

chapter 1section 3the cold war at home the hollywood ten

****Chapter 1Section 3The Cold War at Home: The Hollywood Ten****

chapter 1section 3the cold war at home the hollywood ten marks a pivotal moment in American history when the anxieties of the Cold War seeped deep into the cultural fabric of the United States. This chapter unveils how fear of communism triggered a wave of suspicion and repression on American soil, particularly targeting the entertainment industry. The Hollywood Ten became emblematic of this era, representing a clash between ideological paranoia and artistic freedom. To understand this chapter fully, it's essential to explore how the Cold War influenced domestic politics, led to widespread blacklisting, and forever changed Hollywood's landscape.

The Political Climate of the Early Cold War Era

The post-World War II period was characterized by escalating tensions between the United States and the Soviet Union, giving birth to the Cold War. Unlike previous conflicts, this was a war of ideologies — capitalism versus communism — fought as much in the realm of propaganda and cultural influence as on any battlefield. Americans grew increasingly wary of communist infiltration, especially after World War II, when the Soviet Union expanded its influence in Eastern Europe.

Red Scare and McCarthyism

The fear of communism, often called the Red Scare, led to an era dominated by Senator Joseph McCarthy and his aggressive investigations into alleged communist sympathizers. McCarthyism, a term coined to describe his tactics, thrived on accusations often made without substantial evidence, ruining countless careers and lives. This environment of suspicion made the entertainment industry a prime target because movies and radio broadcasts had the power to shape public opinion.

The Hollywood Ten: Who Were They?

The Hollywood Ten were a group of screenwriters, directors, and producers who refused to cooperate with the House Un-American Activities Committee (HUAC) in 1947. HUAC was tasked with investigating communist influence within the American film industry. When called to testify, these ten individuals declined to answer questions regarding their political affiliations, citing their First Amendment rights.

Profiles of the Hollywood Ten

- ****Alvah Bessie**** – Screenwriter known for his work on films like **The Light Touch**.

- **Herbert Biberman** – Director and screenwriter who later made the film *Salt of the Earth*.
- **Lester Cole** – Screenwriter and one of the original members of the Communist Party USA.
- **Edward Dmytryk** – Director of notable films such as *Murder, My Sweet*.
- **Ring Lardner Jr.** – Oscar-winning screenwriter.
- **John Howard Lawson** – Playwright and screenwriter, a vocal advocate for artistic freedom.
- **Albert Maltz** – Screenwriter with a strong social conscience.
- **Samuel Ornitz** – Screenwriter and novelist.
- **Adrian Scott** – Producer and screenwriter.
- **Dalton Trumbo** – Perhaps the most famous of the group, an Oscar-winning screenwriter.

HUAC Hearings and Their Impact on Hollywood

The HUAC hearings began in October 1947, with the committee aggressively questioning industry professionals about their political beliefs and associations. The Hollywood Ten's refusal to testify led to them being cited for contempt of Congress, resulting in prison sentences and fines.

Legal and Social Consequences

The consequences for the Hollywood Ten were severe and long-lasting. They were blacklisted by the film industry, meaning they were denied employment in Hollywood. This blacklist extended beyond the Ten, affecting hundreds of others suspected of communist ties or sympathies. Careers were destroyed, families were torn apart, and the entertainment industry became a battleground for political ideology.

The Broader Cultural Repercussions of the Hollywood Blacklist

The blacklisting in Hollywood was not just about punishing individuals; it was about controlling the narratives presented to the American public during a time of ideological warfare. Studios feared that any hint of communist sympathy could lead to public backlash or government scrutiny.

Impact on Film Content and Creativity

- **Self-Censorship:** Writers and filmmakers began to avoid controversial or politically sensitive topics.
- **Shift in Themes:** Films increasingly portrayed American values as heroic and communism as villainous.
- **Loss of Talent:** Many gifted artists were silenced or forced to work under pseudonyms, limiting the diversity of perspectives in American cinema.

