

# British Cinema And The Cold War The State Propaga

**Projecting Tomorrow** James Chapman, Nicholas J.

Cull.2013-01-30 Cinema and science fiction were made for each other. The science fiction genre has produced some of the most extraordinary films ever made, yet science fiction cinema is about more than just special effects. It has also provided a vehicle for filmmakers and writers to comment on their own societies and cultures. This new exploration of the genre examines landmark science fiction films from the 1930s to the present. They include genre classics such as *Things to Come*, *Forbidden Planet* and *2001: A Space Odyssey* alongside modern blockbusters *Star Wars* and *Avatar*. Chapman and Cull consider both screen originals and adaptations of the work of major science fiction authors. They also range widely across the genre from pulp adventure and space opera to political allegory and speculative documentary - there is even a science fiction musical. Informed throughout by extensive research in US and British archives, the book documents the production histories of each film to show how they made their way to the screen - and why they turned out the way they did.

**Political Warfare against the Kremlin** Lowell

Schwartz.2009-05-01 *Political Warfare against the Kremlin* provides a comparative study and holistic review of American and British propaganda policy toward the Soviet Union during the first fifteen years of the Cold War, ranging from the role senior policymakers played in setting propaganda policy to the West's radio broadcasts to the Soviet Union.

**The American Marshall Plan Film Campaign and the Europeans** Maria Fritsche.2018-02-08 The US government

launched the European Recovery Programme, otherwise known as the 'Marshall Plan', in order to save war-torn Europe from collapse in 1948. Yet while much is known about the economic side of the Marshall Plan, the extensive film campaign that accompanied it has been largely overlooked until now. The American Marshall Plan Film Campaign and the Europeans is the first book to explore the use of the Marshall Plan films and, importantly, their distribution and reception across Europe. The study examines every available film - the 170 that remain from the 200 estimated to have been made - and looks at how they were designed to instil hope, argue the case for economic restructuring and persuade the Europeans of the superiority of the liberal-capitalist system. The book goes on to reason that the films served as a powerful weapon in the cultural Cold War, but that the European audiences were by no means passive victims of the US propaganda effort. Maria Fritsche discusses the Marshall Plan films in the context of countries across Western, Northern and Southern Europe, covering the majority of the 17 European countries that participated in the Plan in the process. The book incorporates 70 images and utilises a vast number of archival sources to explore the strategies the US adopted to sway the minds of the Europeans, the problems they encountered in the process and, not least, the varied responses of the European audiences. It is a vital study for any scholar or student keen to know more about postwar recovery in Europe, the legacy of the Second World War or America's relationship with Europe in the 20th century.

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 courtroom 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.

**Britain's Cold War** Nicholas Barnett.2018-07-30 The cultural history of the Cold War has been characterized as an explosion of fear and paranoia, based on very little actual intelligence. Both the US and Soviet administrations have since remarked how far off the mark their predictions of the other's strengths and aims were. Yet so much of the cultural output of the period - in television, film, and literature - was concerned with the end of the world. Here, Nicholas Barnett looks at art and design, opinion polls, the Mass Observation movement, popular fiction and newspapers to show how exactly British people felt about the Soviet Union and the Cold War. In uncovering new primary source material, Barnett shows exactly how this seeped in to the art, literature, music and design of the period.

*The Failure of American and British Propaganda in the Middle East, 1945-1957* James Vaughan.2005-12-16 Using recently declassified sources, this book provides the first detailed analysis of British and American propaganda in the Middle East during the years immediately following the end of the Second World War. Considering British and American propaganda within the framework of the Cold War crusade against Communism and the Soviet Union, and the developing confrontations between Arab nationalism and the West, the book investigates the central questions of Anglo-American partnership and rivalry in the period when primary responsibility for policing the Middle East passed from one to the other.

The Cambridge History of the Cold War Melvyn P. Leffler,Odd Arne Westad.2010-03-25 This volume examines the origins and early years of the Cold War in the first comprehensive historical reexamination of the period. A team of leading scholars shows

how the conflict evolved from the geopolitical, ideological, economic and sociopolitical environments of the two world wars and interwar period.

