930s 40s and 50s Scholars of film and television studies and fans of Lewis's work will appreciate this comprehensive collection

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

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 *Transforming the Screen, 1950-1959* Peter Lev, 2003 Covering a tumultuous period of the 1950s this work explores the divorce of movie studios from their theater chains the panic of the blacklist era the explosive emergence of science fiction as the dominant genre and the rise of television and Hollywood's response with widescreen spectacles *John Oliver Killens* Keith Gilyard, 2011-11-01 John Oliver Killens's politically charged novels *And Then We Heard the Thunder* and *The Cotillion* or *One Good Bull Is Half the Herd* were nominated for the Pulitzer Prize His works of fiction and nonfiction the most famous of which is his novel *Youngblood* have been translated into more than a dozen languages An influential novelist essayist screenwriter and teacher he was the founding chair of the Harlem Writers Guild and mentored a generation of black writers at Fisk Howard Columbia and elsewhere Killens is recognized as the spiritual father of the Black Arts Movement In this first major biography of Killens Keith Gilyard examines the life and career of the man who was perhaps the premier African American writer activist from the 1950s to the 1980s Gilyard extends his focus to the broad boundaries of Killens's times and literary achievement from the Old Left to the Black Arts Movement and beyond Figuring prominently in these pages are the many important African American artists and political figures connected to the author from the 1930s to the 1980s W E B Du Bois Paul Robeson Alphaeus Hunton Langston Hughes James Baldwin Martin Luther King Jr Malcolm X Harry Belafonte and Maya Angelou among others *The Gladiators vs. Spartacus*,

Volume 2 Abraham Polonsky, 2020-12-21 This publication of Abraham Polonsky's unproduced screenplay for *The Gladiators* is a tribute to one of Hollywood's premiere post WW II directors and writers whose career was severely impacted by the blacklist His script for *The Gladiators* survives to remind us that he could and did transform a difficult and complex novel of an ancient slave rebellion into a screenplay worthy of Arthur Koestler's bold fictional vision Through a combination of the ambivalence of its executive producer and star plus bad timing it never went before the cameras This book is published in the hope that *The Gladiators* will be produced for cinema or television *American Anti-Pastoral* Thomas Gustafson, 2024-06-14 One of the best known novels taking place in New Jersey Philip Roth's 1997 *American Pastoral* uses the fictional hamlet of Old Rimrock NJ as a microcosm for a nation in crisis during the cultural upheavals of the 1960s 70s Critics have called Old Rimrock mythic but it is based on a very real place the small Morris county town of Brookside New Jersey *American Anti-Pastoral* reads the events in Roth's novel in relation to the history of Brookside and its region While Roth's protagonist Seymour Swede Levov initially views Old Rimrock as an idyllic paradise within the Garden State its real world counterpart has a more complex past in its origins as a small industrial village as well as a site for the politics of exclusionary zoning and a 1960s anti war protest at its celebrated 4th of July parade Literary historian and Brookside native Thomas Gustafson casts Roth's canonical novel in a fresh light as he studies both Old Rimrock in comparison to Brookside and the novel in relationship to NJ literature making a case for it as the Great New Jersey novel For Roth fans and history buffs alike *American Anti-Pastoral* peels back the myths about the bucolic Garden State countryside to reveal deep fissures along the fault lines of race and religion in American democracy **Hollywood Left and Right** Steven J. Ross, 2011-09-06 Ever since the film industry relocated to Hollywood early in the twentieth century it has had an outsized influence on American politics Through a series of gripping chapters on larger than life figures in American cinema Charlie Chaplin Louis Mayer Edward G Robinson Harry Belafonte Ronald Reagan George Murphy Jane Fonda Charlton Heston Warren Beatty and Arnold Schwarzenegger *Hollywood Left and Right* tells the compelling story of how Hollywood emerged as a vital center of American politics From Chaplin whose movies almost always displayed his leftist convictions to Schwarzenegger's nearly seamless transition from action blockbusters to the California governor's mansion Steve Ross traces the intersection of Hollywood and political activism through the twentieth century and into the 21st Significantly *Hollywood Left and Right* challenges the commonly held belief that Hollywood is a bastion of liberalism The real story as Ross shows in this passionate yet highly entertaining work is a far more complicated one The Left and the Right each gained ascendancy in Tinseltown at different times but while the Hollywood Left was usually more vocal and visible it was the Right that achieved the most capturing a Senate seat Murphy a governorship Schwarzenegger and ultimately the Presidency Reagan *How To Do Politics With Art* Violaine Roussel, Anurima Banerji, 2016-10-26 A major issue in the relation of art to the rest of society is the question of how art penetrates politics From the perspective of most art scholars this is a question of aesthetics whether

