A Bibliography of Communism, Film, Radio and Television

John Earl Haynes

Bibliography was a task I was glad others did: it seemed a tedious business with few rewards. But in 1982 I helped to found a small scholarly organization, the Historians of American Communism, and agreed to put out a HOAC newsletter. Looking around for material, I included recent publications by members and also added citations of new essays and books that seemed of interest to historians in the field. This newsletter feature turned out to be one appreciated by members and I soon found myself not just listing items that came to my attention but seeking them out to keep the Newsletter of the Historians of American Communism full. By 1987 I had accumulated enough material that I published Communism and Anti-Communism in the United States: An Annotated Guide to Historical Writings (Garland). This book listed slightly more than 2,000 books, essays, dissertations and other publications. As the title stated, it was a bibliography of historical writings, not a listing of primary sources or contemporary journalism, although some of the latter were included for illustrative purposes or to fill in gaps in the scholarly coverage. There were, as well, some cases where contemporary journalism was of extremely high quality and of lasting value not only as contemporary documentation but as historical analysis as well. The 1987 bibliography had a short chapter on film, radio, and television with a mere fifty-four entries.

As the years have passed I have continued to add new publications as well as older material to my original 1987 bibliography. Electronic data bases, and the availability of powerful bibliographic utilities linked with a word processor have also taken a good deal, but far from all, of the tedium out of bibliographic work. I have found the ‘Nota Bene’ scholarly word processor with its integrated ‘ibidim’ bibliographic utility invaluable. The total bibliography now stands somewhere in excess of 8,000 entries. Dan Leab, who has served as HOAC’s general secretary for many years, encouraged me to pull out those dealing with film, radio, and television, nearly 400 compared with the fifty-four of 1987, for publication in this special issue.

Let me note several aspects of the entries below. I originally annotated some entries in the HOAC Newsletter when I saw that in a number of instances the formal title gave little indication of why a historian of American communism would want to consider reviewing the item. In other cases, simply for my own research purposes I noted aspects of a publication that were of interest to me or, in some cases, irritated me. Other entries, however, were not annotated because the titles were sufficiently indicative of the contents or simply were on matters not relevant to my own research. Let me also note that film, television, and other visual media are not an area of my own research, and I am quite conscious that there likely are significant gaps in coverage.

Bibliography still seems to me to be tedious, although not as much as it used to be, but rewards seem as few as ever. Still, over the years I have grown to appreciate the usefulness of bibliography and I hope the entries below will assist historians and other scholars.

John Earl Haynes is Specialist in American History at the Library of Congress. He has been editor of the bibliographically oriented Newsletter of the Historians of American Communism for many years. His books include Communism and Anti-Communism in the United States: An Annotated Guide to Historical Writings.
General works


Biskind, Peter. Seeing is Believing: How Hollywood Taught Us to Stop Worrying and Love the Fifties. New York: Pantheon Books, 1983. Judges that all movies in the 1950s ‘no matter how trivial or apparently escapist, was made in the shadow of the anti-Communist witch-hunt, subject to the strictures of US House Committee on Un-American Activities.


Bohmer, M. Keith. Film and the American Left: A Research Guide. Westport, CT: Greenwood Press, 1999. Summaries of left ideas (which are ‘considered a positive virtue) in more than 250 movies.


Cohen, Joan. ‘Political Movies’. Mankind 5, no. 10 (1976).


Doherty, Thomas. ‘Frank Costello’s Hands: Film, Television, and the Kefauver Crime Hearings’. Film History 10, no. 3 (1998). ‘From the vantage of later decades, the alarum over crime in the 1950s looks like another random outbreak of Cold War hysteria’.


America in a positive light to postwar foreign audiences to prevent the spread of communism. Luraschi’s reports addressed alcoholism, racism, criminal activity, and cultural insensitivity by Americans abroad.

Felsenthal, Daniel Sonnel. ‘Keepers of the Flame: Individualism in the Films of the 1950s’. Master’s thesis, Stephen F. Austin State University, 1996. ‘Examines the individualist theme in three 1950s movie genres (westerns, science fiction, and youth rebel films) and its use as an attack against cold war anti-Communist conformity. Alarmed by public allegiance toward the House Committee on Un-American Activities and the subsequent industry blacklists, leftist screenwriters sought to remind fifties audiences that democracy and individual rights were increasingly at risk’.


Fyne, Robert. ‘From Hollywood to Moscow’. Literature Film Quarterly 13, no. 3 (1985). Discusses Hollywood films about the USSR from the 1930s to the 1940s.

Georgakas, Dan. ‘Films of the New Deal’. Cinéaste 21, no. 4 (1995). Discusses the artistic and political problems of the film Native Land that stemmed from adherence to a shifting C.P. line. Also comments on film footage relating to Upton Sinclair’s EPIC campaign for governor of California.


Haralovich, Mary Beth. ‘The Proletarian Woman’s Film of the 1930s: Contending with Censorship and Entertainment’. Screen 31, no. 2 (1990).


Maland, Charles J. ‘Film Gris: Crime, Critique, and Cold War Culture in 1951’. Film Criticism 26, no. 3 (Spring 2002).

disgusting anti-Communist paranoia that they encouraged political repression.