Understanding the Legacy of Chapter 1Section 3The Cold War at Home the Hollywood Ten

This chapter of Cold War history teaches us about the fragility of civil liberties when fear dominates political discourse. The Hollywood Ten symbolize both the courage to stand up for one's principles and the devastating consequences of mass hysteria. Their story remains a powerful reminder of the importance of protecting freedom of expression, even in times of perceived national crisis.

In retrospect, the Cold War at home, particularly through the lens of the Hollywood Ten, reveals how fear can distort justice and how art and politics can collide with profound societal effects. The lessons from this period continue to resonate in discussions about censorship, political persecution, and the role of media in shaping public consciousness.

Frequently Asked Questions

Who were the Hollywood Ten?

The Hollywood Ten were a group of screenwriters and directors who were blacklisted in the late 1940s for refusing to testify before the House Un-American Activities Committee (HUAC) about alleged communist affiliations.

What was the House Un-American Activities Committee (HUAC)?

HUAC was a committee of the U.S. House of Representatives that investigated alleged disloyalty and subversive activities on the part of private citizens, public employees, and organizations suspected of having communist ties.

Why did the Hollywood Ten refuse to testify before HUAC?

The Hollywood Ten refused to testify because they believed the committee's inquiries violated their First Amendment rights and were a form of intimidation aimed at suppressing political beliefs.

What were the consequences faced by the Hollywood Ten?

The Hollywood Ten were cited for contempt of Congress, imprisoned, and blacklisted by the film industry, which effectively ended their careers in Hollywood for many years.

How did the Hollywood Ten impact the entertainment industry?

The Hollywood Ten's blacklisting led to widespread fear and censorship in Hollywood, resulting in many artists being denied work due to suspected communist sympathies, which stifled creative expression during the Cold War era.

What role did the Cold War play in the Hollywood Ten incident?

During the Cold War, fear of communist infiltration in American institutions was high, prompting investigations like those by HUAC, which targeted Hollywood as a perceived source of communist propaganda.

How did public opinion react to the Hollywood Ten and HUAC hearings?

Public opinion was divided; some supported HUAC's efforts to root out communism, while others criticized the committee for violating civil liberties and fostering a climate of fear and suspicion.

What long-term effects did the Hollywood Ten have on American society?

The Hollywood Ten episode contributed to the culture of McCarthyism, influencing attitudes toward free speech and political dissent, and serving as a cautionary tale about government overreach and the suppression of civil liberties.

Additional Resources

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chapter 1section 3the cold war at home the hollywood ten marks a pivotal moment in American history, where fears of communist infiltration collided with the entertainment industry, resulting in a profound cultural and political impact. This era, nestled within the broader context of the Cold War, reveals how domestic anxieties shaped policies and social attitudes, particularly through the infamous case of the Hollywood Ten. The intersection of politics, ideology, and media during this period offers a rich field for investigation, shedding light on the balance between national security concerns and civil liberties.

The Historical Context of the Cold War at Home

The Cold War, spanning roughly from 1947 to 1991, was characterized by geopolitical tension between the United States and the Soviet Union. While much of the conflict played out on the global stage, the “cold war at home” refers to the internal American response to perceived communist threats. This included widespread suspicion, surveillance, and legislative actions aimed at rooting out communist sympathizers. The entertainment industry, with its influential reach, became a prime target during this period.

In the late 1940s, the House Un-American Activities Committee (HUAC) intensified its scrutiny of Hollywood, suspecting that communists were using films as propaganda tools. This suspicion culminated in the investigation of a group known as the Hollywood Ten, a collective of screenwriters, directors, and producers who refused to answer HUAC’s questions regarding their political affiliations.

The Hollywood Ten: Who Were They?

The Hollywood Ten were a group of prominent film industry professionals who, in 1947, were cited for contempt of Congress after refusing to cooperate with HUAC. These individuals included:

- Alvah Bessie
- Herbert Biberman
- Ring Lardner Jr.
- John Howard Lawson
- Albert Maltz
- Samuel Ornitz
- Robert Adrian Scott
- Dalton Trumbo
- Lester Cole
- Edward Dmytryk (initially part of the group but later cooperated)

Their refusal to testify was grounded in their belief that HUAC's inquiries violated First Amendment rights, particularly freedom of speech and association. This stance positioned them as central figures in the debate over civil liberties during the Cold War.

