

Hollywood et les gauches (1933-1957)

Hollywood and the Left (1933-1957)

Bibliographie proposée par
Julie Assouly et Claire Dutriaux

I. Primary Sources

1. HUAC and FBI Reports

House Un-American Activities Committee (HUAC), *Investigation of Communist Infiltration of the Motion Picture Industry* (Washington, D.C.: U.S. Government Printing Office, 1947).

J. Parnell Thomas, chairman, Hearings held Oct. 20-30, 1947.

[<https://archive.org/details/hearingsregardin1947aunit/page/n7/mode/2up>].

House Un-American Activities Committee (HUAC), *Investigation of Communist Infiltration of the Motion Picture Industry* (Washington, D.C.: U.S. Government Printing Office, 1951) Testimonies of Edward Dmytryck, Abraham Polonsky, Roy Brewer and others.

[<https://ia803107.us.archive.org/0/items/communistinfiltr02unit/communistinfiltr02unit.pdf>]

House Un-American Activities Committee (HUAC), *Communist Infiltration of Hollywood: Hearings Before the Committee on Un-American Activities* (Washington, D.C.: U.S. Government Printing Office, 1951). John S. Wood, chairman, Hearings held March 8, 1951-November 13, 1952.

[<https://archive.org/details/communistinfiltr01unit/page/54/mode/2up>]

House Un-American Activities Committee (HUAC), *Annual report for the year 1951* (Washington, D.C.: U.S. Government Printing Office, 1952), Motion Picture p.7.

[https://www.govinfo.gov/content/pkg/SERIALSET-11578_00_00-145-2431-0000/pdf/SERIALSET-11578_00_00-145-2431-0000.pdf]

House Un-American Activities Committee (HUAC), “The American Negro in the Communist Party” (Washington, D.C.: U.S. Government Printing Office, 1954).

[<https://archive.org/details/americannegroinc00unit/page/n5/mode/2up>].

Federal Bureau of Investigation (FBI), *Files on Hollywood and the Communist Party* (Declassified FBI Reports on Hollywood, 1940s–1950s). Ten folders related to the “Communist Infiltration of the Motion picture Industry.”

[<https://archive.org/details/COMPIC/100-HQ-138754-04/page/n11/mode/2up>]

Special agent David Mac Cullogh (FBI) Report on: John Howard Lawson’s *Speech to the Hollywood Writers Mobilization for Defense* (June 25, 1943), p.11.

[<https://www.archives.gov/files/research/jfk/releases/docid-32338752.pdf>]

→ The hearings were recorded, video excerpts and transcripts are available online: Several here: [<https://guides.library.ucla.edu/c.php?g=746004&p=5350676>]; and in this edited volume: Bentley, Eric (ed.) (2002). *Thirty Years of Treason. Excerpts from Hearings before the House Committee on Un-American Activities 1938-1968* [1971]. New York: Thunder Mouth Press/Nation Books. [<https://archive.org/details/thirtyyearsoftre00unit/page/n27/mode/2up>]

Selection of “friendly witnesses”

- Jack Warner, *Testimony Before HUAC*, Oct. 27, 1947.

[<https://www.youtube.com/watch?v=f1CGXtTYbYg>]

- Walt Disney, *Testimony Before HUAC*, Oct. 24, 1947.

[<https://www.youtube.com/watch?v=kJLQ3efGG4k>]

- Ronald Reagan, *Testimony Before HUAC*, Oct. 23, 1947.

Transcript: “We must keep the labor unions clean.” [<https://historymatters.gmu.edu/d/6458>]

- Elia Kazan, *Statement to HUAC Justifying Cooperation*, April 10, 1952.

[<https://dn720101.ca.archive.org/0/items/communistinfiltr07unit/communistinfiltr07unit.pdf>]

- Excerpts from Jack Warner, Louis B. Mayer and Ayn Rand’s testimonies (transcripts):

[<https://historymatters.gmu.edu/d/6442>].

2. The Words of Blacklisted Artists, the “unfriendly witnesses”

- Ring Lardner Jr., *Statement on the Hollywood Ten* (1947)

[<https://www.docsteach.org/documents/document/statement-ring-lardner-jr-huac?tmpl=component&print=1>]. Full text: [<https://catalog.archives.gov/id/276556588>].

- Albert Maltz, *Testimony Before HUAC* (1947).

