

## Hollywoods Censor Joseph I Breen And The Production Code Administration

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From 1934 to 1954 Joseph I. Breen, a media-savvy Victorian Irishman, reigned over the Production Code Administration, the Hollywood office tasked with censoring the American screen. Though little known outside the ranks of the studio system, this former journalist and public relations agent was one of the most powerful men in the motion picture industry.

Hollywood's Censor: Joseph I. Breen and the Production ...

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Buy [(Hollywood's Censor: Joseph I. Breen and the Production Code Administration)] [Author: Thomas Doherty] published on (April, 2009) by Thomas Doherty (ISBN: ) from Amazon's Book Store. Everyday low prices and free delivery on eligible orders.

[(Hollywood's Censor: Joseph I. Breen and the Production ...

Joseph Ignatius Breen (October 14, 1888 – December 5, 1965) was an American film censor with the Motion Picture Producers and Distributors of America who applied the Hays Code to film production.

Joseph Breen - Wikipedia

Hollywood's Censor: Joseph I. Breen and the Production Code Administration We've had several lively discussions of the Production Code Administration, so the Siren was eager to read Hollywood's Censor, Thomas Doherty's biography of PCA honcho Joseph I. Breen. Doherty's book is intelligent and occasionally amusing.

Self-Styled Siren: Hollywood's Censor: Joseph I. Breen and ...

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Breen's power to change scripts and scenes angered many writers, directors, and Hollywood moguls. Breen influenced the production of *Casablanca*, objecting to any explicit reference to Rick and Ilsa having slept together in Paris and to the film mentioning that Captain Renault extorted sexual favors from his supplicants; however, both remained strongly implied in the finished version. [53]

From 1934 to 1954 Joseph I. Breen, a media-savvy Victorian Irishman, reigned over the Production Code Administration, the Hollywood office tasked with censoring the American screen. Though little known outside the ranks of the studio system, this former journalist and public relations agent was one of the most powerful men in the motion picture industry. As enforcer of the puritanical Production Code, Breen dictated "final cut" over more movies than anyone in the history of American cinema. His editorial decisions profoundly influenced the images and values projected by Hollywood during the Great Depression, World War II, and the Cold War. Cultural historian Thomas Doherty tells the absorbing story of Breen's ascent to power and the widespread effects of his reign. Breen vetted story lines, blue-penciled dialogue, and excised footage (a process that came to be known as "Breening") to fit the demands of his strict moral framework. Empowered by industry insiders and millions of like-minded Catholics who supported his missionary zeal, Breen strove to protect innocent souls from the temptations beckoning from the motion picture screen. There were few elements of cinematic production beyond Breen's reach he oversaw the editing of A-list feature films, low-budget B movies, short subjects, previews of coming attractions, and even cartoons. Populated by a colorful cast of characters, including Catholic priests, Jewish moguls, visionary auteurs, hardnosed journalists, and bluenose agitators, Doherty's insightful, behind-the-scenes portrait brings a tumultuous era and an individual both feared and admired to vivid life.

Looks at the history of the production code, discusses the influence of the Legion of Decency, and considers specific films

Tracing the development of the Church in the United States, Johnson discusses the reasons it found "The Miracle" sacrilegious and how it attained the power to persuade civil authorities to ban it.

Pre-Code Hollywood explores the fascinating period in American motion picture history from 1930 to 1934 when the commandments of the Production Code Administration were violated with impunity in a series of wildly unconventional films—a time when censorship was lax and Hollywood made the most of it. Though more unbridled, salacious, subversive, and just plain bizarre than what came afterwards, the films of the period do indeed have the look of Hollywood cinema—but the moral terrain is so off-kilter that they seem imported from a parallel universe. In a sense, Doherty avers, the films of pre-Code Hollywood are from another universe. They lay bare what Hollywood under the Production Code attempted to cover up and push offscreen: sexual liaisons unsanctified by the laws of God or man, marriage ridiculed and redefined, ethnic lines crossed and racial barriers ignored, economic injustice exposed and political corruption assumed, vice unpunished and virtue unrewarded—in sum, pretty much the raw stuff of American culture, unvarnished and unveiled. No other book has yet sought to interpret the films and film-related meanings of the pre-Code era—what defined the period, why it ended, and what its relationship was to the country as a whole during the darkest years of the Great Depression... and afterward.

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The behind-the-scenes story of Hollywood's struggle with Nazism before the outbreak of war. The abundance of WWII-era documentaries and the huge cache of archival footage that has emerged since 1945 make it seem as if cinematic images of the Nazis were always as vivid and plentiful as they are today. Yet between 1933 and 1939, representations of the Nazis and the full meaning of Nazism came slowly to Hollywood, growing more distinct and ominous only as the decade wore on. Recapturing what ordinary Americans saw on the screen during the emerging Nazi threat, Thomas Doherty reclaims forgotten films, such as Hitler's Reign of Terror (1934), a pioneering anti-Nazi docu-drama by Cornelius Vanderbilt, Jr.; I Was a Captive of Nazi Germany (1936), a sensational true tale of "a Hollywood girl in Naziland!"; and Professor Mamlock (1938), an anti-Nazi film made by German refugees living in the Soviet Union. Doherty also recounts how the disproportionately Jewish backgrounds of the executives of the studios.