Analyzing the Impact of the Hollywood Ten on American Society and Cinema

The case of the Hollywood Ten had multifaceted effects on American culture and the film industry. From a legal perspective, their contempt citations led to imprisonment and blacklisting, which effectively barred them from working in Hollywood for years. This punitive measure was part of a broader wave of blacklisting that affected hundreds of industry professionals suspected of communist ties.

The blacklisting phenomenon dramatically altered the creative landscape of American cinema. Studios, driven by fear of political repercussions and public backlash, distanced themselves from anyone associated with leftist politics. This atmosphere fostered self-censorship and homogenization in film content, limiting the scope for politically critical or socially progressive narratives.

Political and Cultural Ramifications

The Hollywood Ten episode underscored the tension between national security and individual rights. On one hand, the U.S. government and many citizens feared communist subversion as a real and present danger. On the other, the aggressive tactics used to expose alleged subversives raised serious ethical and constitutional questions.

This period also saw the rise of McCarthyism, named after Senator Joseph McCarthy, whose anti-communist crusade intensified the climate of fear. The entertainment industry became a microcosm of this broader phenomenon, illustrating how political paranoia can permeate and disrupt cultural production.

The Mechanisms of the HUAC Investigation

HUAC's approach combined subpoenas, public hearings, and the threat of legal penalties to pressure witnesses. The committee's goal was to expose and eliminate communist influence within Hollywood, but their methods were often criticized for lacking due process and for fostering a culture of intimidation.

Witnesses who cooperated with HUAC often named others suspected of communist affiliations, further fueling the blacklist. In contrast, the Hollywood Ten's refusal to participate was seen by some as an act of principled resistance, while others viewed it as obstructionist.

Legal and Social Consequences for the Hollywood Ten

Following their contempt of Congress convictions, the Hollywood Ten served prison sentences ranging from six months to a year. Their blacklisting meant they were unable to find work under their own names, forcing some to write under pseudonyms or leave the country.

- Legal Repercussions: Imprisonment and contempt charges
- Professional Impact: Long-term blacklisting and career disruption
- Social Stigma: Public suspicion and loss of reputation

This punitive environment extended beyond the original ten, affecting many others accused or suspected of leftist sympathies, thereby creating a chilling effect across the industry.

Legacy and Reflection: The Hollywood Ten in

Contemporary Perspective

Looking back, the Hollywood Ten serve as a cautionary example of how fear-driven policies can undermine democratic principles. Their story is frequently revisited in discussions about censorship, freedom of expression, and government overreach.

In modern retrospectives, the blacklist era is often viewed as a dark chapter in American history, with many of the blacklisted individuals eventually rehabilitated and their contributions to cinema reassessed. The Hollywood Ten's resistance has been celebrated in various documentaries, films, and scholarly works, highlighting the enduring tension between political ideology and artistic freedom.

Rehabilitation and Recognition

Several members of the Hollywood Ten were posthumously honored for their work and courage. Dalton Trumbo, for example, went on to win two Academy Awards under pseudonyms before his identity was publicly acknowledged. Such recognition reflects evolving attitudes toward the Cold War-era persecutions and their implications for civil rights.

The chapter 1section 3the cold war at home the hollywood ten episode continues to be relevant in discussions about the balance between safeguarding national interests and protecting individual liberties, especially in times of political crisis.

The narrative of the Hollywood Ten is a compelling case study in the complexities of Cold War America, where paranoia and patriotism intersected, often with troubling consequences. Their story invites ongoing examination of the role of government scrutiny, the power of media, and the resilience of those who defend constitutional freedoms against prevailing tides of fear.