Mankiewicz, Frank. ‘When the Menace Was Clearly Red’. New York Times, 23 November 1990. Review of the film exhibition ‘Red Scare: Soviet Communism in American Film and Television, 1919–1988’ at the American Museum of the Moving Image. Critical of the films for ‘leading the cheers against the “Evil Empire”’. Judges that ‘these films were not so much anti-Communist as pro-establishment’ and that movie producers were not motivated by ideology but ‘merely going along with what they saw as good box office’.


Rogin, Michael. ‘Kiss Me Deadly: Communism, Motherhood, and Cold War Movies’. Representations, no. 6 (Spring 1984).


Shull, Michael S. Radicalism in American Silent Films, 1909–1929: A Filmography and History. Jefferson, N.C.: McFarland, 2000. Identifies hundreds of films released between 1909 and 1929 that engaged the issues of militant labor and revolutionary radicalism. An extended introduction and three analytical chapters investigate how the American film industry portrayed the interrelationships between labor radicals, exploitative capitalists, socialist idealists and Bolsheviks during these critical years in US history. There follows a comprehensive filmography of over 400 silent motion pictures organized into the three eras covered in the textual chapters, 1909–17, 1918–20 and 1921–29. Each entry contains a detailed plot synopsis, citations to primary sources and subject coding keyed to 64 related terms and concepts – such as female radicals, liquor linkage, bombs, agitators, Russians, Jews, Bolsheviks, etc. This statistical data is presented in a series of charts and is fully integrated into the historical-critical text.


films. In many cases, the films themselves no longer exist. Finds that the plots of nearly a hundred of the pre-1918 films centered around capital-labor conflicts with a majority sympathetic to the problems of the working class. However, almost all of the ninety feature films of 1918–1920 related to the Red Scare were extremely hostile to Bolshevism and helped to shape attitudes demonizing Bolshevism.


Weinstein, David. ‘Capital Communism: Washington, DC, the Cold War, and Early Television’. Paper presented at ‘Knives, Forks, and Heroes,’ Film and Television Representations of the Cold War, 17th International Association for Media and History Conference. Salisbury State University, Maryland, 1997.


Individual films

Advise and Consent


The Alamo


Amerika


Animal Farm

Leab, Dan. ‘The American Government and the Filming of George Orwell’s Animal Farm’. Paper presented

Black and White


Moore, David Chioni. ‘Colored Dispatches From the Uzbek Border: Langston Hughes’ Relevance, 1933–2002’. Callaloo 25, no. 4 (Fall 2002).


Big Jim McLain


The Cradle Will Rock and Marc Blitzstein


The Devil and Miss Jones

Dr. Strangelove
Maland, Charles. ‘DR. STRANGELOVE (1964): Nightmare Comedy and the Ideology of Liberal Consensus’. American Quarterly 31, no. 5 (1979). Regards the American cultural consensus that American society was basically sound and Communism threatened the United States as a major cause of the Cold War and the nuclear arms race. Kubrick’s film, Dr. Strangelove, used black comedy to attack such thinking.

Easy Rider
Wolfe, Gary K. ‘Dr. Strangelove, Red Alert, and Patterns of Paranoia in the 1950’s’. Journal of Popular Film 5, no. 1 (1956). Sees the film Dr. Strangelove and the novel Red Alert as demonstrating the paranoid fear of Communism that obsessed a deeply fearful America in the 1950s.

Fellow Traveler
Kreiner, Leslie. ‘Captain America is a Commie; or, Cold War Anxiety in Easy Rider’. Paper presented at ‘Knives, Fools, and Heroes’, Film and Television Representations of the Cold War’, 17th International Association for Media and History Conference. Salisbury State University, Maryland, 1997.

The Front and Guilty by Suspicion


Radushsky, Ronald. ‘Scoundrel Times’. American Spectator, June 1991. Discusses the New York Times’s commissioning of him to review the film Guilty by Suspicion and then without informing him replacing his finished essay with a Victor Navasky essay on the film that linked Radushsky with Pat Buchanan. The reproduced essay says ‘missing from the film are the actual Hollywood Communists’ and ‘is it not time that Hollywood, which once gave us a comic opera portrayal of villainous Reds in long-forgotten anti-Communist films, not flip over to offering us films in which there are simply no Reds at all, or some who committed no moral wrongs?’


High Noon


The Hoaxters

I Led 3 Lives
Kackman, Michael. ‘Citizen, Communist, Counterspy: I

I Married a Communist


Invasion of the Body Snatchers

The Iron Curtain
Leab, Daniel J. ‘The Iron Curtain’ (1948): Hollywood’s First Cold War Movie. Historical Journal of Film, Radio and Television 8, no. 2 (1988). The movie was based on the defection of Igor Gouzenko. Concludes that ‘those involved in the production thought not in ideological terms but about what would woo an audience… ThatHUAC did inspire fear there is no gainsaying. And the blacklist evidences all too well the weak response of Hollywood and the American film industry. But if fear served as a goad in the making of films like the The Iron Curtain that fear was of a much different kind, a fear of losing out at the box office’.

Rossi, John. ‘The Iron Curtain: A Premature Anti-Communist Film’. Film & History 24, no. 3/4 (1994). The Iron Curtain (1948) was assailed by left-wing and fellow-traveler organizations for its negative portrayal of the Soviet Union and alleged warmongering.