**Political Warfare against the Kremlin** Lowell H.

Schwartz.2009-05-01 Political Warfare against the Kremlin provides a comparative study and holistic review of American and British propaganda policy toward the Soviet Union during the first fifteen years of the Cold War, ranging from the role senior policymakers played in setting propaganda policy to the West's radio broadcasts to the Soviet Union.

**British Propaganda and News Media in the Cold War** John

Jenks.2006-04-19 This is a study of the British state's generation, suppression and manipulation of news to further foreign policy goals during the early Cold War. Bribing editors, blackballing &quot;unreliable&quot; journalists, creating instant media experts through provision of carefully edited &quot;inside information&quot;; and exploiting the global media system to plant propaganda--disguised as news--around the world: these were all methods used by the British to try to convince the international public of Soviet deceit and criminality and thus gain support for anti-Soviet policies at home and abroad. Britain's shaky international position heightened the importance of propaganda. The Soviets and Americans were investing heavily in propaganda to win the &quot;hearts and minds&quot; of the world and substitute for increasingly unthinkable nuclear war. The British exploited and enhanced their media power and propaganda expertise to keep up with the superpowers and preserve their own global influence at a time when British economic, political and military power was sharply declining. This activity directly influenced domestic media relations, as officials used British media to launder foreign-bound propaganda and to create the desired images of British &quot;public opinion&quot; for foreign audiences. By the early 1950s censorship waned but covert propaganda had become addictive.

The endless tension of the Cold War normalized what had previously been abnormal state involvement in the media, and led it to use similar tools against Egyptian nationalists, Irish republicans and British leftists. Much more recently, official manipulation of news about Iraq indicates that a behind-the-scenes examination of state propaganda's earlier days is highly relevant. John Jenks draws heavily on recently declassified archival material for this book, especially files of the Foreign Office's anti-Communist Information Research Department (IRD) propaganda agency, and the papers of key media organisations, journalists, politicians and officials. Readers will therefore gain a greater understanding of the depth of the state's power with the media at a time when concerns about propaganda and media manipulation are once again at the fore.

**Searching for a Cultural Diplomacy** Jessica C. E. Gienow-Hecht, Mark C. Donfried. 2010-11-01 Recent studies on the meaning of cultural diplomacy in the twentieth century often focus on the United States and the Cold War, based on the premise that cultural diplomacy was a key instrument of foreign policy in the nation's effort to contain the Soviet Union. As a result, the term "cultural diplomacy" has become one-dimensional, linked to political manipulation and subordination and relegated to the margin of diplomatic interactions. This volume explores the significance of cultural diplomacy in regions other than the United States or "western" countries, that is, regions that have been neglected by scholars so far—Eastern Europe, Asia, and the Middle East. By examining cultural diplomacy in these regions, the contributors show that the function of information and exchange programs differs considerably from area to area depending on historical circumstances and, even more importantly, on the cultural mindsets of the individuals involved.

**Defending Democracy in Cold War Finland** Marek Fields. 2019-12-02 In *Defending Democracy in Cold War Finland*,

Marek Fields offers an account on the various informational and cultural strategies Britain and the United States used during the early Cold War decades in order to increase their influence in Finland.

**The British At War** James Chapman.2001-02-03 This text presents a picture of popular consensus between the government and the film industry over the representation on the cinema screen of Britain and the British at war. It examines the role of the cinema as a vehicle of propaganda, set within its institutional, political, and cultural contexts, revealing the complex relationship between the Ministry of Information and the different sectors of the film industry. It identifies the themes and ideologies presented to audiences through analysis of key wartime films, including *Forty-Ninth Parallel*, *In Which We Serve*, and *The Life and Death of Colonel Blimp*.

Eden, Suez and the Mass Media Tony Shaw.2009-10-15 For Britain, the Suez crisis of 1956 was - along with the 1938 Munich crisis - the most divisive and controversial episode of the twentieth century. Centred on a narrow man-made canal linking the Mediterranean with the Red Sea, the Suez crisis caused fighting on London's streets, split families and friendships and destroyed a prime minister. It tested the government's propaganda skills to the full and pushed the mass media's independence to breaking point. For many, 'Suez' symbolises the end of the British Empire and its spectre has haunted British governments for two generations. *Eden, Suez and the Mass Media* examines the battle for hearts and minds waged through the mass media during the Suez crisis. It explains why the British government assigned such a critical role to propaganda and charts how Prime Minister Anthony Eden sought to use the press and broadcasting as instruments to destroy Egypt's leader, Gamal Abdel Nasser. The book dispels the myth that Fleet Street and the BBC were mere ciphers for public opinion and reveals how Eden's strategy disastrously backfired, trapping him into the notorious

fact of collusion with the French and Israelis. This new edition of the definitive history of the media's role in the Suez crisis also draws interesting parallels with the contemporary Iraq War, which Shaw argues bears an uncanny resemblance to the earlier conflict.