politics necessarily pollutes and debases the quality of the arts From the perspective of social science it has been primarily a question of meaning how political messages are conveyed through artistic media Recent work has begun to broaden the study of the arts and politics beyond semiosis and content focus Several strands of scholarship are converging around the general issue of the social relationships within which art takes political form that is how art and artists do politics This perspective of doing moves analysis beyond addressing the meaning of culture to focus on the ways that art is embedded in and intervenes in social relationships activities and institutions This volume brings together an interdisciplinary group of scholars from France and the United States to investigate these directions and themes by exploring the question of how to do politics with art from a comparative standpoint putting sociological approaches in conversation with other disciplinary prisms It will be of interest to scholars of social movements and politicization the sociology of art art history and aesthetics

Nightmare Alley Mark Osteen, 2013-01-30 Classic film noir offers more than pesky private eyes and beautiful bad girls it explores the quest for the not so attainable American dream Winner of the CHOICE Outstanding Academic Title of the Choice ACRL Desperate young lovers on the lam *They Live by Night* a cynical con man making a fortune as a mentalist *Nightmare Alley* a penniless pregnant girl mistaken for a wealthy heiress *No Man of Her Own* a wounded veteran who has forgotten his own name Somewhere in the Night this gallery of film noir characters challenges the stereotypes of the wise cracking detective and the alluring femme fatale Despite their differences they all have something in common a belief in self reinvention *Nightmare Alley* is a thorough examination of how film noir disputes this notion at the heart of the American Dream Central to many of these films Mark Osteen argues is the story of an individual trying by dint of hard work or more often illicit enterprises to overcome his or her origins and achieve material success In the wake of World War II the noir genre tested the dream of upward mobility and the ideas of individualism liberty equality and free enterprise that accompany it Employing an impressive array of theoretical perspectives including psychoanalysis art history feminism and music theory and combining close reading with original primary source research *Nightmare Alley* proves both the diversity of classic noir and its potency This provocative and wide ranging study revises and refreshes our understanding of noir s characters themes and cultural significance

Leo Strauss and His Legacy John Albert Murley, 2005-01-01 With over 10 000 entries identifying work of hundreds of Strauss s students and their students students this bibliography is the most indeed the only comprehensive guide to published writing in the tradition of Leo Strauss Murley includes Strauss s own complete bibliography and that of one of his most revered students George Anastaplo

Entertainment Labor Jonathan Handel, 2013 A must have for academics and attorneys working in entertainment labor *Entertainment Labor An Interdisciplinary Bibliography* is a 345 page annotated bibliography of over 1 500 books articles dissertations legal cases and other resources dealing with entertainment unions and guilds and select other aspects of entertainment labor Also included are Annotations where necessary to explain the relevance of the book or article Capsule descriptions of legal cases Page

references where only a portion of the book or article is relevant URLs for full text articles that are available online at no charge A detailed chapter on materials available from the unions and guilds themselves A 90 page index **The US-Mexico Border in American Cold War Film** Stephanie Fuller,2016-04-29 Through an analysis of Cold War Era films including Border Incident Where Danger Lives and Touch of Evil Stephanie Fuller illustrates how cinema across genres developed an understanding of what the U S Mexico border meant within the American cultural imaginary and the ways in which it worked to produce the border

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