It’s a Wonderful Life

I was a Communist for the FBI and Mathew Cvetic

Leab, Daniel. ‘I Was a Communist for the FBI’ and Other Horrors: Hollywood Fights the Cold War. Paper presented at American Historical Association Annual Meeting, 1990. Discusses the film based on the life of Matt Cvetic, an FBI informant in Pittsburgh in the 1940s, as well as other Cold War films. Finds that Cvetic’s testimony, speeches, and writings were unreliable and the Hollywood version of his life injected even more fiction and melodrama. Indicates the decisions of the major Hollywood studios to produce these films driven chiefly by box office hopes rather than by fear or pressure.


Leab, Daniel. ‘Anti-Communism, the FBI, and Mathew Cvetic: The Ups and Downs of a Professional Informer’. Pennsylvania Magazine of History & Biography 115, no. 4 (October 1991). Highly documented story of Cvetic’s career as a FBI informant in the C.P. in Pittsburgh in the mid-1940s, his career as an professional anti-Communist afterwards, and the creation of the sensationalized and largely fictional film and radio series I Was a Communist for the FBI. ‘That Cvetic, unlike so many other professional anti-Communists, is still remembered has nothing to do with his place in history. He is not unique. There were many other active anti-Communists, a significant number of whom played a more important role in the domestic Cold War. They, like Cvetic, also had a symbiotic relationship with the media. Yet in the main only individuals with a special interest in the period remember Elizabeth Bentley, Louis Budenz, or John Lautner. Their flame may have in its time shone more brightly than Cvetic’s but it has been a long time since they were on the nation’s television screens fighting Red subversion. But Cvetic continues his battles as a Communist for the FBI wherever and whenever a station broadcasts the film. No matter how bad the movie, no matter how far removed from reality, I Was a Communist for the FBI continues to form the viewer’s image of Matt Cvetic. For us, the Cold War has ended, the evil empire is breaking up, but on television I Was a Communist for the FBI remains history and reality’.

Leab, Daniel J. I Was a Communist for the F.B.I.: The Unhappy Life and Times of Matt Cvetic. University Park: Pennsylvania State University Press, 2000. Biography of Cvetic who became an FBI informant in the CPUSA in Pittsburgh in 1943 but was fired by the Bureau in 1950 for erratic behavior, a fact unknown outside the FBI. His melodramatic testimony to HUAC and a multipart series in the Saturday Evening Post led to a screen deal with Warner Bros. and a mercurial career as a profes-
sional anti-Communist witness. Eventually discredited by his excesses, he drifted to the extremist right. Discusses the creation, merchandising, and manipulation of Ovettic and his image for commercial and polemical purposes.


*Lawrence of Arabia*

Hudson, Joel. ‘Who Wrote Lawrence of Arabia?’ *Cinéaste* 20, no. 4 (1994). Offers the data upon which the Writer’s Guild of America allocated the script credits of *Lawrence of Arabia* to Michael Wilson, previously denied due to his blacklisted state at the time of the film’s release.

*The Manchurian Candidate and Cold War Brainwashing of POWs*


*Mission to Moscow and Joseph Davies*


MacLean, Elizabeth K. ‘Joseph E. Davies’. Ph.D. diss. University of Maryland, 1986. Argues that Davies’ attitude toward the Soviet Union and Stalin was in part a consequence of his lifelong role as a mediator.


*My Darling Clementine*

Sickels, Robert. ‘All East on the Western Frontier: John Ford’s *My Darling Clementine* (1946)’. *Film & History* 31, no. 1 (2001). Sees it as a Cold War film because it shows law and order being imposed on the unruly frontier.

*My Son John*


*Ninotchka*


*Nixon*


North Star / Armored Attack
Georgakas, Dan. 'The Revisionist Releases of North Star'. Cinéaste 22, no. 1 (1996). Probes how Soviet propaganda needs were served by Lillian Hellman’s script for the 1943 released North Star and how the film was recut in the 1950s to become the anti-Communist Armored Attack.

One Lonely Night and Jet Pilot

Pickup on South Street
McConnell, Frank D. ‘Pickup on South Street and the Metamorphosis of the Thriller’. Film Heritage 8, no. 3 (1973). Discusses the effects of McCarthyism on Samuel Fuller’s films.

Point of Order

The Quiet American

Red Planet Mars, Invasion USA, and The Beast of Yucca Flats


Reds


Salt of the Earth
Biberman, Herbert. Salt of the Earth: The Story of a Film. Boston: Beacon Press, 1966. Salt of the Earth was a film about a Communist-led miners strike in which many blacklisted Hollywood figures partici-
pated. Biberman headed the production company. Includes the screenplay by Michael Wilson.


nist movement that was different from the not-
that-important leadership of the CPUSA with its ties to the USSR.


Lorence, James J. ‘The Suppression of Salt of the Earth:
The Underside of Cold War Culture in Detroit and Chicago. Film History 10, no. 3 (1998).


Marin, Christine. ‘The Union, Community Organizing, and Civil Liberties: Clinton Jencks, Salt of the Earth, and Arizona Copper in the 1950s’. Mining History Journal, no. 7 (2000).

McCarthy, Patrick. ‘Spartacus’. Film History 10, no. 3 (1998).


Song of Russia

Mayhew, Robert. ‘MGM’s Potemkin Church: Religion in Song of Russia’. American Communist History 1, no. 1 (June 2002).