**A Companion to Contemporary Britain 1939 - 2000** Paul Addison, Harriet Jones. 2008-04-15 A Companion to Contemporary Britain covers the key themes and debates of 20th-century history from the outbreak of the Second World War to the end of the century. Assesses the impact of the Second World War Looks at Britain's role in the wider world, including the legacy of Empire, Britain's 'special relationship' with the United States, and integration with continental Europe Explores cultural issues, such as class consciousness, immigration and race relations, changing gender roles, and the impact of the mass media Covers domestic politics and the economy Introduces the varied perspectives dominating historical writing on this period Identifies the key issues which are likely to fuel future debate

Britain, America and Anti-Communist Propaganda 1945-53 Andrew Defty. 2004-03 In the Cold War battle for hearts and minds Britain was the first country to formulate a coordinated global response to communist propaganda. In January 1948, the British government launched a new propaganda policy designed to 'oppose the inroads of communism' by taking the offensive against it.' A small section in the Foreign Office, the innocuously titled Information Research Department (IRD), was established to collate information on communist policy, tactics and propaganda, and coordinate the discreet dissemination of counter-propaganda to opinion formers at home and abroad.

The United States and Public Diplomacy Kenneth. A. Osgood. 2010-02-16 Presenting the latest historical research on public diplomacy, this book highlights the fact that the United States has not only been an important sponsor of public diplomacy, it also has been a frequent target of public diplomacy

initiatives sponsored by others.

**After The Bomb** M. Grant.2009-11-12 Civil defence was an integral part of Britain's modern history. Throughout the cold war it was a central response of the British Government to the threat of war. This book will be the first history of the preparations to fight a nuclear war taken in Britain between the end of the Second World War and 1968.

Britain, America and Anti-Communist Propaganda 1945-53

Andrew Defty.2013-12-02 In the Cold War battle for hearts and minds Britain was the first country to formulate a coordinated global response to communist propaganda. In January 1948, the British government launched a new propaganda policy designed to 'oppose the inroads of communism' by taking the offensive against it.' A small section in the Foreign Office, the innocuously titled Information Research Department (IRD), was established to collate information on communist policy, tactics and propaganda, and coordinate the discreet dissemination of counter-propaganda to opinion formers at home and abroad.

One World, Big Screen M. Todd Bennett.2012-11-01 World War II coincided with cinema's golden age. Movies now considered classics were created at a time when all sides in the war were coming to realize the great power of popular films to motivate the masses. Through multinational research, One World, Big Screen reveals how the Grand Alliance--Britain, China, the Soviet Union, and the United States--tapped Hollywood's impressive power to shrink the distance and bridge the differences that separated them. The Allies, M. Todd Bennett shows, strategically manipulated cinema in an effort to promote the idea that the United Nations was a family of nations joined by blood and affection. Bennett revisits Casablanca, Mrs. Miniver, Flying Tigers, and other familiar movies that, he argues, helped win the war and the peace by improving Allied solidarity and transforming the American worldview. Closely analyzing film, diplomatic correspondence, propagandists' logs, and movie studio



records found in the United States, the United Kingdom, and the former Soviet Union, Bennett rethinks traditional scholarship on World War II diplomacy by examining the ways that Hollywood and the Allies worked together to prepare for and enact the war effort.

