

# Cinematic Cold War The American And Soviet Struggl

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The Cultural Cold War and the Global South Kerry Bystrom 2021-07-28 This volume investigates the cultural sites where the global Cold War played out. It brings to view unpredictable encounters that arose as writers, artists, filmmakers, and intellectuals from or aligned with the Third World navigated the ideological and material constraints set by superpowers and emerging regional powers. Often these encounters generated communitas and solidarity, while at times they fed old and new conflicts. Pushing forward recent scholarship that tracks the Cold War in the Global South and draws on postcolonial approaches, our contributors use archival, secondary, and ethnographic sources to trace the afterlives and memories of key figures and to explore meetings that performed cultural diplomacy. Our focus on sites of encounter or exchange underscores the situated, interpersonal, and embodied dimensions through which much of the cultural Cold War was experienced. While the global conflict divided citizens along ideological fault lines, it also linked people through circulating media—novels, film, posters, journals, and theatre—and multinational conferences that brought artists, intellectuals, and political activists together. Such contacts introduced new axes of solidarity and hierarchies of exclusion. Examining these connections and disjunctures, this new and necessary mapping of the cultural Cold War highlights under-addressed locations in Asia, Africa, and Latin America.

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.

Hollywood's Cold War Tony Shaw 2007 Examines the role of American filmmakers in the ideological struggle against communism

*American Film and Society Since 1945* Leonard Quart 2011 This post-World War II survey of American cinema provides an in-depth exploration of how film acts as a powerful cultural expression of the American public's dreams and desires. \* Includes an introduction that addresses the history of the last decade and discusses events such as the attacks of September 11, 2001, Hurricane Katrina, the wars in Iraq and Afghanistan, the economic crisis, and the election of President Barack Obama

**Visions of Empire** Stephen Prince 1992 This study explores film's function as a medium of political communication, recognizing the various ways that conventional narrative films embody, question, or critique established social values underlying American attitudes toward historical, social, and political events.

Fall-Out Shelters for the Human Spirit Michael L. Krenn 2006-03-08 During the Cold War, culture became another weapon in America's battle against communism. Part of that effort in cultural diplomacy included a program to arrange the exhibition of hundreds of American paintings overseas. Michael L. Krenn studies the successes, failures, contradictions, and controversies that arose when the U.S. government and the American art world sought to work together to make an international art program a reality between the 1940s and the 1970s. The Department of State, then the United States Information Agency, and eventually the Smithsonian Institution directed this effort, relying heavily on the assistance of major American art organizations, museums, curators, and artists. What the government hoped to accomplish and what the art community had in mind, however, were often at odds. Intense domestic controversies resulted, particularly when the effort involved modern or abstract expressionist art. Ultimately, the exhibition of American art overseas was one of the most controversial Cold War initiatives undertaken by the United States. Krenn's investigation deepens our understanding of the cultural dimensions of America's postwar diplomacy and explores how unexpected elements of the Cold War led to a redefinition of what is, and is not, "American."

*The Cold War in Science Fiction: Soviet and American Science Fiction Films in the 1950s* Natalia Voinova 2013-06-01 This study will compare the USSR and the United States according to their cinematic use of science fiction in the late 1950s and 1960s in order to coincide with the period of de-Stalinisation and thaw in the USSR, and late McCarthyism in the United States. The genre provides an opportunity to express the two powers' scientific stand-off through fiction, and serves as a vehicle for the dissemination of ideas and propaganda. Post-1956 marks the time when the period of de-Stalinisation officially began and science fiction saw a carefully crafted rebirth for it served as a tool that could reflect the socialist ideal and quasi-religious faith

in science that was promoted by the party. Science fiction uniquely demands for an imaginative view of the future, and therefore, corresponds with the Marxist- Leninist future-oriented ideology. For this period, the themes for American science fiction are hyperbolised monsters and invasion, and reflect the fear of the otherness of the Soviet Union, and its threat on domestic ideals. These themes are reflected in movies as 'Angry Red Planet', and 'Them!'. On the other hand, Soviet science fiction movies focus on the heroic Soviet man who frequently receives calls for help from outer space, and overcomes great trials to save those not living in utopia. This storyline is represented in 'Towards a Dream', and 'The Sky is calling'. The author gives special attention to the Soviet movie 'The Sky is calling' and the subsequent redubbed American version 'Battle beyond the Sun'. Further, she addresses alterations or plot, and subtle propaganda messages in the Soviet movies 'Planet of Storms', and the Hollywood remake 'Journey to the Prehistoric Planet'.

