



CINEMATIC COLD WAR

The American and Soviet Struggle for Hearts and Minds



TONY SHAW AND DENISE J. YOUNGBLOOD

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Tony Shaw, Denise J. Youngblood



Cinematic Cold War The American And Soviet Struggle For Hearts And Minds:

Cinematic Cold War Tony Shaw, Denise Jeanne Youngblood, 2010 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

Cinematic Cold War Tony Shaw, Denise J. Youngblood, 2014-08-15 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

Cinematic Terror Tony Shaw, 2014-11-20 The first history of cinema's treatment of terrorism from the birth of film to today

Bondarchuk's War and Peace Denise J. Youngblood, 2014-11-07 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

Cinema in the Cold War Cyril Buffet, 2017-10-02 The film industry was an important propaganda element during the Cold War As with other conflicts the Cold War was fought not just with weapons but with words and images Throughout the conflict cinema was a reflection of the societies the ideologies and the political climates in which the films were produced On both sides great stars major companies famous scriptwriters and filmmakers were enlisted to help the propaganda effort It was not only propaganda that was created by the cinema of the Cold War it also articulated criticism and the movie industries were centres of the fabrication of modern myths The cinema was undoubtedly a place of Cold War confrontation and rivalry and yet there were aesthetic technical narrative exchanges between West and East All genres of film contributed to the Cold War thrillers westerns comedies musicals espionage films documentaries cartoons science fiction historical dramas war films and many more These films shaped popular culture and national identities creating vivid characters like James Bond Alec Leamas Harry Palmer and Rambo While the United States and the Soviet Union were the two main protagonists in this on screen duel other countries such as Britain Germany Poland Italy and Czechoslovakia also played crucially important parts and their prominent cinematographic contributions to the Cold War are all covered in this volume This book was originally published as a special issue of Cold War History

Cinema's Military Industrial Complex Haidee Wasson, Lee Grieveson, 2018-01-23 The vast and vastly influential American military machine has been aided and abetted by cinema since the earliest days of the medium The US military realized very quickly that film could be used in myriad ways training testing surveying and mapping surveillance medical and psychological management of soldiers and of course propaganda Bringing together a collection of new essays based on archival research Wasson and Grieveson seek to cover the complex history of how the military deployed cinema for varied purposes across the the long twentieth century from the incipient wars of US imperialism in the late nineteenth century to the ongoing War on

Terror This engagement includes cinema created and used by and for the military itself such as training films the codevelopment of technologies chemical mechanical and digital and the use of film and related mass media as a key aspect of American soft power at home and around the world A rich and timely set of essays this volume will become a go to for scholars interested in all aspects of how the military creates and uses moving image media **The Cold War** Spencer C. Tucker, 2020-10-27 This sweeping reference work covers every aspect of the Cold War from its ignition in the ashes of World War II through the Berlin Wall and the Cuban Missile Crisis to the collapse of the Soviet Union in 1991 The Cold War superpower face off between the Soviet Union and the United States dominated international affairs in the second half of the 20th century and still reverberates around the world today This comprehensive and insightful multivolume set provides authoritative entries on all aspects of this world changing event including wars new military technologies diplomatic initiatives espionage activities important individuals and organizations economic developments societal and cultural events and more This expansive coverage provides readers with the necessary context to understand the many facets of this complex conflict The work begins with a preface and introduction and then offers illuminating introductory essays on the origins and course of the Cold War which are followed by some 1 500 entries on key individuals wars battles weapons systems diplomacy politics economics and art and culture Each entry has cross references and a list of books for further reading The text includes more than 100 key primary source documents a detailed chronology a glossary and a selective bibliography Numerous illustrations and maps are inset throughout to provide additional context to the material Hong Kong Media and Asia's Cold War Poshek Fu, 2023 Hong Kong was a key battlefield in Asia s cultural cold war After 1948 1949 an influx of filmmakers writers and intellectuals from mainland China transformed British Hong Kong into a hub for mass entertainment and popular publications While there was no organized movement for independence largely because of its location directly next to Mao s China Hong Kong was central in the cultural contest between Communist China Nationalist Taiwan and the United States Hong Kong Media and Asia s Cold War discusses how China Taiwan and the U S fought to mobilize Hong Kong cinema and print media to sway ethnic Chinese in Southeast Asia and across the world Central to this propaganda and psychological warfare was the emigre media industry This period was the golden age of Mandarin cinema and popular culture Throughout the 1967 Riots and the 1970s the emergence of a new local born generation challenged and reshaped the Cold War networks of migr cultural production contributing to the gradual decline of Hong Kong s cultural Cold War Through untapped archival materials contemporary sources and numerous interviews with filmmakers magazine editors and student activists Po Shek Fu explores how global conflicts were localized and intertwined with myriad local historical experiences and cultural formation **Iron Curtain Twitchers** Jennifer M. Hudson, 2018-11-23 The Cold War is often viewed in absolutist terminology the United States and the Soviet Union characterized one another in oppositional rhetoric and pejorative propaganda State sanctioned communications stressed the inherent dissimilarity between their own citizens