[https://archive.org/stream/hearingsregardin1947aunit/hearingsregardin1947aunit_djvu.txt]

- John Howard Lawson, *Testimony Before HUAC* (Oct. 27, 1947)

[<https://www.youtube.com/watch?v=VJ6Yx7mmSm8>]

Transcript: [<https://www.csus.edu/indiv/c/craftg/histhrs%20169/lawson.pdf>].

- Dalton Trumbo, *Testimony Before HUAC* (Oct. 28, 1947).

[https://archive.org/stream/hearingsregardin1947aunit/hearingsregardin1947aunit_djvu.txt]

- Edward Dmytryk, *Statement on Naming Names & Cooperation with HUAC* (1951).

[<https://learn.k20center.ou.edu/lesson/2348/Edward%20Dmytryk%20HUAC%20Testimony-%20HUAC%20Versus%20Hollywood.pdf?rev=18308>].

- Paul Robeson, *Testimony Before HUAC* (June 12, 1956), “You Are the Un-Americans, and You Ought to be Ashamed of Yourselves.” [<https://historymatters.gmu.edu/d/6440>].

3. Selection of Speeches, Statements, and Pamphlets

Senator Robert F. Wagner, "Speech on the National Labor Relations Act," February 21, 1935. Congressional Record, 74th Cong., 1st sess., Vol. 79, 2371-72.

[<https://web.mit.edu/21h.102/www/Primary%20source%20collections/The%20New%20Deal/Wagner%20National%20Labor%20Relations%20Act.htm>]. The "Wagner act" guarantees the right to join a union, organize collective bargain and go on strike.

J. Edgar Hoover, "Speech before the House on Un-American Activities Committee," 26 March 1947. [<https://voicesofdemocracy.umd.edu/hover-speech-before-the-house-committee-speech-text/>]

President Harry S. Truman, "On the Veto of the Taft-Hartley Bill," June 20, 1947.

[<https://millercenter.org/the-presidency/presidential-speeches/june-20-1947-veto-taft-hartley-bill>]

"Hollywood Fights Back," a two-part radio program produced by the "Committee for the First Amendment" in Oct. 26 and Nov. 2, 1947, recordings online, "Sounds and Vision Blog", British Library. [<https://blogs.bl.uk/sound-and-vision/2019/11/hollywood-fights-back.html>]

Ayn Rand, "Screen Guide for Americans," pamphlet written for the Motion Picture Alliance for the Preservation of American Ideals [a conservative organization] (1947).

[<https://archive.lib.msu.edu/DMC/AmRad/screenguideamericans.pdf>]

The Motion Picture Alliance for the Preservation of American Ideals, "Statement of Principles" (1944). [https://www.terramedia.co.uk/reference/documents/motion_picture_alliance.htm]

Dalton Trumbo (1949). *Time of the Toad: A Study of Inquisition in America*. New York: Perennial Library. [Pamphlet in favor of intellectual freedom].

II. Secondary Sources

(* for the titles to be read in priority)

1. Left-Wing Thoughts and Organizations

A- In Hollywood

Books

Aberdeen, J. A. (2000). *Hollywood Renegades: The Society of Independent Motion Picture Producers*. New York: Cobblestone Entertainment.

*Banks, Miranda (2015). *The Writers: A History of American Screenwriters and Their Guild*. New Brunswick (N.J.): Rutgers University Press.

Billingsley, Kenneth Lloyd (1998). *Hollywood Party: How Communism Seduced the American Film Industry in the 1930s and 1940s*. Shreveport (La.): Prima Publishing.

Bodnar, John (2003). *Blue-Collar Hollywood: Liberalism, Democracy, and Working People in American Film*. Baltimore: Johns Hopkins University Press. [Useful for depictions of social class in films].

*Booker, M. Keith (1999). *Film and the American Left*. London: Bloomsbury. [Examines “leftist content” in films].

*Buhle, Paul, and Dave Wagner (2002). *Radical Hollywood: The Untold Story Behind America’s Favorite Movies*. New York: The New Press.

Buhle Paul, Dave Wagner (2001). *A Very Dangerous Citizen: Abraham Lincoln Polonsky and the Hollywood Left*. Berkeley: University of California Press.

*Dibbern, Doug (2016). *Hollywood Riots: Violent Crowds and Progressive Politics in American Film*. London: I.B. Tauris.

Dickstein, Morris. *Dancing in the Dark: A Cultural History of the Great Depression*. Illustrated edition, New York: W. W. Norton & Company, 2009. [Specifically, “Chapter 14: The People vs. Frank Capra: Populism against itself”]

Fisk, Catherine L. (2016). *Writing for Hire: Unions, Hollywood, and Madison Avenue*. Cambridge: Harvard University Press.