Spartacus

Arnold, Gary. ‘Restored ‘Spartacus’ Recalls Glories and Intrigues of Old-Style Filmmaking’. Washington Times, 25 April 1991. Newspaper feature noting that the 1960 film Spartacus was based on a Howard Fast novel and adapted by Dalton Trumbo, a leading figure on the disintegrating blacklist and that Spartacus was competing with ‘The Gladiators’, based an Arthur Koestler story, directed by the formerly blacklisted Martin Ritt, and whose screenwriter was the blacklisted Abraham Polonsky with Ira Wolfert as his front.


Star Trek


Sullivan’s Travels


The Thing from Another World and Jet Pilot


Trial


Viva Zapata!


Hollywood unions


Batóg, Wodzimierz. ‘Dangerous Liaisons. Hollywood, Communist Party USA, and House Committee on Un-American Activities’. Dzieje Najnowsze [Poland] 23, no. 1 (2001). Maintains that the 1947 hearings were an element of a struggle waged between CSU and IATSE, and HUAC came there to weaken the CSU and its leader Sorrell personally. The 1952 hearings on Communist activity in the film industry were an element of a wider battle against the CPUSA. In both cases the hearings met with the approval of industry leaders.


Davis, Dave, and Neal Goldberg. ‘Organizing the Screen Writers Guild – An Interview with John Howard


Lasly, Marjorie Penn. ‘Off Camera: A History of the Screen Actors Guild During the Era of the Studio System’. Ph.D. diss. University of California, Davis, 1992. ‘This study refutes previous interpretations of the Guild as a militant trade union which reacted to the Communist threat after World War II by becoming increasingly conservative. Instead, what has been viewed as SAG’s early militancy was, in reality, merely rhetoric. Almost from its inception, the Guild was dominated by highly paid actors and a staff who accommodated themselves to the producers’ control of the motion picture industry. As such, the Guild’s eventual acceptance of an anti-Communist ideology and acquiescence in the Hollywood blacklist were very much in keeping with SAG’s history’.


Pinter, Laurie Caroline. ‘Herbert K. Sorrell as the Grade-B Hero: Militancy and Masculinity in the Studios’. Labor History 37, no. 3 (Summer 1996). Sees no significant Communist influence on Sorrell or significant C.P. role in the Conference of Studio Unions.


Schwartz, Nancy Lynn, and Sheila Schwartz. The Hollywood Writers’ Wars. New York: Knopf, 1982. Covers the strife within the movie industry in the late 1930s and 1940s around the efforts of the Screen Writers Guild to establish itself. Sympathetic to the Communist role in the SWG, hostile to those who oppose communism.


Communism, Hollywood, and entertainment industry blacklisting


of entertainers claimed to be linked to Communist or Communist Front activity; source for much of the informal blacklist of suspect entertainers.


Deutsch, James. ‘No Left Turns on Hollywood Boulevard’. Paper presented at Austrian Association of Com-


Farah, Josep. 'The Real Blacklist'. National Review, 7 October 1989. Maintains that prior to the Hollywood 10 hearings Hollywood Communists attempted to censor films, citing Ring Lardner’s petition at MGM to halt production of a film objectionable to the C.P., and Dalton Trumbo’s claim in a C.P. journal that, although enjoying little success in promoting progressive films, the C.P. in Hollywood was successful in stopping many anti-Soviet films. Claims that the Hollywood Left maintained an informal blacklist of anti-C.P. artists, citing Adolphe Menjou, Richard Macaulay, and Morrie Ryskind, whose careers went downhill after testifying against the C.P. Notes that at a film industry symposium on the blacklist era, Edward Dmytryk, the only one of the Ten in attendance but one who had later broken with the C.P., was not allowed on a panel after Left activists threatened a boycott. Quotes director Jules Dassin, 'They made a mistake by inviting Dmytryk. There are no two sides to the question, only one side'.


Georgakas, Dan. 'The Way They Really Were'. Cineaste 23, no. 2 (1997). Review essay and commentary on recent memoirs and books regarding the Hollywood reds. 'The Hollywood reds were genuine American Communists who did their best to get as much of their political ideology into their work as circumstance allowed. Like their comrades in labor, they failed more often than they succeeded, but they didn’t always fail, particularly in advancing generic egalitarian values'.


Goodson, Mark. 'If I’d Stood Up Earlier ... ', New York Times Magazine, 13 January 1991. TV producer of the 1950s discusses the ‘Dark Terror of the Television blacklisting days’. Cites as examples of ‘terror’ that the poet Louis Untermeyer lost his job with ‘What’s My Line’ after Red Channels noted his affiliation with the Joint Anti-Fascist Committee and sponsorship of a 1948 May Day celebration. CBS’s internal clearance procedures also kept Leonard Bernstein, Judy Holliday, Hary Belafonte, Abe Burrows, Gypsy Rose Lee, Jack Gilford, Uta Hagen, and Hazel Scott off high-profile shows for several years.


Kramer, Hilton. 'The Blacklist and the Cold War'. New
York Times, 3 October 1976. Arts and Leisure Section

Leab, Daniel J. ‘Communist Infiltration of the Motion Picture Industry?’ Paper presented at ‘Knaves, Fools, and Heroes,’ Film and Television Representations of the Cold War’, 17th International Association for Media and History Conference. Salisbury State University, Maryland, 1997.


