



HOLLYWOOD'S COLD WAR

TONY SHAW

Hollywoods Cold War

Hye Seung Chung



Hollywoods Cold War:

Hollywood's Cold War Tony Shaw, 2007 Published at a time when American filmmakers are deeply involved in the War on Terror this authoritative and timely book offers the first comprehensive account of Hollywood's propaganda role during the defining ideological conflict of the 20th century the Cold War

Cold War II Tatiana Prorokova-Konrad, 2020-11-24 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

Hollywood and the End of the Cold War Bryn Upton, 2014 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 *The Screen Is Red* Bernard F. Dick, 2016-03-14 *The Screen Is Red* portrays Hollywood's ambivalence toward the former Soviet Union before and during 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.

J. Edgar Hoover Goes to the Movies John Sbardellati, 2012-05-15 Between 1942 and 1958, J. Edgar Hoover's Federal Bureau of Investigation conducted a sweeping and sustained investigation of the motion picture industry to expose Hollywood's alleged subversion of the American Way through its depiction of social problems, class differences, and alternative political ideologies. FBI informants, their names still redacted today, reported to Hoover's G-men on screenplays and screenings of such films as Frank Capra's *It's a Wonderful Life* (1946), noting that this picture deliberately maligned the upper class, attempting to show that people who had money were mean and despicable characters. The FBI's anxiety over this film was not unique; it extended to a wide range of popular and critical successes, including *The Grapes of Wrath* (1940), *The Best Years of Our Lives* (1946), *Crossfire* (1947), and *On the Waterfront* (1954). In *J. Edgar Hoover Goes to the Movies*, John Sbardellati provides a new consideration of Hollywood's history and the post-World War II Red Scare. In addition to governmental intrusion into the creative process, he details the efforts of left-wing filmmakers to use the medium to bring social problems to light and the campaigns of their colleagues on the political right through such organizations as the Motion Picture Alliance for the Preservation of American Ideals to prevent dissemination of un-American ideas and beliefs. Sbardellati argues that the attack on Hollywood drew its motivation from a sincerely held fear that film content endangered national security by fostering a culture that would be at best apathetic to the Cold War struggle or at its worst conducive to communism at home. Those who took part in Hollywood's Cold War struggle, whether on the left or right, shared one common

trait a belief that the movies could serve as engines for social change This strongly held assumption explains why the stakes were so high and ultimately why Hollywood became one of the most important ideological battlegrounds of the Cold War

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

Producer of Controversy Jennifer Frost, 2017-10-27 With films ranging from High Noon to Guess Who s Coming to Dinner Stanley Kramer 1913 2001 was one of the most successful and prolific director producers of his day But even as critics praised his courage in taking on such issues as nuclear war racism fascism and the battle between science and religion others condemned his work as emptily pretentious and hollow falsely sentimental overproduced Whether Kramer was one of the great filmmakers of all time Kevin Spacey at the Golden Globe Awards or one of Hollywood s worst directors preeminent film critic Andrew Sarris in The Village Voice he had a strong and undeniable influence on American culture during the Cold War Producer of Controversy is the first book to take a close up look at Kramer s career films and liberal politics in an effort to explain his contributions and historical significance Kramer learned filmmaking within the old studio system but over a career spanning forty years he did much to shape the independent moviemaking that emerged after World War II Jennifer Frost pays particular attention to four of his key message movies The Defiant Ones On the Beach Inherit the Wind and Judgment at Nuremberg to show how Kramer s controversial films opened up public debate about the most important issues of his time among average filmgoers as well as professional critics political commentators and public figures In this context she for the first time fully documents the Hollywood Right s attacks on Kramer in the 1950s details his resistance to the anticommunist Red Scare and the Hollywood blacklist exposes his role as a cultural diplomat with the Soviet Union and reveals his important contribution to the liberal and radical politics of the 1960s Her book is at once an absorbing work of cultural history and a thoroughgoing reassessment of Stanley Kramer s place in the pantheon of American filmmakers

Film Criticism, the Cold War, and the Blacklist Jeff Smith, 2014-03-26 Film Criticism the Cold War and the Blacklist examines the long term reception of several key American films released during the postwar period focusing on the two main critical lenses used in the interpretation of these films propaganda and allegory Produced in response to the hearings held by the House Committee on Un American Activities HUAC that resulted in the Hollywood blacklist these films ideological message and rhetorical effectiveness was often muddled by the inherent difficulties in dramatizing villains defined by their thoughts and belief systems rather than their actions Whereas anti Communist propaganda films offered explicit political exhortation allegory was the preferred vehicle for veiled or hidden political comment in many police procedurals historical films Westerns and science fiction films Jeff Smith examines the way that particular heuristics such as the mental availability of exemplars and the effects of framing have encouraged critics to match filmic elements to