Filled with rare images and untold stories from filmmakers, exhibitors, and moviegoers, Forbidden Hollywood is the ultimate guide to a gloriously entertaining era when a lax code of censorship let sin rule the movies. Forbidden Hollywood is a history of "pre-Code" like none other. A name=Hlk518256457: you will eavesdrop on production conferences, read nervous telegrams from executives to censors, and hear Americans argue about "immoral" movies. You will see decisions artfully wrought, so as to fool some of the people long enough to get films into theaters. You will read what theater managers thought of such craftiness, and hear from fans as they applauded creativity or condemned crassness. You will see how these films caused a grass-roots movement to gain control of Hollywood—and why they were "forbidden" for fifty years. The book spotlights the twenty-two films that led to the strict new Code of 1934, including Red-Headed Woman, Call Her Savage, and She Done Him Wrong. You'll see Paul Muni shoot a path to power in the original Scarface; Barbara Stanwyck climb the corporate ladder on her own terms in Baby Face; and misfits seek revenge in Freaks. More than 200 newly restored (and some never-before-published) photographs illustrate pivotal moments in the careers of Clara Bow, Joan Crawford, Norma Shearer, and Greta Garbo; and the pre-Code stardom of Claudette Colbert, Cary Grant, Marlene Dietrich, James Cagney, and Mae West. This is the definitive portrait of an unforgettable era in filmmaking.

"Fletcher Jones Foundation humanities imprint"

Throughout his career, Alfred Hitchcock had to contend with a wide variety of censors attuned to the slightest suggestion of sexual innuendo, undue violence, toilet humor, religious disrespect, and all forms of indecency, real or imagined. From 1934 to 1968, the Motion Picture Production Code Office controlled the content and final cut on all films made and distributed in the United States. During their review of Hitchcock's films, the censors demanded an average of 22.5 changes, ranging from the mundane to the mind-boggling, on each of his American films. In his award-winning Hitchcock and the Censors, author John Billheimer traces the forces that led to the Production Code and describes Hitchcock's interactions with code officials on a film-by-film basis as he fought to protect his creations, bargaining with code reviewers and sidestepping censorship to produce a lifetime of memorable films. Despite the often-arbitrary decisions of the code board, Hitchcock still managed to push the boundaries of sex and violence permitted in films by charming—and occasionally tricking—the censors, and by swapping off bits of dialogue, plot points, and individual shots (some of which had been deliberately inserted as trading

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chips) to protect cherished scenes and images. By examining Hitchcock's priorities in dealing with the censors, this work highlights the director's theories of suspense as well as his magician-like touch when negotiating with code officials.

In 1947, the Cold War came to Hollywood. Over nine tumultuous days in October, the House Un-American Activities Committee held a notorious round of hearings into alleged Communist subversion in the movie industry. The blowback was profound: the major studios pledged to never again employ a known Communist or unrepentant fellow traveler. The declaration marked the onset of the blacklist era, a time when political allegiances, real or suspected, determined employment opportunities in the entertainment industry. Hundreds of artists were shown the door—or had it shut in their faces. In *Show Trial*, Thomas Doherty takes us behind the scenes at the first full-on media-political spectacle of the postwar era. He details the theatrical elements of a proceeding that bridged the realms of entertainment and politics, a courtroom drama starring glamorous actors, colorful moguls, on-the-make congressmen, high-priced lawyers, single-minded investigators, and recalcitrant screenwriters, all recorded by newsreel cameras and broadcast over radio. Doherty tells the story of the Hollywood Ten and the other witnesses, friendly and unfriendly, who testified, and chronicles the implementation of the postwar blacklist. *Show Trial* is a rich, character-driven inquiry into how the HUAC hearings ignited the anti-Communist crackdown in Hollywood, providing a gripping cultural history of one of the most transformative events of the postwar era.

A rich biography of the legendary figure at the center of the century's darkest secrets: an untold story of golden age Hollywood, modern Las Vegas, JFK-era scandal and international intrigue from Lee Server, the New York Times bestselling author of *Ava Gardner: Love is Nothing...* A singular figure in the annals of the American underworld, Johnny Rosselli's career flourished for an extraordinary fifty years, from the bloody years of bootlegging in the Roaring Twenties--the last protégé of Al Capone—to the modern era of organized crime as a dominant corporate power. *The Mob's "Man in Hollywood,"* Johnny Rosselli introduced big-time crime to the movie industry, corrupting unions and robbing moguls in the biggest extortion plot in history. A man of great allure and glamour, Rosselli befriended many of the biggest names in the movie capital—including studio boss Harry Cohn, helping him to fund Columbia Pictures--and seduced some of its greatest female stars, including Jean Harlow and Marilyn Monroe. In a remarkable turn of events, Johnny himself would become a Hollywood filmmaker—producing two of the best film noirs of the 1940s. Following years in federal prison, Rosselli began a new venture, overseeing the birth and heyday of Las Vegas. Working for new Chicago boss Sam Giancana, he became the gambling mecca's behind-the-scenes boss, running the town from his suites and poolside tables at the Tropicana and Desert Inn, enjoying the Rat Pack nightlife with pals Frank Sinatra and Dean Martin. In the 1960s, in the most unexpected chapter in an extraordinary life, Rosselli became the central figure in a bizarre plot involving the Kennedy White House, the CIA, and an attempt to assassinate Fidel Castro. Based upon years of research, written with compelling style and vivid detail, *Handsome Johnny* is the great telling of an amazing tale.

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