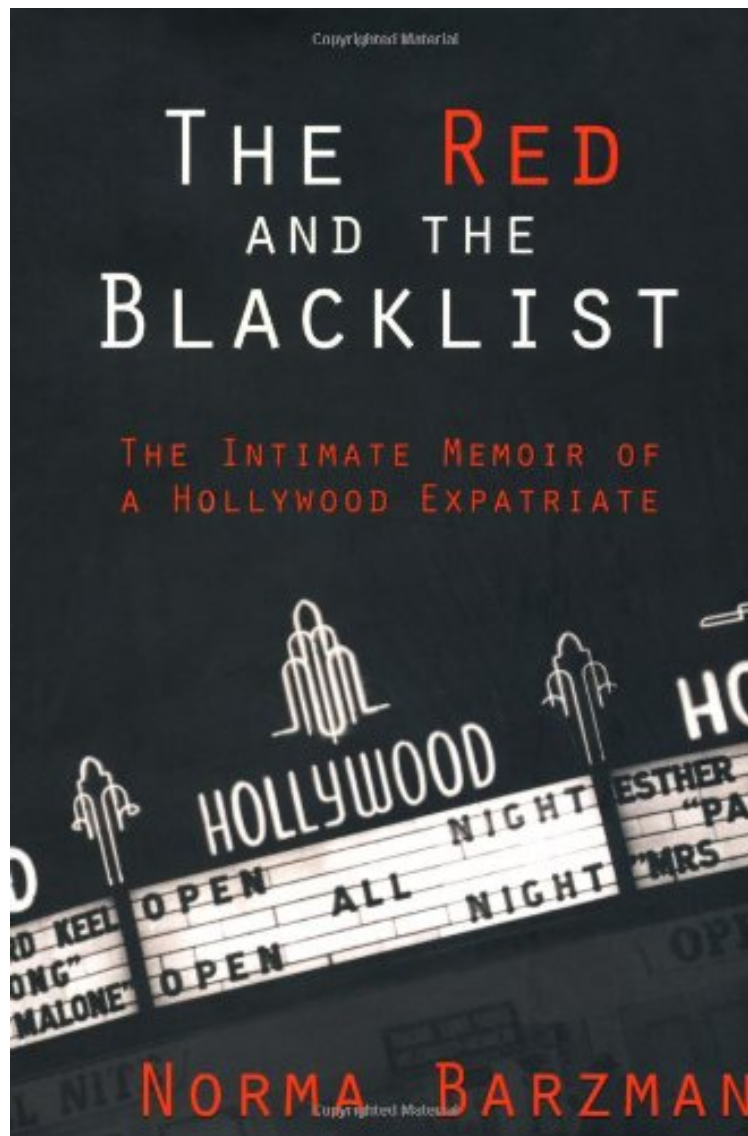


(Free read ebook) The Red and the Blacklist: The Intimate Memoir of a Hollywood Expatriate (Nation Books)

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Norma Barzman

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Norma Barzman : The Red and the Blacklist: The Intimate Memoir of a Hollywood Expatriate (Nation Books) before purchasing it in order to gage whether or not it would be worth my time, and all praised The Red and the Blacklist: The Intimate Memoir of a Hollywood Expatriate (Nation Books):

0 of 0 people found the following review helpful. Five Stars
By Jeffrey C. Lamkin
Easy breezy read about a difficult subject
8 of 16 people found the following review helpful. Condemned out of her own mouth
By A Customer
This book is really not good. I am very interested in the blacklist period and screenwriting - despite the title this book does an awful job of telling you anything about those things. All you learn about is Norma Barzman herself, and even though you only hear her side of the story, by the middle of her book you come to hate her, condemned out of her own mouth as a self-obsessed hypocrite. How is she a hypocrite? She's a supposed "communist" living in luxury in a South of France estate, employing servants to raise her kids. She's a wife who shags all her loyal husband's friends behind his back. She's someone who to this day calls herself a screenwriter when she has only one produced screenplay to her name, a 1953 Italian B-movie. She was shagging the friend of her husband who agreed to produce it. It's a very irritating book, and really is best avoided.
3 of 4 people found the following review helpful. Writers are cannibals, but.....
By apt2full
This is a very funny book, with a lot of vivid characters and entertaining incidents. Pablo Picasso, Marilyn Monroe and Sophia Loren are only a few of the famous figures who are shown here in unguarded moments. And the blighting of Hollywood by the Blacklist is shown in intimate portraits of the destruction of both individuals and families. It is, however, only secondarily the story of Ben Barzman, a promising screenwriter forced into thirty years of European exile. The main story is about Norma Barzman, a talented writer herself, who falls in love with a man who is aggressively progressive on most subjects, but has reactionary ideas about women working. Norma and Ben fall in love almost at first sight (and do they ever meet cute!). Though she is a working writer when they marry, he forces her to quit her job. He then takes her movie story ideas and passes them off as his own (as in "El Cid"), takes joint projects she initiated and demotes her to "researcher," or steals her work completely. Basically, he gets apoplectic and abusive every time she gets within hailing distance of professional recognition. Norma Barzman loves and takes pride in the many children she raises, but the book laments the complete destruction of her self-confidence in her own talent. She stays married to the man who tries to destroy her, but occasionally strays into other men's beds in her unhappiness (which will disturb prudish, superficial and judgmental readers, but sadden the rest of us.) When her husband dies after 47 years together, she slowly but surely regains her writing voice. The results are both satisfying and uncomfortable, as the Blacklist had a tendency to deform the personalities of its victims. But the story has more universal resonances than just the sad song of a life bent out of shape by circumstance and a tyrannical husband, and is well worth the read.