contemporaneous historical events persons and policies In charting the development of these particular readings Film Criticism the Cold War and the Blacklist features case studies of many canonical Cold War titles including The Red Menace On the Waterfront The Robe High Noon and Invasion of the Body Snatchers *Blacklisted!* Larry Dane Brimner,2018-10-09 A Kirkus Reviews Best Children s Book NEW FROM 2018 SIBERT MEDALIST LARRY DANE BRIMNER Here is the story of 19 men from the film industry who were investigated for suspected communist ties during the Cold War and the 10 known as the Hollywood Ten who were blacklisted for standing up for their First Amendment rights and refusing to cooperate World War II is over but tensions between the communist Soviet Union and the US are at an all time high In America communist threats are seen everywhere and a committee is formed in the nation s capital to investigate those threats Larry Dane Brimner follows the story of 19 men all from the film industry who are summoned to appear before the House of Representatives Committee on Un American Activities All 19 believe that the committee s investigations into their political views and personal associations are a violation of their First Amendment rights When the first 10 of these men refuse to give the committee the simple answers it wants they are cited for contempt of Congress and blacklisted *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 **Hollywood's Blacklists** Reynold Humphries,2008-09-10 Are you now or have you ever been a member of the Communist Party That question was to be repeated endlessly during the anti Communist investigations carried out by the House Committee on un American Activities HUAC in the early 1950s The refusal of ten members of the film industry to answer the question in 1947 led to the decision by studio bosses to fire them and never to hire known Communists in the future The Hearings led to scores of actors writers and directors being named as Communists or sympathisers All were blacklisted and fired Hollywood s Blacklists is a history of the political and cultural factors relevant to understanding the why and the how of the various investigations of the alleged Communist infiltration of Hollywood What was HUAC What propaganda role did films play during World War II and the Cold War What values were at stake in the confrontation between Left and Right that saw the former so resoundingly defeated and expelled from Hollywood Answers to these and other questions are offered via analyses of the motives of the various players and of the tactics deployed by HUAC to reward collaboration and punish dissent

Hollywood Exiles in Europe Rebecca Prime,2014-01-14 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 migr s 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 migr s 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 Suppression of Salt of the Earth James J. Lorence,1999 Examines the conception production distribution and suppression of the pioneering labor feminist film made during the virulently anti communist era of the Cold War *Lookout America!* Kevin Hamilton,Ned O'Gorman,2019 The story of the Cold War era Lookout Mountain Laboratory or the 1352nd Photographic Group of the United States Air Force which employed hundreds of Hollywood studio veterans Engages with issues of the Cold War state and visual culture **The Hollywood Motion Picture Blacklist** Larry Ceplair,2022-09-06 Seventy five years ago the Hollywood blacklist ruined lives stifled creativity and sent waves of proscription and censorship throughout United States culture When the Hollywood Ten

refused to answer the questions of the House Committee on Un American Activities about their membership in the Communist Party they were sentenced to prison the five who were under contract were fired by their studios and all were blacklisted from reemployment until they purged themselves of their communist taint By the 1950s this blacklist publicly stigmatized nearly three hundred other Americans in the entertainment industry who invoked the First and Fifth Amendments in their refusal to apologize for their Communist ties or provide the names of other members Dozens of others were graylisted as the result of rumors The Hollywood Motion Picture Blacklist Seventy Five Years Later offers new insights on the origins of the blacklist the characteristics of those blacklisted and the probability of future proscriptions of the blacklist type Author Larry Ceplair draws on previously published work while introducing new material to vigorously recount the events that took place between the US government Hollywood unions and motion picture studios Ceplair thoroughly examines the role of Jewish identity in many anti communist efforts a concept that has never been fully examined by scholars and analyzes the actions of subpoenaed witnesses who were forced to choose between cooperating with the House Committee or joining the blacklist This fascinating book is an illuminating examination of a dark period in American history and the fragility of our rights to free speech and due process **Hollywood's America** Steven Mintz,Randy W.