Phillips, Gary. ‘The Big List’. Heritage [Southern California Library for Social Studies and Research]. Fall 1990. Discusses the Hollywood blacklist. Denies there was ever any real Communist presence in Hollywood: ‘John Bright, one of the founders of the [Screen Writers] Guild, spoke of the political character of several writers at the first meeting [of the SWG]. “There was no real Communist party in Hollywood at that time, but several of us had working-class backgrounds or left-wing origins that we hadn’t forgotten. Hell, we’d all come out of the Depression. We were all New Deal progressives.”.


Ross, Steven J. ‘Struggles for the Screen: Workers, Radicals, and the Political Uses of Silent Film’. American Historical Review 96, no. 2 (April 1991). Describes the attempt of unions and radicals to use the early film industry for their cause and argues that the triumph of commercial, bourgeois film hegemony was not foreordained. Discusses the 1919 ‘Americanism Committee of the Motion Picture Industry’, directed by Secretary of Interior Franklin Lane, that ‘pledged to “use the Power of...”
the Motion-Picture screen to spread anti-Red teachings all over the country’” and radical films produced by the C.P.’s ‘International Workers’ Aid and Alfred Wagenknecht.


Suber, Howard. ‘The Anti-Communist Blacklist in the Hollywood Motion Picture Industry’. Ph.D. diss. University of California, Los Angeles, 1968. Finds that 214 people were blacklisted, mostly writers, and that the blacklist was effective until 1959 after which it eased and disappeared when studios decided that there was no loss of audience if blacklisted writers were used. Discusses the criteria used in blacklisting a person and the tactics used by blacklisted persons to continue work in the movie industry.

Suber, Howard. ‘Politics and Popular Culture: Hollywood at Bay, 1933–1953’. *American Jewish History* 68, no. 4 (June 1979). Sees hysteria and repression dominating the United States during the early Cold War. That hysteria was used by anti-Semites, adventurers and those opposed to trade unions to settle longstanding labor and political conflicts in the film industry.


Communism and Hollywood: Biographical accounts

Larry Adler

Norma and Ben Barzman

Walter Bernstein

Alvah Bessie


Jean Rouverol and Hugo Butler

Charlie Chaplin


Milton, Joyce. ‘Comrade Chaplin’. Heterodoxy 4, no. 4 (April 1996). On Charlie Chaplin’s relationship with the CPUSA. Says the signing of the Nazi-Soviet Pact during the preparation of The Great Dictator caused revisions to make the film less explicitly anti-Nazi and more compatible with the Nazi-Soviet Pact.

Lester Cole

Richard Collins
Constantin Costa-Gavras

Emile De Antonio

Ripmaster, Terence. 'A Note on Emile de Antonio: Historical Documentarist'. Film & History 20, no. 2 (1990). On the radical views of de Antonio.

Walt Disney

Edward Dmytryk

Dmytryk, Edward. Odd Man Out: A Memoir of the Hollywood Ten. Carbondale: Southern Illinois University Press, 1995. Memoir of imprisoned member of the Hollywood Ten who later broke with the C.P. and testified toHUAC. Says he entered the C.P. circles in the early 1940s through the People’s Education Center and Writers Mobilization and joined in 1944. He was suspended in 1945 for failing to carry out party orders regarding attempts to modify the scripts for Till the End of Time and All the King’s Men. Scorns as dishonest the memoirs of Hollywood Reds who maintain that Hollywood Communist meetings were chiefly concerned with socializing and promotion of innocuous liberal causes. Sees the CPUSA as centered around the promotion of Soviet interests and regards it as a moral duty of intellectuals to expose its infiltration of American institutions.


Ludwig Donath
Haynes, John Earl. 'The Ludwig Donath File in the Joseph Rauh Papers: How One Actor Got Off the Anti-Communist Blacklist'. Labor History 30, no. 3 (Summer 1989). Discusses the successful efforts of one actor to get off the blacklist without naming names.

Kirk Douglas

Melvyn Douglas


Philip Dunne


John Henry Faulk

Will Geer

Bernard Gordon
Gordon, Bernard. Hollywood Exile, or, How I Learned to
### Bibliography of Communism, Film, Radio and Television