**The US Government, Citizen Groups and the Cold War** Helen

Laville, Hugh Wilford. 2006-11-22 This new book examines the construction, activities and impact of the network of US state and private groups in the Cold War. By moving beyond state-dominated, 'top-down' interpretations of international relations and exploring instead the engagement and mobilization of whole societies and cultures, it presents a radical new approach to the study of propaganda and American foreign policy and redefines the relationship between the state and private groups in the pursuit and projection of American foreign relations. In a series of valuable case studies, examining relationships between the state and women's groups, religious bodies, labour, internationalist groups, intellectuals, media and students, this volume explores the construction of a state-private network not only as a practical method of communication and dissemination of information or propaganda, but also as an ideological construction, drawing upon specifically American ideologies of freedom and voluntarism. The case studies also analyze the power-relationship between the state and private groups, assessing the extent to which the state was in control of the relationship, and the extent to which private organizations exerted their independence. This book will be of great interest to students of Intelligence Studies, Cold War History and IR/security studies in general.

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*.

**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.

Religion and the Cold War D. Kirby. 2002-12-13 Although seen widely as the twentieth-century's great religious war, as a conflict between the god-fearing and the godless, the religious dimension of the Cold War has never been subjected to a scholarly critique. This unique study shows why religion is a key Cold War variable. A specially commissioned collection of new scholarship, it provides fresh insights into the complex nature of the Cold War. It has profound resonance today with the resurgence of religion as a political force in global society.

**British Writers and MI5 Surveillance, 1930-1960** James Smith.2012-12-17 Britain's domestic intelligence agencies maintained secret records on many left-wing writers after the First World War. Drawing on recently declassified material from 1930 to 1960, this revealing study examines how leading figures in Britain's literary scene fell under MI5 and Special Branch surveillance, and the surprising extent to which writers became willing participants in the world of covert intelligence and propaganda. Chapters devoted to W. H. Auden and his associates, theatre pioneers Ewan MacColl and Joan Littlewood, George Orwell and others describe methods used by MI5 to gather information through and about the cultural world. The book also investigates how these covert agencies assessed the political influence of such writers, providing scholars and students of twentieth-century British literature with an unprecedented account of clandestine operations in popular culture.

**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*.

*Britain's Secret Propaganda War* Paul Lashmar, James Oliver. 1998

*Britain's Secret Propaganda War* is the first book to be written about The Foreign Office's Information Research Department (IRD) -- an important chapter in the history of the Cold War. The narrative is driven by actual accounts of IRD covert operations and includes a number of exclusives. The IRD was set up under the Labour Government in 1948 and clandestinely financed from the Secret Intelligence Service budget. A large organisation with close links to MI6 -- with whom it shared many personnel -- it waged a vigorous covert propaganda campaign against Eastern Bloc Communism for nearly thirty years using journalists, politicians, academics and trade unionists - none of whom were unwitting. Such famous names as George Orwell, Denis Healey, Stephen Spender, Bertrand Russell and Guy Burgess helped or backed the work of IRD.

**Peace and Power in Cold War Britain** Christopher R.

Hill. 2018-08-09 *Peace and Power in Cold War Britain* explores the ban the bomb and anti-Vietnam War movements from the perspective of media history, focusing in particular on the relationship between radicalism and the rise of television. In doing so, it addresses two questions, both of which seem to recur with each major breakthrough in communications technology: what do advances in communications media mean for democratic participation in politics and how do distinctive types of media condition the very nature of that participation itself? In answering these, the book views the ban the bomb and anti-Vietnam War movements in relation to communication power and media

discourse. It highlights how these movements intersected with parts of public life that were being transformed by television themselves, shaping struggles for social change among activists and public intellectuals on the streets, in the Labour Party and in the law courts. The significance of this relationship between media and movements was complex and wide-ranging. Christopher R. Hill demonstrates that it contributed to the enrichment of democracy in Cold War Britain, with radicals serving to innovate and pioneer creative forms of political expression from both in and outside of media organisations. However, the movements increasingly succumbed to news coverage and values that revolved around human interest and violence, feeding into the revolutionary spectacle of 1968 and the turn towards identity politics.

*The Cambridge History of the Cold War: Volume 1, Origins*  
Melvyn P. Leffler, Odd Arne Westad. 2012-01-26 This volume examines the origins and early years of the Cold War. In the first comprehensive reexamination of the period, a team of leading scholars shows how the conflict evolved from the geopolitical, ideological, economic and sociopolitical environments of the two world wars and interwar period, and discusses how markets, ideas and cultural interactions affected political discourse, diplomacy and strategy after World War II. The chapters focus not only on the United States and the Soviet Union, but also on critical regions such as Europe, the Balkans and East Asia. The authors consider the most influential statesmen of the era and address issues that mattered to people around the globe: food, nutrition and resource allocation; ethnicity, race and religion; science and technology; national autonomy, self-determination and sovereignty. In so doing, they illuminate how people worldwide shaped the evolution of the increasingly bipolar conflict and, in turn, were ensnared by it.