Roberts,David Welky,2016-01-04 Fully revised updated and extended the fifth edition of Hollywood s America provides an important compilation of interpretive essays and primary documents that allows students to read films as cultural artifacts within the contexts of actual past events A new edition of this classic textbook which ties movies into the broader narrative of US and film history This fifth edition contains nine new chapters with a greater overall emphasis on recent film history and new primary source documents which are unavailable online Entries range from the first experiments with motion pictures all the way to the present day Well organized within a chronological framework with thematic treatments to provide a valuable resource for students of the history of American film **Hollywood Diplomacy** Hye Seung Chung,2020-02-28

While tracing both Hollywood s internal foreign relations protocols and external regulatory interventions by the Chinese government the U S State Department the Office of War Information and the Department of Defense Hollywood Diplomacy contends that film regulation has played a key role in shaping images of Chinese Japanese and Korean ethnicities according to the political mandates of U S foreign policy Hollywood's Embassies Ross Melnick,2022-04-26 Winner 2024 Culbert

Family Book Prize International Association for Media and History Winner 2022 Richard Wall Memorial Award Theatre Library Association Beginning in the 1920s audiences around the globe were seduced not only by Hollywood films but also by lavish movie theaters that were owned and operated by the major American film companies These theaters aimed to provide a quintessentially American experience Outfitted with American technology and accoutrements they allowed local audiences to watch American films in an American owned cinema in a distinctly American way In a history that stretches from Buenos Aires and Tokyo to Johannesburg and Cairo Ross Melnick considers these movie houses as cultural embassies He examines

how the exhibition of Hollywood films became a constant flow of political and consumerist messaging selling American ideas products and power especially during fractious eras Melnick demonstrates that while Hollywood's marketing of luxury and consumption often struck a chord with local audiences it was also frequently tone deaf to new social cultural racial and political movements He argues that the story of Hollywood's global cinemas is not a simple narrative of cultural and industrial indoctrination and colonization Instead it is one of negotiation booms and busts successes and failures adoptions and rejections and a precursor to later conflicts over the spread of American consumer culture A truly global account Hollywood's Embassies shows how the entanglement of worldwide movie theaters with American empire offers a new way of understanding film history and the history of U S soft power

Hollywood and the Movies of the Fifties Foster Hirsch, 2023-10-10 A fascinating look at Hollywood's most turbulent decade and the demise of the studio system set against the boom of the post World War II years the Cold War and the atomic age and the movies that reflected the seismic shifts The definitive book on 1950s Hollywood Booklist Lavish insightful rich expansive penetrating Kirkus Hollywood in the 1950s was a period when the film industry both set conventions and broke norms and traditions from Cinerama CinemaScope and VistaVision to the epic film and lavish musical It was a decade that saw the rise of the anti hero the smoldering the hidden and the unspoken teenagers gone wild in the streets the sacred and the profane the revolution of the Method the socially conscious the implosion of the studios the end of the production code and the invasion of the ultimate body snatcher the small screen television Here is Eisenhower's America seemingly complacent conformity ridden revealed in Vincente Minnelli's Father of the Bride Walt Disney's Cinderella and Brigadoon among others And here is its darkening resonant landscape beset by conflict discontent and anxiety The Man Who Knew Too Much The Asphalt Jungle A Place in the Sun Touch of Evil It Came From Outer Space an America on the verge of cultural political and sexual revolt busting up and breaking out East of Eden From Here to Eternity On the Waterfront Sweet Smell of Success The Wild One A Streetcar Named Desire and Jailhouse Rock An important riveting look at our nation at its peak as a world power and at the political cultural sexual upheavals it endured reflected and explored in the quintessential American art form

Faulkner's Hollywood Novels Ben Robbins, 2024-08-12 Tracing the influence of Faulkner's screenwriting on his literary craft and depictions of women William Faulkner's time as a Hollywood screenwriter has often been dismissed as little more than an intriguing interlude in the career of one of America's greatest novelists Consequently it has not received the wide ranging critical examination it deserves In Faulkner's Hollywood Novels Ben Robbins provides an overdue thematic analysis by systematically tracing a dialogue of influence between Faulkner's literary fiction and screenwriting over a period of two decades Among numerous insights Robbins's work sheds valuable new light on Faulkner's treatment of female characters both in his novels and in the films to which he contributed Drawing on extensive archival research Robbins finds that Hollywood genre conventions and archetypes significantly influenced and reshaped Faulkner's craft after his involvement in the studio system His work in the

film industry also produced a deep exploration of the gendered dynamics of collaborative labor genre formulae and cultural hierarchies that materialized in both his Hollywood screenplays and his experimental fiction

Whispering the Strategies of Language: An Mental Journey through **Hollywoods Cold War**

In a digitally-driven earth wherever monitors reign supreme and quick transmission drowns out the subtleties of language, the profound techniques and mental subtleties concealed within words often go unheard. However, set within the pages of **Hollywoods Cold War** a charming fictional treasure pulsing with organic thoughts, lies an exceptional quest waiting to be undertaken. Penned by an experienced wordsmith, that charming opus invites viewers on an introspective trip, delicately unraveling the veiled truths and profound affect resonating within the very material of each word. Within the emotional depths with this emotional evaluation, we will embark upon a heartfelt exploration of the book is primary themes, dissect its fascinating writing fashion, and fail to the effective resonance it evokes heavy within the recesses of readers hearts.

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