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<tr>
<th>Author</th>
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<td>Davis, Colin J.</td>
<td>&quot;Launch Out Into the Deep and Let Down&quot;</td>
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<td>Biskind, Peter</td>
<td>The Politics of Power in On the Waterfront</td>
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<td>Kazan, Elia</td>
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<td>Frost, Jennifer</td>
<td>&quot;If You Stand Too Close to a Red Lamp, You’re Bound to Get Burned&quot;</td>
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<td>Hayden, Sterling</td>
<td>Sees The Thousand Eyes Magazine 8 (January 1976)</td>
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<td>Jarrico, Paul</td>
<td>'The Politics of Power in On The Waterfront', Radical America 10, no. 1 (1976)</td>
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<td>Kazan, Elia</td>
<td>On the Waterfront; highly critical of Kazan for testifying truthfully to the US House Committee on Un-American Activities.</td>
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<td>Kazan, Elia</td>
<td>A Life. New York: Knopf, 1988</td>
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<td>Kazan, Elia</td>
<td>The Master Director Discusses His Films: Interviews with Elia Kazan. With Jeff Young. New York: Newmarket Press, 1999. Discusses his decision to testify to HCUA: 'The only other option was to remain silent and pretend I didn’t know better when people said there’s no Communist conspiracy. Nonsense. There was a conspiracy'.</td>
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<td>Neve, Brian</td>
<td>'The 1950s, the Case of Elia Kazan and On the Waterfront'. In Cinema, Politics, and Society in America, edited by Philip Davies and Brian Neve. New York: St. Martin’s Press, 1981.</td>
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<td>Neve, Brian</td>
<td>'On the Waterfront'. History Today [UK] 45, no. 6 (1995). On Kazan and his testimony to HCUA.</td>
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<td>Pennington, Renee</td>
<td>'The Agony of Kazan’s Informer'. The Thousand Eyes Magazine 8 (January 1976). Sees On the Waterfront as an expression of Kazan’s agony over answering questions of the US House Committee on Un-American Activities.</td>
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<td>Schulberg, Budd</td>
<td>On the Waterfront: A Screenplay. Carbondale: Southern Illinois University Press, 1980. Includes an ‘afterword’ by Schulberg discussing the issue of the screenplay and his role in the CPUSA.</td>
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<td>Tailleur, Roger</td>
<td>Elia Kazan and the House Un-American Activities Committee’. Film Comment 2 (Fall 1966).</td>
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<td>Weinraub, Bernard</td>
<td>'Book Says Kazan Had Scant Regret Over Testimony'. New York Times, 4 March 1999.</td>
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**A Bibliography of Communism, Film, Radio and Television**


**Charlton Heston**


**William Holden**


**Hedda Hopper**


**Sterling Hayden**


**Paul Jarrico**


**Elia Kazan and On the Waterfront**


Kazan, Elia. Kazan: The Master Director Discusses His Films: Interviews with Elia Kazan. With Jeff Young. New York: Newmarket Press, 1999. Discusses his decision to testify to HCUA: ‘The only other option was to remain silent and pretend I didn’t know better when people said there’s no Communist conspiracy. Nonsense. There was a conspiracy’.

Says that in interviews conducted in 1973 and 1974 Kazan stated he decided to testify ‘out of a deep personal conviction that a genuine Communist conspiracy was threatening the nation’.

**Elia Kazan’s Oscar Controversy**


Cohen, Richard. ‘A Salute to Elia Kazan’. *Washington Post*, 26 January 1999. ‘Kazan is finally being honored not because his anticommunism no longer matters but because it does – and it is triumphant. No longer does anyone of note believe either that the Soviet Union or communism represented an essentially – if flawed – progressive cause, or, for that matter, that Moscow and Washington were equally at fault for the Cold War. That debate has ended’.

Dowd, Maureen. ‘Streetcar Named Betrayal’. *New York Times*, 24 February 1999. ‘History has a way of getting at the truth, and it has brought out the terrible stench of Stalinism. These days, it’s hard to find serious people who will argue the innocence of Alger Hiss or the Rosenbergs. Many find Mr. Kazan offensive now not for his dim view of Communists, but for the scuzzy way he expressed it’.


Fettmann, Eric. ‘Elia Kazan, Hero’. *New York Post*, 31 January 1999. ‘Hollywood has long seen this as a black-and-white story with only angels on one side and only devils on the other. The reality, however, is far more gray – as Elia Kazan himself understood all too well’.


Jacoby, Jeff. ‘Kazan’s Lifetime Achievement’. *Boston Globe*, 8 March 1999. ‘However distasteful cooperating with the committee may have been, cooperating with the Communist party and the Soviet Union – which is what refusing to testify or taking the Fifth amounted to – would have been infinitely worse’.


New York Times editors. ‘An Oscar Protest’. *New York Times*, 24 February 1999. Editorial: ‘The Academy has done what it has not always been able to do – distinguish clearly between the merit of an artist’s work and the merit of his behavior or convictions. Meanwhile, the protesters will make the necessary if implicit point that Mr. Kazan remains accountable for a decision he took not as a film maker but as a human being’.

Schlesinger, Arthur, Jr. ‘Hollywood Hypocrisy’. *New York Times*, 28 February 1999. Mr. Kazan, the protesters say, is an informer, and his offense is unforgivable. But is that what the protesters really mean? … Had Mr. Kazan been a member of the German-American Bund naming underground Nazis, would they have condemned him just as much? Or a former Klansman who informed on his hooded brethren? Or a former Mafia thug who informed on the mob? Or a member of the Nixon White House who informed during Watergate? Or a whistleblower who disclosed government malfeasance? No, informing per se is not Mr. Kazan’s offense. His true offense in the minds of the Hollywood protesters is that he informed on the Communist party’.


West, Diana. ‘Elia Kazan’s Last Oscar’. Washington Times, 29 January 1999. “The man remains type-cast as the bad guy who made good movies ... . Mr. Kazan is being honored because he was great; because he is old; and because Hollywood has some inkling that he may have been right, although there is no one yet articulating that fact’.


Ring Lardner, Jr.


John Howard Lawson


Canada Lee


Joseph Losey

Caute, David. Joseph Losey: A Revenge on Life. New York: Oxford University Press, 1994. Says that Losey told close associates that he had been a courier for the Communist underground in the 1930s. Losey was also a good friend of CPUSA underground head J. Peters and kept in contact into the 1970s.