Norma Barzman's extraordinary memoir, *The Red and the Blacklist*, fizzles with the wit and energy of the classic Hollywood comedies of the forties. But it is also laced with the fear and claustrophobia found in the forties film noirs, as Norma and her husband Ben Barzman are driven from Hollywood during the postwar McCarthyite witch hunt into an emotionally difficult 30-year exile in France. While their hair-raising and amusing adventures continue, Ben battles depression as he attempts to rehabilitate his career, while frustrating Norma's own aspirations as a writer. She seeks solace in a string of affairs, one of them ending in a pregnancy that she aborts. However, Norma's passion for life, Ben and her seven children, and her radical instincts, shine throughout this dazzling memoir. 20 black-and-white photographs are included.

From Publishers Weekly
Barzman arrived in Hollywood from Radcliffe in 1941, a good-looking 21-year-old who wanted to be a writer or director, not an actress. She met Ben Barzman at a party for Hollywood "progressives"; before long, they were in the Communist Party together. Ben stayed focused on his career of script writing. Norma, especially after they married, made do with anything, mainly writing for Hearst's *Examiner*. By 1944, they knew they were both under surveillance; by 1949, they realized they had to leave the country or face HUAC (House Un-American Activities Committee) and jail for refusing to inform. They settled in Paris, their base for nearly 20 years. Even though Ben subscribed to leftist ideals about equality, his wife's career made him uncomfortable, so from 1955 on, Norma made babies, had affairs and researched movie ideas for Ben. From her stories-dealing with the likes of Picasso, Sophia Loren, Peter Sellers, Anthony Quinn and Ingrid Bergman-it seems the life of a Cold War expatriate was more attractive than anything America was offering. Still, blacklisted men like Ben and his sometime collaborator Joseph Losey "hugged their bitterness," while the women just adapted. Visiting the Soviet Union and watching the Communist betrayal of May 1968 in France were profoundly disillusioning, but Norma found new hope stateside in the '70s amid women's liberation and the push to restore the reputations of the blacklisted Hollywood artists. Her unique, absorbing and richly detailed memoir is a contribution to both, restoring women to the history of this period and documenting the bravery with which some people stood by their ideals. Copyright 2003 Reed Business Information, Inc.
From Booklist
She wouldn't name names then, but she does now. Blacklisted along with her husband, Ben, during McCarthy's Hollywood witch hunts, Barzman has written an explicit memoir of their HUAC-imposed European exile that reads like a "who's who" of the entertainment community during its most controversial and creatively challenging decades. Thwarted by her specific situation and by society in general, Barzman would find inconsistent success in her attempts to forge an independent career, serving instead as her husband's muse, collaborator, and, frequently, adversary. As such, she was destined to sit at both the periphery and center of a core of

defiant artists who defined a cultural revolution. From this unique and unorthodox vantage point, Barzman writes a tantalizing expose of political, philosophical, and personal upheaval as only an insider can. Whether recounting titillating behind-the-scenes exploits of entertainment icons or reflecting on the daunting struggles of expatriate Americans whose movements and motives were constantly scrutinized, Barzman brings a brooding, yet legitimate, perspective to a complex and confusing era in American history. Carol Haggas Copyright American Library Association. All rights reserved "Sometimes funny, sometimes rueful memoir ... Dishy, and substantial, contribution to film history, and to studies of the unfortunate McCarthy era." -- Kirkus s, February 1, 2003