Historical Dictionary of the Cold War Joseph Smith 2017-03-15 "Cold war" was a term coined in 1945 by left-leaning British writer George Orwell to predict how powers made unconquerable by having nuclear weapons would conduct future relations. It was popularized in 1947 by American journalist Walter Lippmann amid mounting tensions between the erstwhile World War II Allies - the capitalist democracies - the United States of America and Britain - versus the Soviet Union, a communist dictatorship. As the grand alliance of the "Big Three" they had defeated Nazi Germany, its satellites and Japan in World War II but became rivals who split the world into an American-led Western "bloc" and Soviet-led Eastern "bloc." Both were secured from direct attack by arraying ever-greater nuclear and conventional forces against the other while seeking global supremacy by other means. The 45-year Cold War lasted until the Soviet Union collapsed between 1989 and 1991. This second edition of Historical Dictionary of the Cold War contains a chronology, an introduction, and an extensive bibliography. The dictionary section has over 400 cross-referenced entries on important personalities, crucial countries and peripheral conflicts, the increasingly lethal weapons systems, and the various political and military strategies. This book is an excellent resource for students, researchers, and anyone wanting to know more about this crucial period in history.

Movies for the Masses Denise J. Youngblood 1992 A pathbreaking study of Soviet cinema in the 1920s.

*Moscow Believes in Tears* Louis Menashe 2010 This unique collection of writings and interviews highlights the important role that cinema can play for understanding Russian history, politics, culture and society in all phases-Tsarist, Soviet and post-Soviet. This is the book for the Russian movie aficionado - personal, pointed, funny, frank and full of all kinds of inside stories and political folk tales. It is a fascinating window on Soviet/Russian pop culture that only a cultural Marco Polo and fanatical movie-goer like Louis Menashe would even dare attempt. -Hedrick Smith, Pulitzer Prize-winning author of *The Russians* and *The New Russians* "Menashe combines an encyclopedic knowledge of Russian history and society of the past 50 years with a broad-ranging and sensitive eye for cinematic meaning and detail." -Anthony Anemone, The New School University "This sparkling collection of film reviews, essays and interviews with filmmakers is a cultural history of Russia over the past 25 years. Highly recommended to everyone interested in Russia and the movies." -Denise J. Youngblood, University of Vermont, and author of *Cinematic Cold War: The American and Soviet Struggle for Hearts and Minds*. "A great national cinema is explored in its myriad colors and textures.

Not a traditional history, the book is an archive of insights captured across years of passionate viewing." -Jerry W. Carlson, The City College and Graduate Center CUNY, host of the popular program, "City Cinematheque." "Menashe allows us to see both Russia's present and her past through his crisp, clear and fresh lens of a true expert who loves the country and its films, but always remains critical enough to see their flaws and merits." - Birgit Beumers, University of Bristol

**Cold War II** Tatiana Prorokova-Konrad 2020-12-15 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*.

**Divided Dreamworlds?** Peter Romijn 2012 With its unique focus on how culture contributed to the blurring of ideological boundaries between the East and the West, this important volume offers fascinating insights into the tensions, rivalries and occasional cooperation between the two blocs. Encompassing developments in both the arts and sciences, the authors analyze focal points, aesthetic preferences and cultural phenomena through topics as wide-ranging as the East- and West German interior design; the Soviet stance on genetics; US cultural diplomacy during and after the Cold War; and the role of popular music as a universal cultural ambassador. Well positioned at the cutting edge of Cold War studies, this important work illuminates some of the striking paradoxes involved in the production and reception of culture in East and West.