*Fortmueller, Kate, and Luci Marzola (eds.) (2024). *Hollywood Unions*. New Brunswick (NJ): Rutgers University Press. [*Chapter 2: “Backlot work”]

Friedman, Jake S (2002). *The Disney Revolt: The Great Labor War of Animation’s Golden Age*. Chicago: Chicago Review Press.

Hanson, Philip (2008). *This Side of Despair: How the Movies and American Life Intersected During the Great Depression*. Madison (NJ): Fairleigh Dickinson University Press.

Herzberg, Bob (2011). *The Left Side of the Screen: Communist and Left-Wing Ideology in Hollywood, 1929-2009*. Jefferson (NC): McFarland.

*Horne, Gerald (2001). *Class Struggle in Hollywood, 1930-1950: Moguls, Mobsters, Stars, Reds, and Trade Unionists*. Austin: University of Texas Press.

*Morgan, Iwan and Philip John Davies (Eds.) (2016). *Hollywood and the Great Depression: American Film, Politics and Society in the 1930s*. Edinburgh: Edinburgh University Press.

*Neve, Brian (1992). *Film and Politics in America: A Social Tradition*. London: Routledge.

*Nielsen, Charles and Gene Mailes (1995). *Hollywood's Other Blacklist: Union Struggles in the Studio System*. London: British Film Institute.

*Prindle, David (1998). *The Politics of Glamour: Ideology and Democracy in the Screen Actors Guild*. Madison: University of Wisconsin Press.

Radosh, Ronald, and Allis Radosh (2005). *Red Star Over Hollywood: The Film Colony's Long Romance with the Left*. San Francisco: Encounter Books.

Robé, Chris (2010). *Left of Hollywood: Cinema, Modernism, and the Emergence of U.S. Radical Film Culture*. Austin: University of Texas Press.

Roffman, Peter, and Jim Purdy (1981). *The Hollywood Social Problem Film: Madness, Despair, and Politics from the Depression to the Fifties*. Bloomington: Indiana University Press.

Ross, Murray (1941). *Stars and Strikes: Unionization of Hollywood*. New York: Columbia University Press.

*Ross, Steven J. (2011). *Hollywood Left and Right: How Movie Stars Shaped American Politics*. Oxford: Oxford University Press. (Chapters 1 to 4)*

Schatz, Thomas (1997). *Boom and Bust: The American Cinema in the 1940s*. Berkeley: University of California Press.

Schatz, Thomas (2010). *The Genius of the System: Studio Labor and Hollywood's Golden Age*, Minneapolis, University of Minnesota Press.

Shindler, Colin (1996). *Hollywood in Crisis: Cinema and American Society, 1929-1939*. London: Routledge.

Sito, Tom (2006). *Drawing the Line: The Untold Story of the Animation Unions from Bosko to Bart Simpson*. Lexington: University Press of Kentucky.

*Sklaroff, Lauren Rebecca (2023). *Hollywood Riots: Violent Crowds and Progressive Politics in American Film*. Chapel Hill: University of North Carolina Press.

*Wexman Wright, Virginia (2020). *Hollywood's Artists: The Directors Guild and the Construction of Authorship*. New York: Columbia University Press. [Chapter 4, "Politics: the DGA Stages HUAC"].

Wheeler, Mark (2006). *Hollywood: Politics and Society*. London: BFI.

Welky, David, *The Moguls and the Dictators: Hollywood and the Coming of World War II*, Baltimore, MD: Johns Hopkins University Press, 2008.

Articles and chapters

*Andersen, Thom. "Red Hollywood." In Frank Krutnik, Steve Neale, Brian Neve, and Peter Stanfield (eds.). *"Un-American" Hollywood: Politics and Film in the Blacklist Era*. New Brunswick, NJ: Rutgers University Press, 2007, pp. 225-263.

Buhle, Paul. "The Hollywood Left: Aesthetics and Politics." *New Left Review*, no. 212, 1995, pp. 3–32.

*Ceplair, Larry, Steven Englund. "The Communist Party in Hollywood," *Cinéaste*, Vol. 10, No. 1 (Winter 1979-80), pp. 2-13.

*Ceplair, Larry. "The Film Industry's Battle against Left-Wing Influences, from the Russian Revolution to the Blacklist," *Film History*, Vol. 20, No. 4, Politics and Film, 2008, pp. 399-411.

