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# Cinematic Cold War The American And Soviet Struggl

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The US-Mexico Border in American Cold War Film  
 Cold War Film Genres  
 The American Marshall Plan Film Campaign and the Europeans  
 The Cold War and Asian Cinemas  
 Emile de Antonio  
 An Army of Phantoms  
 Hollywood Exiles in Europe  
 Cold War II  
 Cold War Film Genres  
 The Cold War and Entertainment Television  
 Cinema in the Cold War  
 Cold War Rivalry and the Perception of the American West  
 Cinema and the Cultural Cold War  
 Cold War Fantasies  
 The Cold War on Film  
 American Science Fiction and the Cold War  
 On Strike and on Film  
 British Cinema and the Cold War  
 The US-Mexico Border in American Cold War Film  
 Cinematic Cold War  
 The Suppression of Salt of the Earth  
 The Screen Is Red  
 Hollywood and the End of the Cold War  
 Cold War, Cool Medium  
 World Socialist Cinema  
 One World, Big Screen  
 Cold War Cosmopolitanism  
 Cinema of Collaboration  
 The Cold War in Science Fiction: Soviet and American Science Fiction Films in the 1950s  
 Visions of Empire  
 Cinematic Cold War  
 Of Treason, God and Testicles  
 Film Criticism, the Cold War, and the Blacklist  
 Film Propaganda and American Politics  
 Hollywood's Cold War  
 Bondarchuk's War and Peace  
 Fade from Red: The Cold-War Ex-Enemy in Russian and American Film, 1990-2005  
 War and Film in America  
 Literature and Film in Cold War South Korea  
 Celluloid Democracy

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## JAMARI FREY

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*The US-Mexico Border in American Cold War Film* Edinburgh  
 University Press

The first book-length survey of cinema's vital role in the Cold War cultural combat between the U.S. and the USSR. Focuses on 10 films--five American and five Soviet, both iconic and lesser-known works--showing that cinema provided a crucial outlet for the global "debate" between democratic and communist ideologies.

[Cold War Film Genres](#) UNC Press Books

Rebecca Prime documents the untold story of the American directors, screenwriters, and actors who exiled themselves to Europe as a result of the Hollywood blacklist. During the 1950s and 1960s, these Hollywood émigrés directed, wrote, or starred in almost one hundred European productions, their contributions ranging from crime film masterpieces like *Du rififi chez les hommes* (1955, Jules Dassin, director) to international blockbusters like *The Bridge on the River Kwai* (1957, Carl Foreman and Michael Wilson, screenwriters) and acclaimed art

films like *The Servant* (1963, Joseph Losey, director). At once a lively portrait of a lesser-known American "lost generation" and an examination of an important transitional moment in European cinema, the book offers a compelling argument for the significance of the blacklisted émigrés to our understanding of postwar American and European cinema and Cold War relations. Prime provides detailed accounts of the production and reception of their European films that clarify the ambivalence with which Hollywood was regarded within postwar European culture. Drawing upon extensive archival research, including previously classified material, *Hollywood Exiles in Europe* suggests the need to rethink our understanding of the Hollywood blacklist as a purely domestic phenomenon. By shedding new light on European cinema's changing relationship with Hollywood, the book illuminates the postwar shift from national to transnational cinema.

### **The American Marshall Plan Film Campaign and the Europeans** Routledge

From their very inception, European cinemas undertook collaborative ventures in an attempt to cultivate a transnational "Film-Europe." In the postwar era, it was DEFA, the state cinema

of East Germany, that emerged as a key site for cooperative practices. Despite the significant challenges that the Cold War created for collaboration, DEFA sought international prestige through various initiatives. These ranged from film exchange in occupied Germany to partnerships with Western producers, and from coproductions with Eastern European studios to strategies for film co-authorship. Uniquely positioned between East and West, DEFA proved a crucial mediator among European cinemas during a period of profound political division.

*The Cold War and Asian Cinemas* I.B. Tauris

As memories of the Cold War recede, it becomes more and more difficult to remember what it was about and why it evoked such feelings of intensity and fatalism. Fortunately, we have a gold mine of movies and novels to help us recall why an entire generation of Americans grew up ducking under school desks in air raid drills and stocking the family bomb shelter. *Cold War Fantasies* retrieves those times, based on the idea that a nation's history, self-concept, and collective anxiety are reflected in popular culture. In *Cold War Fantasies*, Ronnie Lipschutz combines an historical account of foreign and domestic politics from 1945 to 1995 with summaries and analyses of thirty novels and films contemporaneously published and produced. Lipschutz rejects the standard line on the Cold War and critically examines the impacts and effects of language and images on politics.