**Cold War Fantasies** Ronnie D. Lipschutz 2001 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.

**Cinematic Cold War** Tony Shaw 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.

**From Internationalism to Postcolonialism** Rossen Djagalov 2020-03-19 Would there have been a Third World without the Second? Perhaps, but it would have looked very different. Although most histories of these geopolitical blocs and their constituent societies and cultures are written in reference to the West, the interdependence of the Second World in the East and the Third World is evident not only from a common nomenclature but also from their near-simultaneous disappearance around 1990. *From Internationalism to Postcolonialism* addresses this historical blind spot by recounting the story of two Cold War-era cultural formations that claimed to represent the Third World project in literature and cinema: the Afro-Asian Writers Association (1958-1991) and the Tashkent Festival for African, Asian, and Latin American Film (1968-1988). The inclusion of writers and filmmakers from the Soviet Caucasus and Central Asia and extensive Soviet support aligned these organizations with Soviet internationalism. While these cultural alliances between the Second and the Third World never achieved their stated aim - the literary and cinematic independence from the West of these societies from the West - they did forge what Ngugi wa Thiong'o called "the links that bind us," along which now-canonical postcolonial authors, texts, and films could circulate across the non-Western world until the end of the Cold War. In the process of this historical reconstruction, *From Internationalism to Postcolonialism* inverts the traditional relationship between Soviet and postcolonial studies: rather than studying the (post-)Soviet experience through the lens of postcolonial theory, it documents the multiple ways in which that theory and its attendant literary and cinematic production have been shaped by the Soviet experience.

**Bondarchuk's War and Peace** Denise J. Youngblood 2014-11-07 An epic story of 20th century film-making, the complete history of the creation of Sergei Bondarchuk's cinematic masterpiece.

**Inside the Film Factory** Richard Taylor 1994 This is the first collection to be inspired and informed by the new films and archival material that glasnost and perestroika have revealed, and the new methodological approaches that are developing in tandem. Film critics and historians from Britain, America, France and the USSR attempt the vital task of scrutinising Soviet film, and re-examining the Cold War assumptions of traditional historiography. Whereas most books on Soviet giants have glorified the directorial giants of the 'golden age' of the 1920s, *Inside the Film Factory* also recognises the achievements of popular cinema from the pre-Revolutionary period through to the 1930s and beyond. It also evaluates the impact of Western cinema on the early experimenters of montage, Russian science fiction's influence on film-making, and the long-suppressed history of Soviet Yiddish productions. Alongside the new perspectives and source material on the

much-mythologised figures of Kuleshov and Medvedkin, the book provides the first extended accounts in English of the important but neglected careers of directors Yakov Protazanov and Boris Barnet.

War and Film in America Marilyn J. Matelski 2003-07-21 America's chief exports are war and entertainment; combined, they are the war films viewed all over the world. The film industry is a partner of the government; American film shapes the ways in which both Americans and others view war. The authors herein explore differing film perspectives across five decades. The essays, written especially for this volume, explore topics such as frontier justice, Cold War fervor, government-sponsored terrorism, the "back-to-Nam" films, films as a venue for propaganda, and war's far-reaching effects on personal values, family relationships, and general civility. The movies used in these analyses vary from conventional battle epics like *Bridge on the River Kwai* and *The Green Berets* to motion pictures with a war motif either as part of the story (*The Way We Were*) or as a historical setting (*The Graduate*). Some of the films are satirical (*Dr. Strangelove*); some are propagandistic (*The Alamo*, *Big Jim McLain*). Other films include *Black Hawk Down*, *True Lies*, *The Deer Hunter*, *Patriot Games* and *Let There Be Light*. Instructors considering this book for use in a course may request an examination copy [here](#).

*The Cold War on Film* Paul Frazier 2021-07-12 *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. Provides a unique guide to the Cold War experience for film history buffs, students and scholars of history, and fans of cinema Offers equal emphasis on the films themselves and the historical events depicted Presents carefully researched and highly informative coverage Stimulates debate over the various ways the war was interpreted and experienced

**Friend Or Foe?** Michael Strada 1997 Examines the portrayal of the Soviet Union in American film, and shows how these films reflect the attitudes of Americans, as well as how each portrayal changed with the often uneasy relations between the two countries.

**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*.

*Cultural Transfer and Political Conflicts* Andreas Kötzing 2017-07-17 Film festivals during the Cold War were fraught with the political and social tensions that dominated the world at the time. While film was becoming an increasingly powerful medium, the European festivals in particular established themselves as showcases for filmmakers and their perceptions of reality. At the same time, their prestigious, international character attracted the interest of states and private players. The history of these festivals thus sheds light not only on the films they made available to various publics, but on the cultural policies and political processes that informed their operations. Presenting new research by an international group of younger scholars, *Cultural Transfer and Political Conflicts* critically investigates postwar history in the context of film festivals reconstructing not only their social background and international dispensation, but also their centrality for cultural transfers between the East, the West and the South during the Cold War.