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chapter 1section 3the cold war at home the hollywood ten: McDougal Littell the Americans Gerald A. Danzer, 1999-07-23

chapter 1section 3the cold war at home the hollywood ten: The Cold War at Home Philip Jenkins, 2014-06-30 One of the most significant industrial states in the country, with a powerful radical tradition, Pennsylvania was, by the early 1950s, the scene of some of the fiercest anti-Communist activism in the United States. Philip Jenkins examines the political and social impact of the Cold War across the state, tracing the Red Scare's reverberations in party politics, the labor movement, ethnic organizations, schools and universities, and religious organizations. Among Jenkins's most provocative findings is the revelation that, although their absolute numbers were not large, Communists were very well positioned in crucial Pennsylvania regions and constituencies, particularly in labor unions, the educational system, and major ethnic organizations. Instead of focusing on Pennsylvania's right-wing politicians (the sort represented nationally by Senator Joseph McCarthy), Jenkins emphasizes the anti-Communist activities of liberal politicians, labor leaders, and ethnic community figures who were terrified of Communist encroachments on their respective

power bases. He also stresses the deep roots of the state's militant anti-Communism, which can be traced back at least into the 1930s.

chapter 1section 3the cold war at home the hollywood ten: *The Americans* , 2005

chapter 1section 3the cold war at home the hollywood ten: *Hollywood's West* Peter C. Rollins, John E. O'Connor, 2005-11-11 "An excellent study that should interest film buffs, academics, and non-academics alike" (Journal of the West). *Hollywood's West* examines popular perceptions of the frontier as a defining feature of American identity and history. Seventeen essays by prominent film scholars illuminate the allure of life on the edge of civilization and analyze how this region has been represented on big and small screens. Differing characterizations of the frontier in modern popular culture reveal numerous truths about American consciousness and provide insights into many classic Western films and television programs, from RKO's 1931 classic *Cimarron* to Turner Network Television's recent made-for-TV movies. Covering topics such as the portrayal of race, women, myth, and nostalgia, *Hollywood's West* makes a significant contribution to the understanding of how Westerns have shaped our nation's opinions and beliefs—often using the frontier as metaphor for contemporary issues.

chapter 1section 3the cold war at home the hollywood ten: *Defending Democracy in Cold War Finland* Marek Fields, 2019-12-02 In *Defending Democracy in Cold War Finland*, Marek Fields offers a thorough account on the various informational and cultural strategies Britain and the United States used during the early Cold War decades in order to increase their influence and contain communism in Finland. The book shows that by using propaganda and cultural diplomacy in an exceptionally challenging environment, the two Western powers were able to achieve their main objectives in the region, i.e. to defend democracy and strengthen Finland's attachment to the West, surprisingly well. Making use of a large variety of British, American and Finnish archives, Fields proves that the Western countries' interest in Finland during the Cold War was stronger than it has previously been realised.

chapter 1section 3the cold war at home the hollywood ten: *Remapping the Cold War in Asian Cinemas* Sangjoon Lee, Darlene Espena, 2025-10-01 This book is about cinema and the cultural Cold War in Asia, set against the larger history of the cultural, political, and institutional linkages between the US, Europe, and Asia at the height of the Cold War. From the popularity of CIA-sponsored espionage films in Hong Kong and South Korea to the enduring Cold War rhetoric of brotherly relations in contemporary Sino-Indian co-production, cinema has always been a focal point of the cultural Cold War in Asia. Historically, both the United States and the Soviet Union viewed cinema as a powerful weapon in the battle to win hearts and minds—not just in Europe, but also in Asia. The Cold War in Asia was, properly speaking, a hot war, with proxy military confrontations between the United States, on one side, and the Soviet Union and China on the other. Amid this political and military turbulence, cataclysmic shifts occurred in the culture and history of Asian cinemas as well as in the latitude of US cultural diplomacy in Asia. The collection of essays in this volume sheds light on the often-forgotten history of the cultural Cold War in Asia. Taken together, the volume's fifteen chapters examine film cultures and industries in Asia to showcase the magnitude and depth of the Cold War's impact on Asian cinemas, societies, and politics. By shifting the lens to Asia, the contributors to this volume re-examine the dominant narratives about the global Cold War and highlight the complex and unique ways in which Asian societies negotiated, contested, and adapted to the politics and cultural manifestations of the Cold War.

