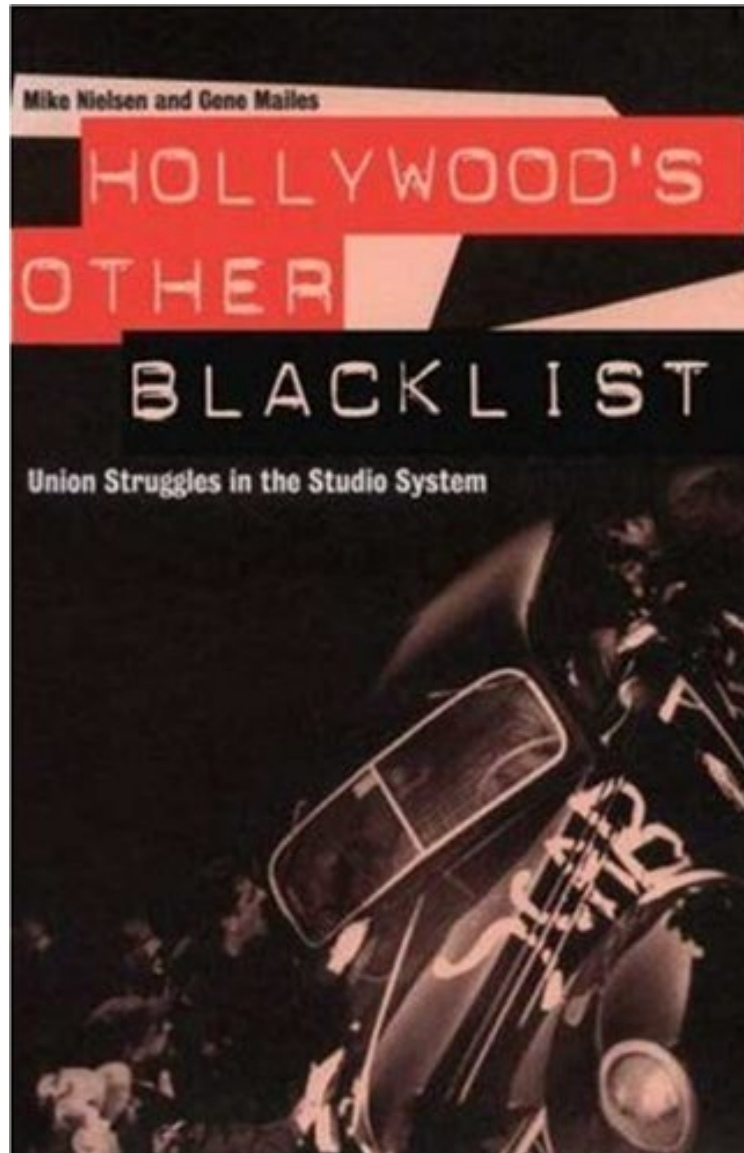


[Download ebook] Hollywood's Other Blacklist: Union Struggles in the Studio System

## Hollywood's Other Blacklist: Union Struggles in the Studio System

*Mike Nielsen, Gene Mailes*

*DOC | \*audiobook | ebooks | Download PDF | ePub*



[Download](#)

[Read Online](#)

#2025714 in Books British Film Institute 1995-12-21 2008-01-22Original language:EnglishPDF # 1 9.13 x .50 x 6.00l, .69 #File Name: 085170509X191 pages | File size: 59.Mb

**Mike Nielsen, Gene Mailes : Hollywood's Other Blacklist: Union Struggles in the Studio System** before purchasing it in order to gage whether or not it would be worth my time, and all praised Hollywood's Other Blacklist: Union Struggles in the Studio System:

0 of 0 people found the following review helpful. Must read material !!!By Power PlayerLOVE THIS BOOK !! Just have to wonder why the would not let it be published here in the States. Must be because THE INDUSTRY sure doesn't want a lot of people know how Hollywood came into power.4 of 6 people found the following review helpful.

good raw material --- good stories ---- not great analysis  
By A Customer  
Untold and almost lost history of labor battles in Hollywood in the 30's and 40's. Good solid information, lots of facts, but not really strung together as well as one would like. It's the raw story of the Industry, and the way it used the Mob to keep out the Communists, while decent progressives got smeared, smashed, and squeezed out cause caught in middle. Which is already more analysis than the book offers....if you're willing to take the raw material and analyze for yourself, it's worth giving it a read.  
4 of 5 people found the following review helpful. Biased, sexist, missing much data  
By Straight Shooter  
This book fails in many ways. My mother worked for Technicolor from '43 to her death in 1963, and was deeply involved in all the pre-strike conflict and voting, and was injured in the picketing. As a child, I accompanied her to many meetings of the AFL's IATSE Local 683 (the "Lab local") because as a widow, she could not afford a babysitter, and I wanted to attend. Women are virtually absent from this book, despite them being major players. When union members were drafted, the government ordered all defense plants and studios to hire women, who had always been banned by the AFL craft unions. I personally knew a dozen or so, just from Technicolor. The book mentions only one female union member, and then only in passing. When GIs returned, they found their old jobs filled mainly by women, and they were especially bitter, and this showed in violence against women union members during the '45-'48 strikes. The real working conditions during the war, such as 48-hour + overtime weeks, 2 weeks days, 2 weeks swing shift, 2 weeks nights -- for years -- were absolutely grueling. The authors sneer at the movie studios and plants like Technicolor as important to the war effort only for propaganda -- not true. Classified battle films and processing were critical to parts of the war effort, including aerial surveillance, tactical and strategic analysis both in Europe and the Pacific, and so on. My mother would come home and throw up, unable to sleep, after watching the classified films of the Marine flamethrowers in the Pacific -- in Technicolor. The book's theory was that the mobs and studios conspired with the government's explicit help to destroy "local union autonomy." The criminal activities of the leadership of the striking (CSU) unions, including beating up and permanently paralyzing many of my mother's co-workers, setting fires that destroyed many buildings, stealing strike funds, etc. are excused as just radical excesses or mistakes. The role of the Communist Party and covert communist activity is acknowledged and praised. This is undisguised propaganda, not history. Two important newspaper sources are not mentioned, despite using strike photos from one -- and mis-captioning them to implicate firemen as punishing strikers, for one of many instances. The sourcing is in general very weak, lacking in depth and scholarship. Don't waste your time.

In the 1930s and 1940s, Hollywood labour unions were controlled by an alliance between the studio bosses and gangsterism. This text presents the testimony of Gene Mailes, one of a small group of employees who attempted to force through democratic reforms. Nielsen provides the commentary.