*Cinematic Terror* Tony Shaw 2014-11-20 *Cinematic Terror* takes a uniquely long view of filmmakers' depiction of terrorism, examining how cinema has been a site of intense conflict between paramilitaries, state authorities and censors for well over a century. In the process, it takes us on a journey from the first Age of Terror that helped trigger World War One to the Global War on Terror that divides countries and families today. Tony Shaw looks beyond Hollywood to pinpoint important trends in the ways that film industries across Europe, North and South America, Asia, Africa and the Middle East have defined terrorism down the decades. Drawing on a vast array of studio archives, government documentation, personal interviews and box office records, Shaw examines the mechanics of cinematic terrorism and challenges assumptions about the links between political violence and propaganda.

**Cinema, State Socialism and Society in the Soviet Union and Eastern Europe, 1917-1989** Sanja Bahun 2014-07-25 This book presents a comprehensive re-examination of the cinemas of the Soviet Union and Central and Eastern Europe during the communist era. It argues that, since the end of communism in these countries, film scholars are able to view these cinemas in a different way, no longer bound by an outlook relying on binary Cold War terms. With the opening of archives in Eastern Europe and the former Soviet Union, much more is known about these states and societies; at the same time, the field has been reinvigorated by its opening up to more contemporary concepts, themes and approaches in film studies and adjacent disciplines. Taking stock of these developments, this book presents a rich, varied tapestry, relating specific films to specific

national and transnational circumstances, rather than viewing them as a single, monolithic "Cold War Communist" cinema.

Cold War Crossings Patryk Babiracki 2014-03-20 Approaching the early decades of the "Iron Curtain" with new questions and perspectives, this important book examines the political and cultural implications of the communists' international initiatives. Building on recent scholarship and working from new archival sources, the seven contributors to this volume study various effects of international outreach—personal, technological, and cultural—on the population and politics of the Soviet bloc. Several authors analyze lesser-known complications of East-West exchange; others show the contradictory nature of Moscow's efforts to consolidate its sphere of influence in Eastern Europe and in the Third World. An outgrowth of the forty-sixth annual Walter Prescott Webb Lectures, hosted in 2011 by the University of Texas at Arlington, *Cold War Crossings* features diverse focuses with a unifying theme.

Hollywood Double Agent Jonathan Gill 2020-04-07 This true story of Golden Age Hollywood and Cold War espionage is a "captivating, fast-paced narrative [that] reads like a thriller" (Library Journal). Boris Morros was a major figure in the 1930s and '40s. The head of music at Paramount, nominated for Academy Awards, he then went on to produce his own films with Laurel and Hardy, Fred Astaire, Henry Fonda, and others. But as J. Edgar Hoover would discover, these successes were a cover for one of the most incredible espionage tales in the history of the Cold War—Boris Morros also worked for Russian intelligence. Morros's assignments took him to the White House, the Vatican, and deep behind the Iron Curtain. The high-level intel he provided the KGB included military secrets and compromising information on prominent Americans: his friends. But in 1947, Morros flipped. At the height of the McCarthy era, he played a leading role in a deadly tale. Jonathan Gill's *Hollywood Double Agent* is an extraordinary story about Russian spies at the heart of American culture and politics, and one man caught in the middle of the Cold War. "Well-written and perceptive . . . Morros was an empty vessel who could be turned left or right depending on how it satisfied his personal interest." —New York Journal of Books "Reads like an espionage thriller . . . with malevolent, powerful—and sometimes bumbling—characters." —Kirkus Reviews "A fascinating and swift-reading biography." —The Wall Street Journal

*Repentance* Denise J. Youngblood 2001-08-24 Tengiz Abuladze's allegorical film, made in Georgia, is the best known film of the perestroika and glasnost years. With its outspoken and controversial reference to the Stalin era and Stalin's place in the Soviet psyche, 'Repentance' was originally shelved but ultimately released in 1986 to widespread popular and critical acclaim. This \_KINOfile\_ investigates the production, context and critical reception of the film, the people who made it, and provides an analysis of the film itself and its place in world cinema.