Albert Maltz


Abraham Polonsky


Polonsky, Abraham. ‘How the Blacklist Worked in Hollywood’. Film Culture, Fall 1970. Polonsky, a fervent Communist, was blacklisted for several years.
Maurice Rapf

Ronald Reagan


Edward G. Robinson

Dore Schary

Budd Schulberg

Oliver Stone


Robert Taylor

Elvir, John. ‘Beyond the Beltway’. *Washington Times*, 4 January 1990. Reports that in response to a petition led by screenwriter Stan Zimmerman and signed by fifty Hollywood figures, Lorimar Studios has removed the dedication to the late film star Robert Taylor of a building on its lot. Zimmerman, who says that Taylor’s testifying truthfully to HUAC in 1947 destroyed the careers of innocent people, stated that ‘in this age of Jesse Helms and other right-wing noisemakers, we decided to take action’.


Dalton Trumbo


Hanson, Peter. *Dalton Trumbo, Hollywood Rebel: A Criti-
Radical photography and documentary film

Film and Photo League, Nykino, and Frontier Films


Bezner, Belinda Corbus. 'American Documentary Photography During the Cold War: The Decline of a Tradition'. Ph.D. diss. University of Texas at Austin, 1993. Argues that left artists successfully retreated from overt political content under pressure from anticommunism and that this retreat was often praised by critics who said, essentially, that politics was no business for true, visionary artists. While documentarians during the Depression and pre-World War II years were urged toward a philosophy of committed social responsibility, criticism in the Cold War era effectively silenced the political artist in American society. Discusses the creation and disbandment in 1951 of the Photo League after it was named a subversive organization, the career of Sid Grossman (the only member of the Photo League publicly singled out as a Communist), Edward Steichen’s ‘Family of Man’ exhibition of 1955 and Robert Frank’s ‘The Americans’ in 1959.


Fishbein, Leslie. ‘A Lost Legacy of Labor Films’. Film and History 9, no. 2 (1979). Discusses the work of the Communist-aligned Workers’ Film and Photo League in filming Communist-organized marches and strikes during the Depression.


Miller, Rick. ‘Remembering the Photo League’. Photo- grapher’s Forum, Fall 1997.

Miller, Sara, Sam Brody, and Peter Bates. ‘The Workers Film and Photo League’. Jump Cut, no. 33 (February 1988). Special section with essays and features.

Rosenzweig, Roy. ‘Working Class Struggles in the Great Depression: The Film Record’. Film Library Quarterly 13 (1980).

Rosenzweig, Roy. ‘United Action Means Victory: Militant Americanism on Film’. Labor History 24, no. 2 (1983). Discusses the militant Americanism of a UAW documentary film and the patriotic themes...
of the Popular Front cultural line. Argues that Popular Front Americanism had radical potential.


Radical documentary and photography: Biographical accounts

James Abbe

Margaret Bourke-White
Goldberg, Vicki. Margaret Bourke-White: A Biography. New York: Harper & Row, 1986. This biography of the famous photographer notes Bourke-White’s association with the Film and Photo League, the League of Women Shoppers, the American League for Peace and Democracy, the preparation of several pro-Soviet movies, books, and film exhibits, and her speech at the 1936 American Artists’ Congress lauding Soviet artistic policies. Even so, Goldberg asserts Bourke-White’s association with the Film and Photo League was not so involved in political matters as the records suggest. Discusses Westbrook Pegler’s attacks on Bourke-White as a fellow-traveler in 1951 and how a Bourke-White photo essay on the defection of a Communist guerrilla during the Korean war blunted Pegler’s attack.

Snyder, Robert E. 'Margaret Bourke-White and the Communist Witch-Hunt'. Journal of American Studies 19, no. 1 (April 1985). Discusses the controversy in the early 1950s when the photographer-journalist Bourke-White was allowed access to secret Air Force installations in order to prepare a photo article on the Strategic Air Command. Right-wing journalists pointed to her association with the American Youth Congress, the Film and Photo League, the League of Women Shoppers, and her photographic contributions to Art Front and the Sunday Worker as evidence of Communist sympathies. Bourke-White denied sympathy for Communism and claimed that she was nonpolitical, that her association with various Communist front groups during the 1930s was nonpolitical, and she was unaware of any Communist orientation of these groups.

Leo Hurwitz
Hurwitz, Leo. 'One Man’s Voyage: Ideas and Films in the 1930’s'. Cinema Journal 5 (Fall 1975). Memoir by a radical documentary film maker close to the Communist party.

Klein, Michare, and Jill Klein. 'Native Land: An Interview with Leo Hurwitz'. Cinéaste 6, no. 3 (1974). Hurwitz was with the Film and Photo League and Frontier Films. He also directed 'Native Land', a full-length feature about labor organizing with music by Marc Blitzstein and songs and narration by Paul Robeson.


Joris Ivens
Waugh, Thomas H. R. 'Joris Ivens and the Evolution of the Radical Documentary, 1926–1946'. Ph.D. diss. Columbia University, 1981. Dutch documentary filmmaker came to the US and became a leading figure in the ‘milieu of the Popular Front in North America, for which he becomes a major artistic spokesperson during its initial growth around the Spanish cause, its slump following the Hitler-Nazi pact, its renewal after Pearl Harbor, and, finally, its postwar rout’.