Viewing those films and reading those novels enables the reader to come away with a clearer sense of how people felt during the Cold War period--about themselves, about "the enemy," and about the world while living in the shadow of the atomic bomb.

*Emile de Antonio* Bloomsbury Publishing

Through an analysis of Cold War Era films including *Border Incident*, *Where Danger Lives*, and *Touch of Evil*, Stephanie Fuller illustrates how cinema across genres developed an understanding of what the U.S.-Mexico border meant within the American cultural imaginary and the ways in which it worked to produce the border.

*An Army of Phantoms* Univ. Press of Mississippi

South Korea in the 1950s was home to a burgeoning film culture, one of the many "Golden Age cinemas" that flourished in Asia during the postwar years. *Cold War Cosmopolitanism* offers a transnational cultural history of South Korean film style in this period, focusing on the works of Han Hyung-mo, director of the era's most glamorous and popular women's pictures, including the blockbuster *Madame Freedom* (1956). Christina Klein provides a unique approach to the study of film style, illuminating how Han's films took shape within a "free world" network of aesthetic and material ties created by the legacies of Japanese colonialism, the construction of US military bases, the waging of the cultural Cold War by the CIA, the forging of regional political alliances, and the import of popular cultures from around the world. Klein combines nuanced readings of Han's sophisticated style with careful attention to key issues of modernity--such as feminism, cosmopolitanism, and consumerism--in the first monograph devoted to this major Korean director. A free open access ebook is available upon publication. Learn more at [www.luminosoa.org](http://www.luminosoa.org).

*Hollywood Exiles in Europe* Edinburgh University Press

"Shaw analyses key films of the period, including *High Treason*, which put a British McCarthyism on celluloid; the fascinatingly ambiguous science fiction thriller *The Quatermass Experiment*; the court-room drama based on the trial of Hungary's Cardinal Mindszenty, *The Prisoner*; the dystopic *The Damned*, made by one of Hollywood's blacklisted directors, Joseph Losey; and the CIA-funded, animated version of George Orwell's classic novel *Animal Farm*. The result is a deeply probing study of how Cold War issues were refracted through British films, compared with

their imported American and East European counterparts, and how the British public received this 'war propaganda'."--BOOK JACKET.

*Cold War II* Bloomsbury Publishing USA

World War II coincided with cinema's golden age. Movies now considered classics were created at a time when all sides in the war were coming to realize the great power of popular films to motivate the masses. Through multinational research, *One World, Big Screen* reveals how the Grand Alliance--Britain, China, the Soviet Union, and the United States--tapped Hollywood's impressive power to shrink the distance and bridge the differences that separated them. *The Allies*, M. Todd Bennett shows, strategically manipulated cinema in an effort to promote the idea that the United Nations was a family of nations joined by blood and affection. Bennett revisits *Casablanca*, *Mrs. Miniver*, *Flying Tigers*, and other familiar movies that, he argues, helped win the war and the peace by improving Allied solidarity and transforming the American worldview. Closely analyzing film, diplomatic correspondence, propagandists' logs, and movie studio records found in the United States, the United Kingdom, and the former Soviet Union, Bennett rethinks traditional scholarship on World War II diplomacy by examining the ways that Hollywood and the Allies worked together to prepare for and enact the war effort.

*Cold War Film Genres* Cambridge Scholars Publishing

*The Cold War on Film* illustrates how to use film as a teaching tool. It stands on its own as an account of both the war and the major films that have depicted it. Memories of the Cold War have often been shaped by the popular films that depict it--for example, *The Manchurian Candidate*, *The Hunt for Red October*, and *Charlie Wilson's War*, among others. *The Cold War on Film* examines how the Cold War has been portrayed through a selection of 10 iconic films that represent it through dramatization and storytelling, as opposed to through documentary footage. The book includes an introduction to the war's history and a timeline of events. Each of the 10 chapters that follow focuses on a specific Cold War film. Chapters offer a uniquely detailed level of historical context for the films, weighing their depiction of events against the historical record and evaluating how well or how poorly those films reflected the truth and shaped public memory and discourse over the war. A comprehensive annotated bibliography of print and electronic sources aids students and teachers in further research.