and those of their Cold War foe. Such rhetoric exacerbated geopolitical tensions and heightened Cold War paranoia most notably during the Red Scare and brinkmanship incidents. Government leaders stressed the reactive defensive foreign policies they implemented to retaliate against their counterparts' offensive maneuvers. Only brief periods of détente gave glimpses into the possibility of concerted peaceful coexistence. Yet such characterizations neglect the complexities and rhetorical nuances that created fissures throughout the long-standing ideological conflict. Grassroots diplomacy rarely coalesced with official governmental rhetoric and often contradicted the discourse emanating from the White House and the Kremlin. Organizations such as Women Strike for Peace (WSP), the Committee for Nonviolent Action (CNVA), and the Moscow Trust Group (MTG) defied policy directives and sought to establish genuine peaceful coexistence. Traveling citizens posited that U.S. and Soviet citizens possessed more underlying commonalities than their governmental leaders cared to admit. Phenomena underscored in events such as the San Francisco to Moscow Walk for Peace, Spacebridge programs, and the Strategic Defense Initiative (SDI) and proclaimed that figurative and literal links between their country and the Other proved more conducive to public opinion than Star Wars. Iron Curtain Twitchers examines such juxtaposing rhetorics through three lexical themes: contamination, containment, and coexistence. It analyzes the disparate perspectives of public politicians and private citizens throughout the Cold War's duration and its aftermath to better understand the political, cultural, and geopolitical nuances of U.S.-Russia relations. Vacillating rhetoric among politicians, journalists, and traveling citizens complicated geopolitical relationships, sociopolitical disagreements, and cultural characterizations. These dialogues are contrasted with the cultural mediums of film and political cartoons to underscore fluctuating Cold War identity dynamics. Manifestations of one's own country contrasted with propagations of the Other and indicate that the Cold War lasted much longer and remains more virulent than previously conceived.

Reimagining the Promised Land Rodney

Wallis, 2020-09-17. While Israel has seemingly been a minor presence in Hollywood cinema, *Reimagining the Promised Land* argues that there is a long history of Hollywood deploying images of Israel as a means of articulating an idealized notion of American national identity. This argument is developed through readings of *The Ten Commandments* (Cecil B. DeMille, 1956), *Ben-Hur: A Tale of the Christ* (William Wyler, 1959), *Exodus* (Otto Preminger, 1960), *Cast a Giant Shadow* (Melville Shavelson, 1966), *Black Sunday* (John Frankenheimer, 1977), *The Delta Force* (Menahem Golan, 1986), and *Munich* (Steven Spielberg, 2005). The mobilization of Israel that pervades this eclectic group of films effectively demonstrates one of the more surreptitious ways in which Hollywood has historically constructed and circulated dominant notions of American national identity. Moreover, in examining the most notable Hollywood representations of the Jewish state, the book offers an informed historical overview of the cultural forces that have contributed to popular understandings within the United States of the state of Israel, Israel's Arab neighbours, and also the Arab-Israeli conflict.