*Dennis, Michael. "From the Masses to the Mainstream," *The Historian*, Summer 2019, Vol. 81, No. 2, pp. 235-259.

Fyne, Robert. "From Hollywood to Moscow," *Literature Film Quarterly*, 13, no. 3, 1985, pp. 194-199.

Georgakas, Dan. "The Way They Really Were," *Cinéaste*, 1997, Vol. 23, No. 2, pp. 28-31.

Gerster, Patrick. "The Ideological Project of *Mr Deeds Goes to Town*." *Film Criticism*, Winter, 1981, Vol.5, No. 2, "Capra Issue", pp. 35–48.

Leshne, Carla. "The Film & Photo League of San Francisco," *Film History*, 2006, Vol. 18, No. 4, Documentary before Verité (2006), pp. 361-373.

Lee, Steven S.. "Langston Hughes's 'Moscow Movie': Reclaiming a Lost Minority Avant-Garde," *Comparative Literature*, June 2015, Vol. 67, No. 2 (June 2015), pp. 185-206.

Musser, Charles. "Introduction: Documentary before Verité", *Film History*, 2006, Vol. 18, No. 4, Documentary before Verité, pp. 355-360.

Nielsen, Michael C.. "Labor Power and Organization in the Early U.S. Motion Picture Industry," *Film History*, Jun. - Jul., 1988, Vol. 2, No. 2, pp. 121-131.

*Ross, Steven J.. "American Workers, American Movies: Historiography and Methodology," *International Labor and Working-Class History*, Spring, 2001, No. 59, Workers and Film: As Subject and Audience (Spring, 2001), pp. 81-105.

Sharot, Stephen. "Wealth and/or Love: Class and Gender in the Cross-class Romance Films of the Great Depression," *Journal of American Studies*, February 2013, Vol. 47, No. 1, February 2013, pp. 89-108.

Siomopoulos, Anna. "‘I Didn’t Know Anyone Could Be so Unselfish’: Liberal Empathy, the Welfare State, and King Vidor’s *Stella Dallas*," *Cinema Journal*, Summer, 1999, Vol. 38, No. 4 (Summer, 1999), pp. 3-23.

Spiro, Elaine. "Hollywood Strike – October 1945: A Reminiscence," *Film History*, Vol. 10, n°3, 1998, pp. 415–418.

Winter, Ella, "Hollywood Wakes Up," *The New Republic*, 93, 12 January 1938, pp. 276-77.

B. Through a Broader Scope

*Brick, Howard, and Christopher Phelps (2015). *Radicals in America: The U.S. Left since the Second World War*. Cambridge: Cambridge University Press.

*Buhle, Paul (2020). *Marxism in the United States: A History of the American Left (Third Edition)*. London, New York: Verso.

Colodny, Robert G., "The U. S. Political Culture of the 1930s and the American Response to the Spanish Civil War," *Science & Society*, Spring, 1989, Vol. 53, No. 1, pp. 47-61.

Denning, Michael (1997). *The Cultural Front: The Laboring of American Culture in the Twentieth Century*. London: Verso.

Heilman Stimson, Grace (1955). *Rise of the Labor Movement in Los Angeles*. Berkeley: University of California Press.

Pells, Richard (1973). *Radical Visions and American Dreams: Culture and Social Thought in the Depression Years*. New York: Harper & Row.

2. HUAC, Anti-Communism, and the Blacklist

A- In Hollywood

Books

Barzman, Norma (2003). *The Red and the Blacklist: The Intimate Memoir of a Hollywood Expatriate*. New York: Thunder’s Mouth Press/Nation Books.

Bernstein, Walter (1996). *Inside Out: A Memoir of the Blacklist*. New York: Knopf.

*Brianton, Kevin (2016). *Hollywood Divided: The 1950 Screen Directors Guild Meeting and the Impact of the Blacklist*. Lexington: University Press of Kentucky.

Casty, Alan. (2009). *Communism in Hollywood: The Moral Paradoxes of Testimony, Silence, and Betrayal*. Lanham: Scarecrow Press, Rowman & Littlefield Publishing.

*Ceplair, L., & Englund, S. (1983). *The Inquisition in Hollywood: Politics in the Film Community, 1930-1960*. Berkeley: University of California Press.

Ceplair, Larry, and Trumbo, Christopher (2015). *Dalton Trumbo: Blacklisted Hollywood Radical*. Lexington: University Press of Kentucky.

*Ceplair, Larry. (2022). *The Hollywood Motion Picture Blacklist: Seventy-Five Years Later*. London: Palgrave Macmillan.