*The Cold War and Entertainment Television* The New Press

Emile de Antonio (1919-1989) was the most important political filmmaker in the United States during the Cold War. Director of such controversial films as *Point of Order* (1963), *In the Year of the Pig* (1969), *Millhouse: A White Comedy* (1971), and *Mr. Hoover and I* (1989), de Antonio lived a remarkable life in dissent. De Antonio was a womanizing raconteur, upper-class Marxist, Harvard classmate of John F. Kennedy, World War II bomber pilot, and failed English professor, who lived a colorful life even before he stumbled headfirst into the New York art world of the 1950s. "Everything I learned about painting, I learned from De," Andy Warhol said about his friend, who famously drank himself unconscious in Warhol's film *Drink*. De Antonio also was important to the early careers of Jasper Johns, Robert Rauschenberg, and John Cage. Then, in 1959, de Antonio took on the chance to distribute the Beat film, *Pull My Daisy*, and discovered filmmaking. In the first book on de Antonio's life and work, Randolph Lewis traces the turbulent development of the filmmaker's career. Lewis follows de Antonio's struggle to make films about Joseph McCarthy, Richard Nixon, and J. Edgar Hoover (under whose direction the FBI compiled a 10,000-page file on de Antonio) and to work with such political allies as Mark Lane,

Martin Sheen, Bertrand Russell, Daniel Berrigan, and members of the Weather Underground, whose activities he documented in the film *Underground*. Blending biography with critical insights about art, literature, and film, Lewis offers de Antonio as a lens to focus on the complex terrain of post-World War II America.

***Cinema in the Cold War*** Routledge

Through an analysis of Cold War Era films including *Border Incident*, *Where Danger Lives*, and *Touch of Evil*, Stephanie Fuller illustrates how cinema across genres developed an understanding of what the U.S.-Mexico border meant within the American cultural imaginary and the ways in which it worked to produce the border.

***Cold War Rivalry and the Perception of the American West*** Univ of California Press

The Cold War was as much a battle of ideas as a series of military and diplomatic confrontations, and movies were a prime battleground for this cultural combat. As Tony Shaw and Denise Youngblood show, Hollywood sought to export American ideals in movies like *Rambo*, and the Soviet film industry fought back by showcasing Communist ideals in a positive light, primarily for their own citizens. The two camps traded cinematic blows for more than four decades. The first book-length comparative survey of cinema's vital role in disseminating Cold War ideologies, Shaw and Youngblood's study focuses on ten films—five American and five Soviet—that in both obvious and subtle ways provided a crucial outlet for the global "debate" between democratic and communist ideologies. For each nation, the authors outline industry leaders, structure, audiences, politics, and international reach and explore the varied relationships linking each film industry to its respective government. They then present five comparative case studies, each pairing an American with a Soviet film: *Man on a Tightrope* with *The Meeting on the Elbe*; *Roman Holiday* with *Spring on Zarechnaya Street*; *Fail-Safe* with *Nine Days in One Year*; *Bananas* with *Officers*; *Rambo: First Blood Part II* with *Incident at Map Grid 36-80*. Shaw breathes new life into familiar American films by Elia Kazan and Woody Allen, while Youngblood helps readers comprehend Soviet films most have never seen. Collectively, their commentaries track the Cold War in its entirety—from its formative phase through periods of thaw and self-doubt to the resurgence of mutual animosity during the Reagan years—and enable readers to identify competing core propaganda themes such as decadence versus morality, technology versus humanity, and freedom versus authority. As the authors show, such themes blurred notions regarding "propaganda" and "entertainment," terms that were often interchangeable and mutually reinforcing during the Cold War. Featuring engaging commentary and evocative images from the films discussed, *Cinematic Cold War* offers a shrewd analysis of how the silver screen functioned on both sides of the Iron Curtain. As such it should have great appeal for anyone interested in the Cold War or the cinematic arts.