*Cinema of Collaboration* Mariana Ivanova 2019-10-03 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.

**Moscow Prime Time** Kristin Roth-Ey 2011-05-15 When Nikita Khrushchev visited Hollywood in 1959 only to be scandalized by a group of scantily clad actresses, his message was blunt: Soviet culture would soon consign the mass culture of the West, epitomized by Hollywood, to the "dustbin of history." In *Moscow Prime Time*, a portrait of the Soviet broadcasting and film industries and of everyday Soviet consumers from the end of World War II through the 1970s, Kristin Roth-Ey shows us how and why Khrushchev's ambitious vision ultimately failed to materialize. The USSR surged full force into the modern media age after World War II, building cultural infrastructures—and audiences—that were among the world's largest. Soviet people were enthusiastic radio listeners, TV watchers, and moviegoers, and the great bulk of what they were consuming was not the dissident culture that made headlines in the West, but orthodox, made-in-the-USSR content. This, then, was Soviet culture's real prime time and a major achievement for a regime that had long touted easy, everyday access to a socialist cultural experience as a birthright. Yet Soviet success also brought complex and unintended consequences. Emphasizing such factors as the rise of the single-family household and of a more sophisticated consumer culture, the long reach and seductive influence of foreign media, and the workings of professional pride and raw ambition in the media industries, Roth-Ey shows a Soviet media empire transformed from within in the postwar era. The result, she finds, was something dynamic and volatile: a new Soviet culture, with its center of gravity shifted from the lecture hall to the living room, and a new brand of cultural experience, at once personal, immediate, and eclectic—a new Soviet culture increasingly similar, in fact, to that of its self-defined enemy, the mass culture of the West. By the 1970s, the Soviet media empire, stretching far beyond its founders' wildest dreams, was busily undermining the very promise of a unique Soviet culture—and visibly losing the cultural cold war. *Moscow Prime Time* is the first book to untangle the paradoxes of Soviet success and failure in the postwar media age.

**Divided, But Not Disconnected** Tobias Hochscherf 2010-12-01 The Allied agreement after the Second World War did not only partition Germany, it divided the nation along the fault-lines of a new bipolar world order. This inner border made Germany a unique place to experience the Cold War, and the "German question" in this post-1945 variant remained inextricably entwined with the vicissitudes of the Cold War until its end. This volume explores how social and cultural practices in both German states between 1949 and 1989 were shaped by the existence of this inner border, putting them on opposing sides of the ideological divide between the Western and Eastern blocs, as well as stabilizing relations between them. This volume's interdisciplinary approach addresses important intersections between history, politics, and culture, offering an important new appraisal of the German experiences of the Cold War.

**The Cold War and Asian Cinemas** Poshek Fu 2019-12-19 This book offers an interdisciplinary, historically grounded study of Asian cinemas' complex responses to the Cold War conflict. It situates the global ideological rivalry within regional and local political, social, and cultural processes, while offering a transnational and cross-

regional focus. This volume makes a major contribution to constructing a cultural and popular cinema history of the global Cold War. Its geographical focus is set on East Asia, Southeast Asia, and South Asia. In adopting such an inclusive approach, it draws attention to the different manifestations and meanings of the connections between the Cold War and cinema across Asian borders. Many essays in the volume have a transnational and cross-regional focus, one that sheds light on Cold War-influenced networks (such as the circulation of socialist films across communist countries) and on the efforts of American agencies (such as the United States Information Service and the Asia Foundation) to establish a transregional infrastructure of "free cinema" to contain the communist influences in Asia. With its interdisciplinary orientation and broad geographical focus, the book will appeal to scholars and students from a wide variety of fields, including film studies, history (especially the burgeoning field of cultural Cold War studies), Asian studies, and US-Asian cultural relations.

