

1. Record Nr.	UNINA9910455374903321
Autore	Leggatt Alexander
Titolo	Shakespeare's political drama : the history plays and the Roman plays / / Alexander Leggatt
Pubbl/distr/stampa	London ; ; New York : , : Routledge, , 1988
ISBN	0-415-03888-X 1-134-95603-7 1-280-02406-2 0-203-35904-6
Descrizione fisica	1 online resource (xii, 266 p.)
Disciplina	822.33
Soggetti	Politics in literature History in literature Electronic books. Great Britain History 1066-1687 Historiography Great Britain In literature Rome Historiography
Lingua di pubblicazione	Inglese
Formato	Materiale a stampa
Livello bibliografico	Monografia
Nota di bibliografia	Includes bibliographic notes and index.
Nota di contenuto	1. Henry VI -- 2. Richard III -- 3. Richard II -- 4. Henry IV -- 5. Henry V -- 6. Julius Caesar -- 7. Antony and Cleopatra -- 8. Coriolanus -- 9. Henry VIII.

2. Record Nr.	UNINA9910954797603321
Autore	Sbardellati John <1973->
Titolo	J. Edgar Hoover goes to the movies : the FBI and the origins of Hollywood's Cold War // John Sbardellati
Pubbl/distr/stampa	Ithaca, : Cornell University Press, 2012
ISBN	9780801464683 0801464684 9780801464218 0801464218
Edizione	[2nd ed.]
Descrizione fisica	1 online resource : illustrations (black and white)
Disciplina	384/.8097309045
Soggetti	Motion pictures - Political aspects - United States - History Cold War in motion pictures Communism and motion pictures - United States Cold War - Social aspects - United States
Lingua di pubblicazione	Inglese
Formato	Materiale a stampa
Livello bibliografico	Monografia
Note generali	Bibliographic Level Mode of Issuance: Monograph
Nota di bibliografia	Includes bibliographical references and index.
Nota di contenuto	Frontmatter -- Contents -- Acknowledgments -- Introduction: Hollywood's Red Scare -- 1. A Movie Problem -- 2. The FBI's Search for Communist Propaganda during the Second World War -- 3. Producing Hollywood's Cold War -- 4. The Coalescence of a Countersubversive Network -- 5. The 1947 HUAC Trials -- 6. Rollback -- Conclusion: Three Perspectives on the Death of the Social Problem Film -- Appendix: Analysis of Motion Pictures Containing Propaganda: An FBI Filmography of Suspect Movies -- Notes -- Index
Sommario/riassunto	Between 1942 and 1958, J. Edgar Hoover's Federal Bureau of Investigation conducted a sweeping and sustained investigation of the motion picture industry to expose Hollywood's alleged subversion of "the American Way" through its depiction of social problems, class differences, and alternative political ideologies. FBI informants (their names still redacted today) reported to Hoover's G-men on screenplays and screenings of such films as Frank Capra's <i>It's a Wonderful Life</i> (1946), noting that "this picture deliberately maligned the upper class attempting to show that people who had money were mean and

despicable characters." The FBI's anxiety over this film was not unique; it extended to a wide range of popular and critical successes, including *The Grapes of Wrath* (1940), *The Best Years of Our Lives* (1946), *Crossfire* (1947) and *On the Waterfront* (1954). In *J. Edgar Hoover Goes to the Movies*, John Sbardellati provides a new consideration of Hollywood's history and the post-World War II Red Scare. In addition to governmental intrusion into the creative process, he details the efforts of left-wing filmmakers to use the medium to bring social problems to light and the campaigns of their colleagues on the political right, through such organizations as the Motion Picture Alliance for the Preservation of American Ideals, to prevent dissemination of "un-American" ideas and beliefs. Sbardellati argues that the attack on Hollywood drew its motivation from a sincerely held fear that film content endangered national security by fostering a culture that would be at best apathetic to the Cold War struggle at best, or, at its worst, conducive to communism at home. Those who took part in Hollywood's Cold War struggle, whether on the left or right, shared one common trait: a belief that the movies could serve as engines for social change. This strongly held assumption explains why the stakes were so high and, ultimately, why Hollywood became one of the most important ideological battlegrounds of the Cold War.