Monsters in the Machine Steffen Hantke, 2016-06-20. During the 1950s and early 1960s, the American film industry produced a distinct cycle of films situated on the boundary between horror and

science fiction Using the familiar imagery of science fiction from alien invasions to biological mutation and space travel the vast majority of these films subscribed to the effects and aesthetics of horror film anticipating the dystopian turn of many science fiction films to come Departing from projections of American technological awe and optimism these films often evinced paranoia unease fear shock and disgust Not only did these movies address technophobia and its psychological social and cultural corollaries they also returned persistently to the military as a source of character setting and conflict Commensurate with a state of perpetual mobilization the US military comes across as an inescapable presence in American life Regardless of their genre Steffen Hantke argues that these films have long been understood as allegories of the Cold War They register anxieties about two major issues of the time atomic technologies especially the testing and use of nuclear weapons as well as communist aggression and or subversion Setting out to question expand and correct this critical argument Hantke follows shifts and adjustments prompted by recent scholarly work into the technological political and social history of America in the 1950s Based on this revised historical understanding science fiction films appear in a new light as they reflect on the troubled memories of World War II the emergence of the military industrial complex the postwar rewriting of the American landscape and the relative insignificance of catastrophic nuclear war compared to America's involvement in postcolonial conflicts around the globe

A Companion to Russian Cinema Birgit Beumers, 2016-07-12 *A Companion to Russian Cinema* provides an exhaustive and carefully organised guide to the cinema of pre Revolutionary Russia of the Soviet era as well as post Soviet Russian cinema edited by one of the most established and knowledgeable scholars in Russian cinema studies The most up to date and thorough coverage of Russian Soviet and post Soviet cinema which also effectively fills gaps in the existing scholarship in the field This is the first volume on Russian cinema to explore specifically the history of movie theatres studios and educational institutions The editor is one of the most established and knowledgeable scholars in Russian cinema studies and contributions come from leading experts in the field of Russian Studies Film Studies and Visual Culture Chapters consider the arts of scriptwriting sound production design costumes and cinematography Provides five portraits of key figures in Soviet and Russia film history whose works have been somewhat neglected *Dmitry Shostakovich and Music for Stalinist Cinema (1936-1953)* Joan Titus, 2025 Following the first volume on Dmitry Shostakovich's early career and his emergence as the first composer for Soviet Russian cinema this book examines Shostakovich's continued development as a film composer and his navigation of Stalinist cultural politics from 1936 to 1953

Policing Show Business Francis MacDonnell, 2024-11-12 In *Policing Show Business* Francis MacDonnell explores the starring role played by J Edgar Hoover in the development of the Hollywood blacklist in the 1940s and 1950s As director of the FBI Hoover poured resources into scrutinizing show business a policy choice unjustified by any corresponding threat to public security He detailed agents to write regular reports on actors screenwriters lyricists singers and studio executives His frequent handwritten comments on papers inside the files of film industry personalities demonstrate a level of interest

bordering on obsession Policing Show Business is not just another book about the Hollywood blacklist MacDonnell approaches the Red Scare through biography using FBI records on such luminaries as Marlene Dietrich Walt Disney Hedda Hopper Adolphe Menjou Lena Horne Fredric March Cecil B DeMille and Burl Ives to present in unexpected surprising and sometimes poignant ways the rich human dramas experienced by both targets of the bureau and its collaborators MacDonnell's meticulously researched account drawing on many newly available FBI files evokes the passions and resentments the courageous acts and calculated evasions and the petty tyrannies and self interested campaigns of an ignominious episode in the annals of American freedom