chapter 1section 3the cold war at home the hollywood ten: *Hollywood Modernism* Saverio Giovacchini, 2001 Features a history of the Hollywood community and its wartime films. Seeing Hollywood as a forcefield, the author examines the social networks, working relationships, and political activities of artists, intellectuals, and film workers who flocked to Hollywood from Europe and the eastern United States before and during the second world war.

chapter 1section 3the cold war at home the hollywood ten: *American History through Hollywood Film* Melvyn Stokes, 2013-12-05 *American History through Hollywood Film* offers a new perspective on major issues in American history from the 1770s to the end of the twentieth century

and explores how they have been represented in film. Melvyn Stokes examines how and why representation has changed over time, looking at the origins, underlying assumptions, production, and reception of an important cross-section of historical films. Chapters deal with key events in American history including the American Revolution, the Civil War and its legacy, the Great Depression, and the anti-communism of the Cold War era. Major themes such as ethnicity, slavery, Native Americans and Jewish immigrants are covered and a final chapter looks at the way the 1960s and 70s have been dealt with by Hollywood. This book is essential reading for anyone studying American history and the relationship between history and film.

chapter 1section 3the cold war at home the hollywood ten: Hollywood and the End of the Cold War Bryn Upton, 2014-08-26 From the late 1940s until the early 1990s, the Cold War was perhaps the most critical and defining aspect of American culture, influencing television, music, and movies, among other forms of popular entertainment. Films in particular were at the center of the battle for the hearts and minds of the American public. Throughout this period, the Cold War influenced what movies got produced, how such movies were made, and how audiences understood the films they watched. In the post-Cold War era, some genres of film suffered from the shift in our national narratives, while others were quickly reimagined for an audience with different political and social fears. In *Hollywood and the End of the Cold War: Signs of Cinematic Change*, Bryn Upton compares films from the late Cold War era with movies of similar themes from the post-Cold War era. In this volume, Upton pays particular attention to shifts in narrative that reflect changes in American culture, attitudes, and ideas. In exploring how the absence of the Cold War has changed the way we understand and interpret film, this volume seeks to answer several key questions such as: Has the end of the Cold War altered how we tell our stories? Has it changed how we perceive ourselves? In what ways has our popular culture been affected by the absence of this once dominant presence? With its focus on themes that are central to the concerns of many historians—including civil religion, social fracture, and the culture wars—*Hollywood and the End of the Cold War* will serve as a useful tool for those seeking to integrate film into the classroom, as well as for film scholars exploring representations of sociopolitical change on screen.

chapter 1section 3the cold war at home the hollywood ten: *American Nation* Holt Rinehart & Winston, 2001-10

chapter 1section 3the cold war at home the hollywood ten: Militant Visions Elizabeth Reich, 2016-08-01 *Militant Visions* examines how, from the 1940s to the 1970s, the cinematic figure of the black soldier helped change the ways American moviegoers saw black men, for the first time presenting African Americans as vital and integrated members of the nation. In the process, Elizabeth Reich reveals how the image of the proud and powerful African American serviceman was crafted by an unexpected alliance of government propagandists, civil rights activists, and black filmmakers. Contextualizing the figure in a genealogy of black radicalism and internationalism, Reich shows the evolving images of black soldiers to be inherently transnational ones, shaped by the displacements of diaspora, Third World revolutionary philosophy, and a legacy of black artistry and performance. Offering a nuanced reading of a figure that was simultaneously conservative and radical, Reich considers how the cinematic black soldier lent a human face to ongoing debates about racial integration, black internationalism, and American militarism. *Militant Visions* thus not only presents a new history of how American cinema represented race, but also demonstrates how film images helped to make history, shaping the progress of the civil rights movement itself.