***Cinema and the Cultural Cold War*** Univ. Press of Mississippi

*The Screen Is Red* portrays Hollywood's ambivalence toward the former Soviet Union before, during, and after the Cold War. In the 1930s, communism combated its alter ego, fascism, yet both threatened to undermine the capitalist system, the movie industry's foundational core value. Hollywood portrayed fascism as the greater threat and communism as an aberration embraced by young idealists unaware of its dark side. In *Ninotchka*, all a female commissar needs is a trip to Paris to convert her to capitalism and the luxuries it can offer. The scenario changed when Nazi Germany invaded the Soviet Union in 1941, making Russia a short-lived ally. The Soviets were quickly glorified in such films as *Song of Russia*, *The North Star*, *Mission to Moscow*,

*Days of Glory*, and *Counter-Attack*. But once the Iron Curtain fell on Eastern Europe, the scenario changed again. America was now swarming with Soviet agents attempting to steal some crucial piece of microfilm. On screen, the atomic detonations in the Southwest produced mutations in ants, locusts, and spiders, and revived long-dead monsters from their watery tombs. The movies did not blame the atom bomb specifically but showed what horrors might result in addition to the iconic mushroom cloud. Through the lens of Hollywood, a nuclear war might leave a handful of survivors (*Five*), none (*On the Beach*, *Dr. Strangelove*), or cities in ruins (*Fail-Safe*). Today the threat is no longer the Soviet Union, but international terrorism. Author Bernard F. Dick argues, however, that the Soviet Union has not lost its appeal, as evident from the popular and critically acclaimed television series *The Americans*. More than eighty years later, the screen is still red.

***Cold War Fantasies*** Routledge

Sergei Bondarchuk's *War and Peace*, one of the world's greatest film epics, originated as a consequence of the Cold War. Conceived as a response to King Vidor's *War and Peace*, Bondarchuk's surpassed that film in every way, giving the USSR one small victory in the cultural Cold War for hearts and minds. This book, taking up Bondarchuk's masterpiece as a Cold War film, an epic, a literary adaptation, a historical drama, and a rival to Vidor's Hollywood version, recovers—and expands—a lost chapter in the cultural and political history of the twentieth century. Like many great works of literature, Tolstoy's epic tale proved a major challenge to filmmakers. After several early efforts to capture the story's grandeur, it was not until 1956 that King Vidor dared to bring *War and Peace* to the big screen. American critics were lukewarm about the film, but it was shown in the Soviet Union to popular acclaim. This book tells the story of how the Soviet government, military, and culture ministry—all eager to reclaim this Russian masterpiece from their Cold War enemies—pulled together to make Bondarchuk's *War and Peace* possible. Bondarchuk, an actor who had directed only one film, was an unlikely choice for director, and yet he produced one of the great works of Soviet cinema, a worthy homage to Tolstoy's masterpiece—an achievement only sweetened when Russia's Cold War adversary recognized it with the Academy Award's Oscar for Best Foreign Language Film of 1968. Denise Youngblood examines the film as an epic (and at seven hours long, released in four parts, at a cost of nearly \$700,000,000 in today's dollars, it was certainly that), a literary adaptation, a complex reflection on history, and a significant artifact of the cultural Cold War between the US and the USSR. From its various angles, the book shows us Bondarchuk's extraordinary film in its many dimensions—aesthetic, political, and historical—even as it reveals what the film tells us about how Soviet patriotism and historical memory were constructed during the Cold War.

***The Cold War on Film*** Univ of California Press

Contributions by Thomas J. Cobb, Donna A. Gessell, Helena Goscilo, Cyndy Hendershot, Christian Jimenez, David LaRocca, Lori Maguire, Tatiana Prorokova-Konrad, Ian Scott, Vesta Silva, Lucian Tion, Dan Ward, and Jon Wiebel In recent years, Hollywood cinema has forwarded a growing number of images of the Cold War and entertained a return to memories of conflicts between the USSR and the US, Russians and Americans, and communism and capitalism. *Cold War II: Hollywood's Renewed Obsession with Russia* explores the reasons for this sudden reestablished interest in the Cold War. Essayists examine such films as Guy Ritchie's *The Man from U.N.C.L.E.*, Steven Spielberg's *Bridge of Spies*, Ethan Coen and Joel Coen's *Hail, Caesar!*, David Leitch's *Atomic Blonde*, Guillermo del Toro's *The Shape of Water*, Ryan Coogler's *Black Panther*, and Francis Lawrence's *Red Sparrow*, among

others, as well as such television shows as *Comrade Detective* and *The Americans*. Contributors to this collection interrogate the revival of the Cold War movie genre from multiple angles and examine the issues of patriotism, national identity, otherness, gender, and corruption. They consider cinematic aesthetics and the ethics of these representations. They reveal how Cold War imagery shapes audiences' understanding of the period in general and of the relationship between the US and Russia in particular. The authors complicate traditional definitions of the Cold War film and invite readers to discover a new phase in the Cold War movie genre: *Cold War II*.