Murrow's Cold War Gregory M. Tomlin, 2016-05 In March 1961 America's most prominent journalist Edward R Murrow ended a quarter century career with the Columbia Broadcasting System to join the administration of John F Kennedy as director of the United States Information Agency USIA Charged with promoting a positive image abroad the agency sponsored overseas research programs produced documentaries and operated the Voice of America to spread the country's influence throughout the world As director of the USIA Murrow hired African Americans for top spots in the agency and leveraged his celebrity status at home to challenge all Americans to correct the scourge of domestic racism that discouraged developing countries viewed as strategic assets from aligning with the West Using both overt and covert propaganda programs Murrow forged a positive public image for Kennedy administration policies in an unsettled era that included the rise of the Berlin Wall the Cuban Missile Crisis and support for Vietnam's Ngo Dinh Diem Murrow's Cold War tackles an understudied portion of Murrow's life reveals how one of America's most revered journalists improved the global perception of the United States and exposes the importance of public diplomacy in the advancement of U S foreign policy

The Oxford Handbook of Communist Visual Cultures Aga Skrodzka, Xiaoning Lu, Katarzyna Marciniak, 2020 Looking at monuments murals computer games recycling campaigns children's books and other visual artifacts The Oxford Handbook of Communist Visual Cultures reassesses communism's historical and cultural legacy

Esfir Shub Ilana Shub Sharp, 2021-12-30 Esfir Shub was the only prominent female director of nonfiction film present at the dawning of the Soviet film industry She was in fact the first woman both to write critical texts on cinema and then practically apply these theorisations in her own films As such her syncretism of cinema theory and praxis inspired her to ask questions regarding both the nature of nonfiction film such as the problem of authenticity and reality and the function of the artist in society issues which are still relevant in contemporary discussions about the documentary Accordingly this book demonstrates Shub's position not only as a significant filmmaker and recognised member of the early Soviet avant garde but also as a key figure in global cinema history Shub deserves recognition both as the founder and ardent promoter of the compilation film genre and as a pioneer of the theory and practice of documentary filmmaking

Propaganda and Intelligence in the Cold War Linda Risso, 2014-01-10 This book offers the first account of the foundation organisation and activities of the NATO Information Service NATIS during the Cold War During the Cold War NATIS was pivotal in bringing

national delegations together to discuss their security information and intelligence concerns and when appropriate or possible to devise a common response to the Communist threat At the same time NATIS liaised with bodies like the Atlantic Institute and the Bilderberg group in the attempt to promote a coordinated western response The NATO archive material also shows that NATIS carried out its own information and intelligence activities Propaganda and Intelligence in the Cold War provides the first sustained study of the history of NATIS throughout the Cold War Examining the role of NATIS as a forum for the exchange of ideas and techniques about how to develop and run propaganda programmes this book presents a sophisticated understanding of the extent to which national information agencies collaborated By focusing on the degree of cooperation on cultural and information activities this analysis of NATIS also contributes to the history of NATO as a political alliance and reminds us that NATO was and still is primarily a political organisation This book will be of much interest to students of NATO Cold War studies intelligence studies and IR in general

A Companion to the Historical Film Robert A. Rosenstone,Constantin Parvulescu,2015-12-02 Broad in scope this interdisciplinary collection of original scholarship on historical film features essays that explore the many facets of this expanding field and provide a platform for promising avenues of research Offers a unique collection of cutting edge research that questions the intention behind and influence of historical film Essays range in scope from inclusive broad ranging subjects such as political contexts to focused assessments of individual films and auteurs Prefaced with an introductory survey of the field by its two distinguished editors Features interdisciplinary contributions from scholars in the fields of History Film Studies Anthropology and Cultural and Literary Studies

Screened Encounters Caroline Moine,2018-09-21 Established in 1955 the Leipzig International Documentary Film Festival became a central arena for staging the cultural politics of the German Democratic Republic both domestically and in relation to West Germany and the rest of the world Screened Encounters represents the definitive history of this key event recounting the political and artistic exchanges it enabled from its founding until German unification and tracing the outsize influence it exerted on international cultural relations during the Cold War

Uncover the mysteries within is enigmatic creation, Discover the Intrigue in **Cinematic Cold War The American And Soviet Struggle For Hearts And Minds** . This downloadable ebook, shrouded in suspense, is available in a PDF format (PDF Size: *). Dive into a world of uncertainty and anticipation. Download now to unravel the secrets hidden within the pages.

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