Cogley, John (1956). "Report on Blacklisting. Vol. 1- Movies," commissioned by The Fund for the Republic INC.. [A prominent Catholic journalist executive editor of Commonweal (1949-55)]
[<https://ia800905.us.archive.org/12/items/reportonblacklis00cogrich/reportonblacklis00cogrich.pdf>]

Dick, Bernard F. (1999). *Radical Innocence: A Critical Study of the Hollywood Ten*. Lexington: University of Kentucky Press.

Dick, Bernard F. (2016). *The Screen Is Red: Hollywood, Communism, and the Cold War*. Jackson: University Press of Mississippi.

*Doherty, Thomas. (2018). *Show Trial: Hollywood, HUAC, and the Birth of the Blacklist*. New York: Columbia University Press.

*Freedland, Michael (2008). *Hollywood on Trial: McCarthyism's War Against the Movies*. London: Anova Books.

*Gladchuk, John J. (2007). *Hollywood and Anticommunism: HUAC and the Evolution of the Red Menace, 1935-1950*. New York: Routledge.

Gordon, Bernard (1999). *Hollywood Exile, or How I Learned to Love the Blacklist*. Austin: University of Texas Press.

Hoberman, Jim (2011). *An Army of Phantoms: American Movies and the Making of the Cold War*. New York: The New Press.

Horne, Gerald (2006). *The Final Victim of the Blacklist: John Howard Lawson, Dean of the Hollywood Ten*. Berkeley: University of California Press.

*Humphries, Reynold (2008). *Hollywood's Blacklists: A Political and Cultural History*. Edinburgh: Edinburgh University Press.

Johnson, Donald Leslie (2005). *The Fountainheads: Wright, Rand, the FBI and Hollywood*. Jefferson: McFarland.

Kahn, G. (1948). *Hollywood on Trial: The Story of the 10 Who Were Indicted*. New York: Boni & Gaer.

*Krutnik, Frank, Steve Neale, Brian Neve, & Peter Stanfield (eds.) (2007). *Un-American Hollywood: Politics and Film in the Blacklist Era*. New Brunswick (NJ): Rutgers University Press.

Lorence, James J. (1999). *The Suppression of Salt of the Earth: How Hollywood, Big Labor, and Politicians Blacklisted a Movie in Cold War America*. Albuquerque: University of New Mexico Press.

Manfull, Helen (ed.) (1970). *Additional Dialogue: Letters of Dalton Trumbo, 1942-1962*. New York: M. Evans.

McGilligan, Patrick, & Buhle, Paul. (2012). *Tender Comrades: A Backstory of the Hollywood Blacklist* [1997]. Minneapolis: University of Minnesota Press.

*Navasky, Victor S. (1980). *Naming Names*. London: Penguin Books.

*Pizzitola, Louis (2002). *Hearst Over Hollywood: Power, Passion, and Propaganda in the Movies*. New York: Columbia University Press.

Rouverol, Jean (2000). *Refugees from Hollywood: A Journal of the Blacklist Years*. Albuquerque: University of New Mexico Press.

*Sbardellati, John (2012). *J. Edgar Hoover Goes to the Movies: The FBI and the Origins of Hollywood's Cold War*. Ithaca, NY: Cornell University Press.

Articles and chapters

Brianton, Kevin. "‘We’ll Have No More Grapes of Wrath’: The Origins, Rise and Impact of a Dubious Cinematic Anecdote." *Historical Journal of Film, Radio, and Television*, 43:3, March 2023, pp. 726-745.

*Eldridge, David N.. "‘Dear Owen’: The CIA, Luigi Luraschi and Hollywood, 1953." *Historical Journal of Film, Radio and Television*, 20(2), 2000, pp. 149–196.

*Neve, Brian. "HUAC, the Blacklist, and the Decline of Social Cinema." *Historical Journal of Film, Radio and Television*, vol. 12, no. 2, 1992, pp. 173–193.

Maguire, Lori. "The Destruction of New York City: A Recurrent Nightmare of American Cold War Cinema." *Cold War History*, 2009, 9 (4), pp. 513–524.

Palmer, Tim. "Side of the Angels: Dalton Trumbo, the Hollywood Trade Press, and the Blacklist." *Cinema Journal*, vol. 44 no. 4, 2005, p. 57–74.

*Sbardellati, John. "Brassbound G-Men and Celluloid Reds: The FBI's Search for Communist propaganda in wartime Hollywood." *Film History: An International Journal*, Volume 20, Number 4, 2008, pp. 412–436.