chapter 1section 3the cold war at home the hollywood ten: Displaced Comrades Ebony Nilsson, 2023-11-02 This book explores the lives of left-wing Soviet refugees who fled the Cold War to settle in Australia, and uncovers how they adjusted to life under surveillance in the West. As Cold War tensions built in the postwar years, many of these refugees happily resettled in the West as model refugees, proof of capitalist countries' superiority. But for a few, this was not the case. *Displaced Comrades* provides an account of these Cold War misfits, those refugees who fled East for West, but remained left-wing or pro-Soviet. Drawing on interviews, government records and surveillance dossiers from multiple continents this book explores how these refugees' ideas took root

in new ways. As these radical ideas drew suspicion from western intelligence these everyday lives were put under surveillance, shadowed by the persistent threat of espionage. With unprecedented access to intelligence records, Nilsson focuses on how a number of these left-wing refugees adjusted to life in Australia, opening up a previously invisible segment of postwar migration history, and offering a new exploration of life as a Soviet 'enemy alien' in the West.

chapter 1section 3the cold war at home the hollywood ten: Global Families Catherine Ceniza Choy, 2013-10-11 In the last fifty years, transnational adoption—specifically, the adoption of Asian children—has exploded in popularity as an alternative path to family making. Despite the cultural acceptance of this practice, surprisingly little attention has been paid to the factors that allowed Asian international adoption to flourish. In *Global Families*, Catherine Ceniza Choy unearths the little-known historical origins of Asian international adoption in the United States. Beginning with the post-World War II presence of the U.S. military in Asia, she reveals how mixed-race children born of Japanese, Korean, and Vietnamese women and U.S. servicemen comprised one of the earliest groups of adoptive children. Based on extensive archival research, *Global Families* moves beyond one-dimensional portrayals of Asian international adoption as either a progressive form of U.S. multiculturalism or as an exploitative form of cultural and economic imperialism. Rather, Choy acknowledges the complexity of the phenomenon, illuminating both its radical possibilities of a world united across national, cultural, and racial divides through family formation and its strong potential for reinforcing the very racial and cultural hierarchies it sought to challenge.

chapter 1section 3the cold war at home the hollywood ten: Los Angeles Documentary and the Production of Public History, 1958-1977 Joshua Glick, 2018-01-23 Los Angeles Documentary and the Production of Public History, 1958-1977 explores how documentarians working between the election of John F. Kennedy and the Bicentennial created conflicting visions of the recent and more distant American past. Drawing on a wide range of primary documents, Joshua Glick analyzes the films of Hollywood documentarians such as David Wolper and Mel Stuart, along with lesser-known independents and activists such as Kent Mackenzie, Lynne Littman, and Jesús Salvador Treviño. While the former group reinvigorated a Cold War cultural liberalism, the latter group advocated for social justice in a city plagued by severe class stratification and racial segregation. Glick examines how mainstream and alternative filmmakers turned to the archives, civic institutions, and production facilities of Los Angeles in order to both change popular understandings of the city and shape the social consciousness of the nation.

chapter 1section 3the cold war at home the hollywood ten: The Baseball Film in Postwar America Ron Briley, 2014-01-10 This work focuses on the baseball movie genre in the years following World War II, beginning with the 1948 biopic *The Babe Ruth Story* and ending with the 1962 Mickey Mantle-Roger Maris vehicle *Safe at Home!*, when the consensus was that conflict should be limited in American society by emphasizing economic growth and a strong stand against Communism. This study of selected films indicates, however, that this strategy was not entirely effective; while offering a certain amount of nostalgia, these films could not provide shelter from the storm gathering in postwar America which challenged conventional ideas of race, gender and class and broke in the 1960s.

chapter 1section 3the cold war at home the hollywood ten: Dreams of Flight Dana Polan, 2021-11-09 Introduction -- Engineering The great escape : from book to film (and in-between) -- Tunneling in : The great escape : style, theme, and structure -- After-lives -- Appendix : It really happened.