Tina Modotti

Hooks, Margaret. Tina Modotti, Photographer and Revolutionary. San Francisco: Pandora, 1993. Modotti, a Communist photographer active in radical circles in San Francisco and Mexico (1896–1942), was closely associated with the Mexican Communist Party and the Spanish Civil War.

Paul Strand

Television and McCarthy


Doherty, Thomas. ‘Point of Order!’ History Today
A Bibliography of Communism, Film, Radio and Television 421


Individual documentaries

Are We Winning, Mommy? America and the Cold War

Arguing the World

Lipset, Seymour Martin. ‘Out of the Alcoves’. Wilson Quarterly 23, no. 1 (Winter 1999). Essay-review of documentary film Arguing the World regarding Daniel Bell, Nathan Glazer, Irving Kristol and Irving Howe. ‘But Arguing the World is not only about these four men. It is a contribution to the larger story of anti-Stalinism, the highly energized brand of anticommunism that played a major and not fully appreciated role in undermining the Soviet Union’.

Arthur Miller, Elia Kazan and the Blacklist: None Without Sin

Citizen Cohn, Angels in America and Roy Cohn.

Breindel, Eric. ‘Silence of the PC Fans’. Washington Times, 7 September 1992. Discusses HBO movie Citizen Cohn, judging that the movie’s ridicule of Cohn’s homosexuality and death from AIDS went without criticism because Cohn was a right-wing anti-Communist. Says that the movie falsely depicts Cohn as a self-hating Jew, that Cohn’s father disapproved of his son’s actions, and that McCarthy was a tool of Cohn.


The Cold War


The Five Cities of June and The March
Cull, Nicholas J. ‘Auteurs of Ideology: USIA Documentary Film Propaganda in the Kennedy Era as Seen in Bruce Herschensohn’s The Five Cities of June (1963) and James Blue’s The March (1964)’. Film History 10, no. 3 (1998).

The Spanish Earth


Legacy of the Hollywood Blacklist

Letters from Karelia
Stringer, Richard. ‘From Russia with… Film’. CSC News [Canadian Society of Cinematographers]. April 2003. Discusses the making of the documentary film Letters from Karelia about the emigration from Northern Ontario of radical Canadian Finns to Karelia and their fate during the purges. Focuses on Aate Pitkanen, a Canadian Finn, who survived the purges to be drafted into the Red Army in World War II and sent behind Finnish lines in 1942 as a spy. He was captured and executed by the Finns. Letters he wrote while awaiting execution were only recently found and sent to his relatives in Canada.

Love in the Cold War
Berman, Paul. ‘Lives of the Party’. Village Voice, 14 January 1992. Essay-review on Eric Stange and David Dugan’s documentary Love in the Cold War about Eugene and Peggy Dennis. ‘There’s something odd about making a movie in a democratic revolutionary time like this that shows Communist leaders from the past in a relatively positive or at least a sympathetic light. It’s like choosing to make a movie at the height of the civil rights movement about the sad defeat undergone by Robert E. Lee and his dashing Confederate officers, who thought they were fighting for liberty and states’ rights but turned out – as who could have imagined? – to be fighting for slavery. A film less worried about trampling on the toes of the defeated: ex-Communists might show how successful was the American Communist Party during its decades of prosperity, how badly it damaged the political culture in the United States, how successful it was in convincing the American public that socialism means something like the Soviet Union, how dreadful would have been the result if the Communists had achieved any greater success, how heartless and lacking in elementary sympathy was their attitude toward the nameless victims of Communist oppression around the world.’

Radosh, Ronald. ‘Love in the Cold War’. Heterodoxy 1, no. 1 (April 1992). Essay-review of PBS documentary. ‘The centerpiece of Love in the Cold War is the story of the Denises’ first son, Tim, who was left behind in a Moscow day care facility reserved for the party elite while his parents did their dirty business for the Soviet state. But when Moscow decided it was time – for Gene Dennis to take his place in the national leadership of the American party, Soviet leaders informed the boy’s parents that little Tim, now five years old, was to remain a hostage in Moscow … . The explanation provided to the parents – and fabulously repeated in this film – was that it was too risky for the American party’s image to have Dennis seen with a five year old who spoke only Russian. The real reason the child was held in Moscow was to provide Stalin with a hammer over Gene Dennis, who in his new position in the leadership of the American C.P. would have the crucial duty of securing support for Moscow as the world moved closer to war’.

Stange, Eric. Love in the Cold War, The American Experience series. Television documentary. United States: WETA-TV, 1992. Eugene Dennis, Jr., recounts the story of his parents, Gene and Peggy Dennis, who helped build the American Communist Party during the Depression. After spending some years in Moscow, they were reassigned to the US and told to leave their son (Eugene, Jr.’s
brother) in the USSR. They were not to see him again until Khrushchev visited the US. Eugene Dennis was jaled for his political beliefs.

**Messengers from Moscow**


**Operation Abolition**


**Secrets Lies and Atomic Spies**


**Seeing Red**


**The Survivors: North American Finns in Stalin’s Russia**


**The Trials of Alger Hiss, Hiss: The Improbable Spy, and Concealed Enemies**


**The Un-Americans**