Smith, Jeff. "‘A Good Business Proposition’: Dalton Trumbo, Spartacus, and the End of the Blacklist." In Matthew Bernstein, *Controlling Hollywood: Censorship and Regulation in the Studio Era*. New Brunswick (NJ): Rutgers University Press, 1999, pp. 206–237.

B- Through a Broader Scope

Beck, Carl (1959). *Contempt of Congress: A Study of the Prosecutions Initiated by the Committee on Un-American Activities, 1945–1957*. New Orleans: Hauser Press. [A legal approach on many cases including the Motion Picture blacklisting].

Emmons, Caroline S. (ed.) (2010). *Cold War and McCarthy Era: People and Perspectives*. Greenwood Publishing.

Goodman, Walter (1968). *The Committee. The Extraordinary Career of the House Committee on Un-American Activities*. New York: Farrar, Straus, and Giroux.

Lagayette, Pierre (ed.) (1995). *L’Anticommunisme et la chasse aux sorcières aux États-Unis, 1946-1954*. Paris: Ellipses.

Melley, Timothy (2000). *Empire of Conspiracy The Culture of Paranoia in Postwar America*. Ithaca and London: Cornell University Press.

*Michaels, Jonathan (2017). *McCarthyism. The Realities, Delusions and Politics Behind the 1950s Red Scare*. New York: Routledge. [Didactic approach to understand the mechanisms of McCarthyism]

Powers, Richard Gid (1998). *Not Without Honor: The History of American Anticommunism* [1995]. New Haven: Yale University Press.

Schrecker, Ellen. (1998). *Many Are the Crimes: McCarthyism in America*. Princeton: Princeton University Press.

Schrecker, Ellen (2003). *The Age of McCarthyism: A Brief History with Documents*. Boston: Bedford/St. Martin’s.

Tanenhaus, Sam (2007). *An Un-American Life: The Case of Whittaker Chambers*. London: Old Street Publishing.

Zinn, Howard (1973). *Postwar America: 1945–1971*. Indianapolis: Bobbs-Merrill. [particularly Chapter 5: Justice]

3. Resistance and Activism in Hollywood

Books

Andersen, Thom, and Noel Burch (1995). *Les communistes de Hollywood : autre chose que des martyrs*. Paris: Presses de la Sorbonne Nouvelle.

Baker, Ellen R (2016). *On Strike and On Film: Mexican American Families and Blacklisted Filmmakers in Cold War America*. Chapel Hill: University of North Carolina Press.

*Birdnow, Brian E. (2019). *The Subversive Screen: Communist Influence in Hollywood's Golden Age*. Santa Barbara: ABC-CLIO.

Bricklin, Julia (2023). *Red Sapphire: The Woman Who Beat the Blacklist*. Lanham: Lyons press.

Buhle, Paul (2001). *A Very Dangerous Citizen: Abraham Lincoln Polonsky and the Hollywood Left*. University of California Press.

Frost, Jennifer (2017). *Producer of Controversy: Stanley Kramer, Hollywood Liberalism, and the Cold War*. Lawrence: University Press of Kansas.

Hanson, Peter (2001). *Dalton Trumbo, Hollywood Rebel: A Critical Survey and Filmography*. Jefferson (NC): McFarland.

Hilliard, Robert L. (2009). *Hollywood Speaks Out: Pictures that Dared to Protest Real World Issues*. Malden (Ma): Wiley Blackwell.

*Horne, Gerald (2016). *Paul Robeson: The Artist as Revolutionary*. Chicago: Pluto Press.

*Horne, Gerald (1985). *Black and Red: W.E.B. Du Bois and the Afro-American Response to the Cold War, 1944-1963*, New York: State University of New York Press.

*Kolker, Robert P. (2021). *Triumph Over Containment: American Film in the 1950s*. New Brunswick (NJ): Rutgers University Press.

*Langdon, Jennifer (2008). *Caught in the Crossfire: Adrian Scott and the Politics of Americanism in 1940s Hollywood*. New York: Columbia University Press.

Robinson, Cedric J. *Black Marxism and the Making of the Blacklist*, Chapel Hill: The University of North Carolina Press, 2000.

Rosteck, Thomas (1994). *See It Now Confronts McCarthyism. Television Documentary and the Politics of Representation*. Tuscaloosa: University of Alabama Press.