*American Science Fiction and the Cold War* University Press of Kansas

This book demonstrates how the two adversaries of the Cold War, West Germany and East Germany, endeavored to create two distinct and unique German identities. In their endeavor to claim legitimacy, the German cinematic representation of the American West became an important cultural weapon of mass dissemination during the Cold War.

**On Strike and on Film** University Press of Kansas

Korean writers and filmmakers crossed literary and visual cultures in multilayered ways under Japanese colonial rule (1910–1945). Taking advantage of new modes and media that emerged in the early twentieth century, these artists sought subtle strategies for representing the realities of colonialism and global modernity. Theodore Hughes begins by unpacking the relations among literature, film, and art in Korea's colonial period, paying particular attention to the emerging proletarian movement, literary modernism, nativism, and wartime mobilization. He then demonstrates how these developments informed the efforts of post-1945 writers and filmmakers as they confronted the aftershocks of colonialism and the formation of separate regimes in North and South Korea. Hughes puts neglected Korean literary texts, art, and film into conversation with studies on Japanese imperialism and Korea's colonial history. At the same time, he locates post-1945 South Korean cultural production within the transnational circulation of texts, ideas, and images that took place in the first three decades of the Cold War. The incorporation of the Korean Peninsula into the global Cold War order, Hughes argues, must be understood through the politics of the visual. In *Literature and Film in Cold War South Korea*, he identifies ways of seeing that are central to the organization of a postcolonial culture of division, authoritarianism, and modernization.

*British Cinema and the Cold War* Rowman & Littlefield

The film critic's sweeping analysis of American cinema in the Cold War era is both "utterly compulsive reading [and] majestic" in its "breadth and rigor" (Film Comment). *An Army of Phantoms* is a

major work of film history and cultural criticism by leading film critic J. Hoberman. Tracing the dynamic interplay between politics and popular culture, Hoberman offers "the most detailed year-by-year look at Hollywood during the first decade of the Cold War ever published, one that takes film analysis beyond the screen and sets it in its larger political context" (Los Angeles Review of Books). By "tell[ing] the story not just of what's on the screen but of what played out behind it," Hoberman demonstrates how the nation's deep-seated fears and wishes were projected onto the big screen. In this far-reaching work of historical synthesis, Cecil B. DeMille rubs shoulders with Douglas MacArthur, atomic tests are shown on live TV, God talks on the radio, and Joe McCarthy is bracketed with Marilyn Monroe (*The American Scholar*). From cavalry Westerns to apocalyptic sci-fi flicks, and biblical spectacles; from movies to media events, congressional hearings and political campaigns, *An Army of Phantoms* "remind[s] you what criticism is supposed to be: revelatory, reflective and as rapturous as the artwork itself" (Time Out New York). "An epic . . . alternately fevered and measured account of what might be called the primal scene of American cinema."

—Cineaste "There's something majestic about the reach of Hoberman's ambitions, the breadth and rigor of his research, and especially the curatorial vision brought to historical data." —Film Comment

**The US-Mexico Border in American Cold War Film**

McFarland

Originally published in 1994, this important book traces the rise of film propaganda in the 20th Century, discussing specifically how film can be used to manipulate public perception and opinions. Two distinct areas are covered: war propaganda, including feature and documentary films regarding warfare; and civilian propaganda, including films that address a variety of political subjects. Although the focus is American film and American politics, this book offers insights for all those interested in the affect of film on the minds of citizens of any country or state.

*Cinematic Cold War* Palgrave Macmillan

American Science Fiction—in both literature and film—has played a key role in the portrayal of the fears inherent in the Cold War. The end of this era heralds the need for a reassessment of the literary output of the forty-year period since 1945. Working through a series of key texts, *American Science Fiction and the Cold War* investigates the political inflections put on American narratives in the post-war decades by Cold War cultural circumstances. Nuclear holocaust, Russian invasion, and the perceived rise of totalitarianism in American society are key elements in the author's exploration of science fiction narratives that include *Fahrenheit 451*, *Invasion of the Body Snatchers*, and *Dr. Strangelove*.