chapter 1section 3the cold war at home the hollywood ten: A Freedom Bought with Blood Jennifer C. James, 2012-09-01 In the first comprehensive study of African American war literature, Jennifer James analyzes fiction, poetry, autobiography, and histories about the major wars waged before the desegregation of the U.S. military in 1948. Examining literature about the Civil War, the Spanish-American Wars, World War I, and World War II, James introduces a range of rare and understudied texts by writers such as Victor Daly, F. Grant Gilmore, William Gardner Smith, and Susie King Taylor. She argues that works by these as well as canonical writers such as William Wells

Brown, Paul Laurence Dunbar, and Gwendolyn Brooks mark a distinctive contribution to African American letters. In establishing African American war literature as a long-standing literary genre in its own right, James also considers the ways in which this writing, centered as it is on moments of national crisis, complicated debates about black identity and African Americans' claims to citizenship. In a provocative assessment, James argues that the very ambivalence over the use of violence as a political instrument defines African American war writing and creates a compelling, contradictory body of literature that defies easy summary.

chapter 1section 3the cold war at home the hollywood ten: I Cannot Forget John Wilson Moore, Judith Fenner Gentry, 2013-08-08 Eighteen-year-old Johnny Moore was an energetic, self-confident private first class when he entered combat with a heavy-weapons platoon in Korea. Four and a half months later, after surviving heavy attacks on the Pusan Perimeter and in one of the forward units of the western column advancing on the Yalu River, he was captured by the Chinese infantry. Moore and other American POWs suffered from starvation rations, bitter cold, and mental torment. Although the intense Chinese efforts to change the prisoners' ideologies were largely unsuccessful, they were very effective in engendering distrust among the prisoners and abandonment of duty by the officers. Encouraged by an American sergeant, Moore worked with his captors to obtain better sanitation, a fairer distribution of food, and, on two occasions, medicine for the sick. Twice he tried to escape from imprisonment. Just four days after his twenty-first birthday, in 1953, the Chinese released him. Moore cooperated fully with US military interrogators, giving as much information as he could on the prison camp and the methods his captors had used. But two years later, army officers arrested him at his home and charged him with treason. Although the charge was dropped and a Field Board of Inquiry returned him to regular duty, the army's treatment of him left Moore further traumatized. He eventually went AWOL and turned to drinking, gambling, and other self-destructive behaviors. Military historian Judith Fenner Gentry has worked with Moore's memoirs of his experiences during and after the war to corroborate, clarify, elaborate, and situate his story within the larger events in Korea and in the Cold War. She has consulted records from courts-martial, newspaper interviews with returning POWs, and Freedom of Information Act documents on the Army Criminal Investigation Division and the Army Counter-Intelligence Corps.

chapter 1section 3the cold war at home the hollywood ten: Worm-Time We Jung Yi, 2024-12-15 Worm-Time challenges conventional narratives of the Cold War and its end, presenting an alternative cultural history based on evolving South Korean aesthetics about enduring national division. From novels of dissent during the authoritarian era to films and webtoons in the new millennium, We Jung Yi's transmedia analyses unearth people's experiences of wormification—traumatic survival, deferred justice, and warped capitalist growth in the wake of the Korean War. Whether embodied as refugees, leftists, or broken families, Yi's wormified protagonists transcend their positions as displaced victims of polarized politics and unequal development. Through metamorphoses into border riders who fly over or crawl through the world's dividing lines, they reclaim postcolonial memories buried in the pursuit of modernization under US hegemony and cultivate a desire for social transformation. Connecting colonial legacies, Cold War ideologies, and neoliberal economics, Worm-Time dares us to rethink the post-WWII consensus on freedom, peace, and prosperity.

chapter 1section 3the cold war at home the hollywood ten: Film Study Frank Manchel, 1990 The four volumes of Film Study include a fresh approach to each of the basic categories in the original edition. Volume one examines the film as film; volume two focuses on the thematic approach to film; volume three draws on the history of film; and volume four contains extensive appendices listing film distributors, sources, and historical information as well as an index of authors, titles, and film personalities.

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