Articles and chapters

Berg, Manfred. "Black Civil Rights and Liberal Anticommunism. The NAACP in the Early Cold War." *The Journal of American History*, Vol. 94, n°1, June 2007, pp. 75–96.

Brand, Scott. "The Adventures of Robin Hood: Outlawed in Sherwood, Banned from Hollywood." In Lori Maguire (Ed.), *The Cold War and Entertainment Television*. Newcastle upon Tyne: Cambridge Scholars Publishing, 2016, pp. 31–52.

*Eleftheriou-Perrin, Véronique. « 'The motion picture is potentially one of the greatest weapons for the safeguarding of democracy': Activisme et censure dans le monde hollywoodien des années 1930. » *Revue Française d'Etudes Américaines*, n° 102(4), 2004, pp. 62–81.

Frost, Jennifer. "Hedda Hopper, Hollywood Gossip, and the Politics of Racial Representation in Film, 1946-1948." *The Journal of African American History*, Winter, 2008, Vol. 93, n°1, pp. 36–63.

Hall, Jeanne. "The Benefits of Hindsight: Re-Visions of HUAC and the Film and Television Industries in *The Front* and *Guilty by Suspicion*," *Film Quarterly* 54, n°4, 2001, pp. 15–26.

*Horne, Gerald. "Robeson: Primary Victim of the 'Blacklist'." In Gerald Horne (2016). *Paul Robeson: The Artist as Revolutionary*. New York: Pluto Press, pp. 121–142.

*Lewis, Jon. "'We Do Not Ask You to Condone This': How the Blacklist Saved Hollywood," *Cinema Journal* 39, n°2 (2000), pp. 3–30.

*Maland, Charles J., "'Film Gris': Crime, Critique and Cold War Culture in 1951," *Film Criticism*, Spring, 2002, Vol. 26, No. 3 (Spring, 2002), pp. 1–30.

McDuffie, Erik S. "Black and Red: Black Liberation, the Cold War, and the Horne Thesis." *The Journal of African American History*, Vol. 96, n°2, Spring 2011, pp. 236–247.

Pontikes, Elizabeth, Giacomo Negro and Hayagreeva Rao, "Stained Red: A Study of Stigma by Association to Blacklisted Artists during the 'Red Scare' in Hollywood, 1945 to 1960," *American Sociological Review*, Vol. 75, No. 3, JUNE 2010, pp. 456-478.a

4. Hollywood Histories: from the Studio System to the Cold War

Bernstein, Matthew (ed.) (1999). *Controlling Hollywood: Censorship and Regulation in the Studio Era*. New Brunswick (NJ): Rutgers University Press.

Biskind, Peter (1983). *Seeing is Believing: How Hollywood Taught Us to Stop Worrying and Love the Fifties*. New York: Pantheon.

Bogle, Donald (2005). *Bright Boulevards, Bold Dreams: The Story of Black Hollywood*. New York: Ballantine Books.

*Critchlow, Donald T. (2013). *When Hollywood Was Right: How Movie Stars, Studio Moguls, and Big Business Remade American Politics*. Cambridge: Cambridge University Press.

*Doherty, Thomas (2003). *Hollywood's Censor: Joseph I. Breen and the Production Code Administration*. New York: Columbia University Press.

Doherty, Thomas (2013). *Hollywood and Hitler, 1933-1939*. New York: Columbia University Press.

*Friedrich, Otto (1986). *City of Nets: A Portrait of Hollywood in the 1940s*. New York: Harper and Row.

*Gabler, Neale (1988). *An Empire of Their Own: How the Jews Invented Hollywood*. New York: Crown Publishers.

Schatz, Thomas (1981). *Hollywood Genres: Formulas, Filmmaking, and the Studio System*. New York: Random House.

Yogerst, Chris (2016). *From the Headlines to Hollywood: The Birth and Boom of Warner Bros.* Lanham (Md.): Rowman & Littlefield.

*Yogerst, Chris (2020). *Hollywood Hates Hitler! Jew-Baiting, Anti-Nazism, and the Senate Investigation into Warmongering in Motion Pictures*. Oxford: University of Mississippi Press.

Yogerst, Chris, & Uslan, Michael (2023). *The Warner Brothers*. Lexington: The University Press of Kentucky.

Edited Anthologies

Grainge, Paul, Mark Jancovich, and Sharon Monteith (eds.) (2007). *Film Histories*. Edinburgh: Edinburgh University Press.

Lucia, Cynthia, Roy Grundmann, and Art Simon (eds.) (2011). *The Wiley-Blackwell History of American Film*, Volume II, 1929-1945 and Volume III, 1946-1975. Malden (Ma): Wiley-Blackwell.

