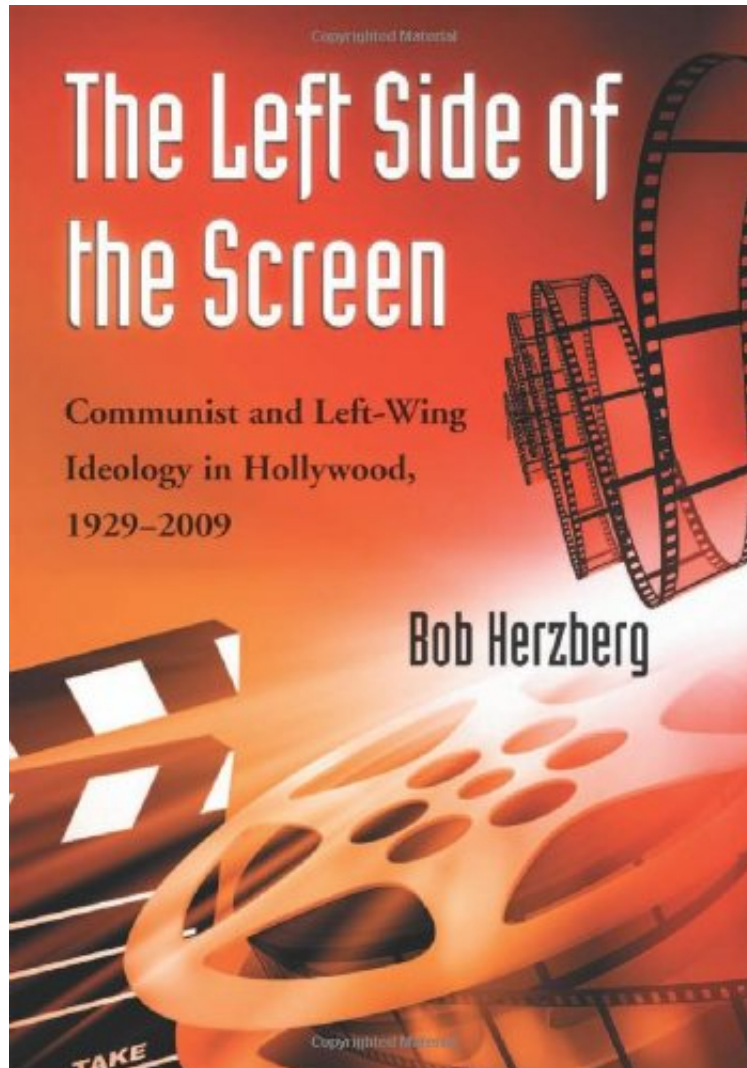


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# The Left Side of the Screen: Communist and Left-Wing Ideology in Hollywood, 1929-2009

Bob Herzberg

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before purchasing it in order to gauge whether or not it would be worth my time, and all praised The Left Side of the Screen: Communist and Left-Wing Ideology in Hollywood, 1929-2009:

1 of 1 people found the following review helpful. Must reading for film historians By BURT SCHLOSSBERG This is a fine representation of an unusual period of film history - it is written in a very vivid and energetic style. It is very well-researched and full of detail. The book has a unique perspective on a controversial time in American history, and though many might argue with some its conclusions, its intelligence and seriousness make it an excellent addition to

any film library. 3 of 5 people found the following review helpful. Analysis of the left from an anti-communist...By Always CogitatingI read only one chapter, but the bias was too much. He seems to have researched a lot of details about actors, writers, etc in Hollywood, but his biases lead him to frame it all in a pretty crude, simplistic anti-communist framework, like there is no positive value in making films that are anti-capitalist, because the "other side" is worse! Needless to say, I don't see the history of communism the same as he does -- artists and many others around the world were responding to something real and positive in the first attempt at socialism, in the Soviet Union starting in 1917, however many errors and shortcomings we can see with hindsight. But the problem I have with this book is that his hatred of that experience is so intense that his critique of its impact on Hollywood is useless - many of the details that I know anything about in the passage I read were twisted and selectively presented to support his conclusions. In fact, if you look at his analysis of each film, such as Johnny Got His Gun, or Little Foxes, etc, it sounds like he thinks HUAC didn't go anywhere near far enough in suppressing their creators.

In examining the careers of communist and liberal actors, screenwriters, playwrights, and directors in Hollywood from the late 1920s to the present, this book uses studio and PCA correspondence, FBI files, film and theater reviews, and other sources to reveal how all of these artists were concerned with and active in the cinema of social protest. It covers the works of those liberal stars and directors who collaborated with communist artists in New York and Hollywood, including John Garfield, Canada Lee, Frances Farmer, Paul Robeson, James Edwards, and Paul Muni; liberal filmmakers like Philip Dunne; and ex-communists (and HUAC-friendly witnesses) like Elia Kazan, Edward Dmytryk, and Robert Rossen. It also looks at the activities of the Communist Party in Hollywood and the far-reaching influence of the Soviet Union.

About the Author Playwright and author Bob Herzberg is a member of the Dramatists Guild and the Western Writers of America. He lives in Brooklyn, New York.