

1. Record Nr.	UNINA9910790960603321
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Titolo	Film criticism, the Cold War, and the blacklist : reading the Hollywood Reds / / Jeff Smith
Pubbl/distr/stampa	Berkeley, California : , : University of California Press, , 2014 ©2014
ISBN	0-520-28068-7 0-520-95851-9
Descrizione fisica	1 online resource (365 p.)
Disciplina	791.43/6582825
Soggetti	Motion pictures - Political aspects - United States Motion pictures - United States - History - 20th century Cold War in motion pictures Communism and motion pictures - United States Blacklisting of entertainers - United States - History - 20th century
Lingua di pubblicazione	Inglese
Formato	Materiale a stampa
Livello bibliografico	Monografia
Note generali	Description based upon print version of record.
Nota di bibliografia	Includes bibliographical references and index.
Nota di contenuto	Frontmatter -- Contents -- Illustrations -- Tables -- Acknowledgments -- Introduction: What More Can Be Said about the Hollywood Blacklist? -- 1. A Bifocal View of Hollywood during the Blacklist Period: Film as Propaganda and Allegory -- 2. I Was a Communist for RKO: Hollywood Anti-Communism and the Problem of Representing Political Beliefs -- 3. Reds and Blacks: Representing Race in Anti-Communist Films -- 4. Stoolies, Cheese-Eaters, and Tie Sellers: Genre, Allegory, and the HUAC Informer -- 5. The Cross and the Sickle: Allegorical Representations of the Blacklist in Historical Films -- 6. Roaming the Plains along the "New Frontier": The Western as Allegory of the Blacklist and the Cold War -- 7. Loving the Alien: Science Fiction Cinema as Cold War Allegory -- Conclusion: Old Wounds and the Texas Sharpshooter -- Notes -- Bibliography -- Index
Sommario/riassunto	Film Criticism, the Cold War, and the Blacklist examines the long-term reception of several key American films released during the postwar period, focusing on the two main critical lenses used in the interpretation of these films: propaganda and allegory. Produced in

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