III. Filmography

Below is a non-exhaustive list of films, documentaries and fictions, sorted by decade. The selection from the 1930s (Depression-era films) illustrates the progressive, left-wing approach adopted by many directors influenced by New Deal policies and principles, such as collective labor, resilience, tolerance and the uplifting of the working class, often expressed through criticism of ruthless capitalism or social injustice; support for the Spanish resistance was also part of Hollywood's progressive stance. The 1940s list continues with socially engaged films and film noirs written and directed by individuals who were later blacklisted (e.g. *Crossfire*), as well as World War II propaganda films that were then scrutinized by HUAC (e.g. *Mission to Moscow*). This decade also includes examples of anti-communist films and others addressing antisemitism. The 1950s selection reflects the dichotomy between pro- and anti-communist films, including allegorical films that indirectly address McCarthyism.

While these films **do not constitute a formal corpus** and no specific film analysis is required, candidates are expected to be able to reference and discuss some of them. This list is intended to provide examples of how Hollywood employees (directors, writers, actors) and studio owners conveyed political ideas on screen before and during the Red Scare; some had strong left-wing views, resisted anti-communist pressure, and circumvented censorship, and some supported HUAC or reluctantly submitted. More titles are available on the University of Washington's website: <https://guides.lib.uw.edu/c.php?g=341346&p=2303736>

➤ 1930s

I Am a Fugitive From a Chain Gang (LeRoy, 1932)

The Gold Diggers of 1933 (LeRoy, Berkeley, 1933)

Our Daily Bread (King Vidor, 1934)

Black Fury (Curtiz, 1935)

The Spanish Earth (Ivens, 1937) [documentary on the Spanish Civil War (1936-1939), narrated by Ernest Hemingway, Orson Welles, and Jean Renoir later judged “prematurely antifascist”]

Modern Times (Chaplin, 1936)

My Man Godfrey (La Cava, 1936)

Riffraff (Ruben, 1936)

They Won't Forget (LeRoy, 1937)

➤ 1940s

The Grapes of Wrath (Ford, 1940)

Power and the Land (Ivens, 1940) [documentary]

Native Land (Hurwitz & Strand, 1942) [semi-documentary about the attacks led against labor organizations during the Great Depression, narrated by Paul Robeson]

Mission to Moscow (Curtiz, 1943)

Tender Comrade (Dmytryk, 1943) [screenplay by Dalton Trumbo]

It's A Wonderful Life (Capra, 1946) [an all-time classic later targeted by HUAC]

Gentleman's Agreement (Kazan, 1947)

Body and Soul (Rossen, 1947 film) [Screenplay by A. Polonsky]

Crossfire (Dmytryk, 1947) [condemning antisemitism and later deemed contrary to “Americanism”]

Force of Evil (Polonsky, 1948)

All the King's Men (Rossen, 1949)

Home of the Brave (Robson, 1949)

I Married a Communist (*The Woman on Pier 13*) (Stevenson, 1949)

➤ 1950s

I Was a Communist for the FBI (Douglas, 1951)

No Way Out (Mankiewicz, 1950)

The Lawless (Losey, 1950) [a “film gris” (Andersen 1985) a film noir with more progressive ideas]

Big Jim McLain (Ludwig, 1952) [anti-communist, illustrative of the climate]

My Son John (McCarey, 1952) [anti-communist]

High Noon (Zinnemann, 1952) [allegorical]

Salt of the Earth (Biberman, 1954)

On the Waterfront (Kazan, 1954)

Johnny Guitar (Ray, 1954) [allegorical]

Invasion of the Body Snatchers (Siegel, 1956) [allegorical]

Storm Center (Taradash, 1956)

Edge of the City (Ritt, 1957)

Documentaries/ Podcast

- *Blacklist: Hollywood on Trial* (Helpern Jr., 1976)

[https://www.youtube.com/watch?v=7jbYed_DkD4]

- *Red Hollywood* (Andersen, Burch, 1996) [film-essay]

- *Trumbo* (Askin, 2007) [<https://www.youtube.com/watch?v=CnhjMqLFEqk>]

- “You Must Remember This” is a website dedicated to “the secret and/or forgotten histories of Hollywood’s first century.” Season 6, “The Blacklist Archive” (2016), offers 16 well-referenced episodes (with a bibliography).

[<https://www.youmustrememberthispodcast.com/episodes/2016/06/21/blacklistarchive>]