Soviet Americana Sergei Zhuk 2018-01-08 The Americanist community played a vital role in the Cold War, as well as in large part directing the cultural consumption of Soviet society and shaping perceptions of the US. To shed light onto this important, yet under-studied, academic community, Sergei Zhuk here explores the personal histories of prominent Soviet Americanists, considering the myriad cultural influences - from John Wayne's bravado in the film *Stagecoach* to Miles Davis - that shaped their identities, careers and academic interests. Zhuk's compelling account draws on a wide range of understudied archival documents, periodicals, letters and diaries as well as more than 100 exclusive interviews with prominent Americanists to take the reader from the post-war origins of American studies, via the extremes of the Cold War, thaw and perestroika, to Putin's Russia. *Soviet Americana* is a comprehensive insight into shifting attitudes towards the US throughout the twentieth century and an essential resource for all Soviet and Cold War historians.

Enemy Number One Rósa Magnúsdóttir 2019 From Stalin's anti-American campaign to Khrushchev's peaceful coexistence policy, this book addresses the Soviet propaganda and ideology directed towards the United States during the early Cold War.

Russian War Films Denise Jeanne Youngblood 2007 A panoramic survey of nearly a century of Russian films on wars and wartime from World War I to more recent conflicts in Afghanistan and Chechnya, with heavy emphasis on films pertaining to World War II.

**The Quiet Americans** Scott Anderson 2020-09-01 From the bestselling author of *Lawrence in Arabia*—the gripping story of four CIA agents during the early days of the Cold War—and how the United States, at the very pinnacle of its power, managed to permanently damage its moral standing in the world. “Enthralling ... captivating reading.” —The New York Times Book Review At the end of World War II, the United States was considered the victor over tyranny and a champion of freedom. But it was clear—to some—that the Soviet Union was already seeking to expand and foment revolution around the world, and the American government's strategy in response relied on the secret efforts of a newly formed CIA. Chronicling the fascinating lives of four agents, Scott Anderson follows the exploits of four spies: Michael Burke, who organized parachute commandos from an Italian villa; Frank Wisner, an ingenious spymaster who directed actions around the world; Peter Sichel, a German Jew who outwitted the ruthless KGB in Berlin; and Edward

Lansdale, a mastermind of psychological warfare in the Far East. But despite their lofty ambitions, time and again their efforts went awry, thwarted by a combination of ham-fisted politicking and ideological rigidity at the highest levels of the government.

**Running Time** Nora Sayre 1982

**The Cold War: The Definitive Encyclopedia and Document Collection [5 volumes]** 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. Includes more than 1,500 entries covering all facets of the Cold War from its origins to its aftermath, including all political, diplomatic, military, social, economic, and cultural aspects Incorporates the scholarship of more than 200 internationally recognized contributors from around the world, many writing about events and issues from the perspective of their country of origin Offers more than 100 original documents—a collection that draws heavily on material from archives in China, Eastern Europe, and the former Soviet Union Provides hundreds of powerful images and dozens of informative maps detailing specific military conflicts and movements of various groups Includes a detailed chronology of important events that occurred before, during, and after the Cold War

**Film Propaganda** Richard Taylor 1979 In this substantially revised and enlarged edition of *Film Propaganda*, Richard Taylor examines how the respective governments of Soviet Russia and Nazi Germany exploited the cinema's potential for mass propaganda.

**British Cinema and the Cold War** Tony Shaw 2001 "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.

*Fearing the Worst* Samuel F. Wells Jr. 2019-11-26 After World War II, the escalating tensions of the Cold War shaped the international system. *Fearing the Worst* explains how the Korean War fundamentally changed postwar competition between the United States and the Soviet Union into a militarized confrontation that would last decades. Samuel F. Wells Jr. examines how military and political events interacted to escalate the conflict. Decisions made by the Truman administration in the first six months of the Korean War drove both superpowers to intensify their defense buildup. American leaders feared the worst-case scenario—that Stalin was prepared to start World War III—and raced to build up strategic arms, resulting in a struggle they did not seek out or intend. Their decisions stemmed from incomplete interpretations of Soviet and Chinese goals, especially the belief that China was a Kremlin puppet. Yet Stalin, Mao, and Kim Il-sung all had their own agendas, about which the United States lacked reliable intelligence. Drawing on newly available documents and memoirs—including previously restricted archives in Russia, China, and North Korea—Wells analyzes the key decision points that changed the course of the war. He also provides vivid profiles of the central actors as well as important but lesser known figures. Bringing together studies of military policy and diplomacy with the roles of technology, intelligence, and domestic politics in each of the principal nations, *Fearing the Worst* offers a new account of the Korean War and its lasting legacy.