**Of Treason, God and Testicles** Kathleen Starck. 2016-05-11

Gender in general, and masculinity in particular, might not be the

first associations the mind produces when presented with the subject matter of the Cold War. More likely contenders would be the arms race or the ideological dichotomy of Communism versus Capitalism. However, recent research has established beyond a doubt that the politics and diplomacy of the superpower conflict were not only strongly influenced by beliefs about gender, but simultaneously also generated them. In fact, in a social climate where gender conformity was considered as crucial as ideological conformity, the conflict gave rise to what might be called distinctive "Cold War masculinities." At the same time, the socio-historical context of the Cold War markedly shaped the cinemas of one of the main Cold War players, the United States, and of its close ally, Great Britain. Both film industries produced films overtly or covertly depicting the Cold War, characterised by propaganda, coercion and resistance to varying degrees. Integrating these findings from the fields of masculinity studies and (cultural) Cold War studies, this book analyses in what shape the interplay between widespread political and ideological Cold War convictions and Cold War notions of masculinity found its way onto British and American cinema screens of the early Cold War.

**The US Government, Citizen Groups and the Cold War** Helen Laville, Hugh Wilford. 2006-11-22 This new book examines the construction, activities and impact of the network of US state and private groups in the Cold War. By moving beyond state-dominated, 'top-down' interpretations of international relations and exploring instead the engagement and mobilization of whole societies and cultures, it presents a radical new approach to the study of propaganda and American foreign policy and redefines the relationship between the state and private groups in the pursuit and projection of American foreign relations. In a series of valuable case studies, examining relationships between the state and women's groups, religious bodies, labour, internationalist groups, intellectuals, media and students, this volume explores

the construction of a state-private network not only as a practical method of communication and dissemination of information or propaganda, but also as an ideological construction, drawing upon specifically American ideologies of freedom and voluntarism. The case studies also analyze the power-relationship between the state and private groups, assessing the extent to which the state was in control of the relationship, and the extent to which private organizations exerted their independence. This book will be of great interest to students of Intelligence Studies, Cold War History and IR/security studies in general.

**Cinemas of the World** James Chapman. 2004-06-03 The cinema has been the pre-eminent popular art form of the 20th century. In *Cinemas of the World*, James Chapman examines the relationship between film and society in the modern world: film as entertainment medium, film as a reflection of national cultures and preoccupations, film as an instrument of propaganda. He also explores two interrelated issues that have recurred throughout the history of cinema: the economic and cultural hegemony of Hollywood on the one hand, and, on the other, the attempts of film-makers elsewhere to establish indigenous national cinemas drawing on their own cultures and societies. Chapman examines the rise to dominance of Hollywood cinema in the silent and early sound periods. He discusses the characteristic themes of American movies from the Depression to the end of the Cold War especially those found in the western and film noir - genres that are often used as vehicles for exploring issues central to us society and politics. He looks at national cinemas in various European countries in the period between the end of the First World War and the end of the Second, which all exhibit the formal and aesthetic properties of modernism. The emergence of the so-called new cinemas of Europe and the wider world since 1960 are also explored. Chapman is a tough-thinking, original writer . . . an engaging, excellent piece of work.—David Lancaster, *Film and History*



**Film Propaganda and American Politics** James Combs, Sara T. Combs. 2013-12-17 Originally published in 1994, this important book traces the rise of film propaganda in the 20th Century, discussing specifically how film can be used to manipulate public perception and opinions. Two distinct areas are covered: war propaganda, including feature and documentary films regarding warfare; and civilian propaganda, including films that address a variety of political subjects. Although the focus is American film and American politics, this book offers insights for all those interested in the affect of film on the minds of citizens of any country or state.

**The Cold War and Entertainment Television** Lori Maguire. 2016-08-17 An essential dimension of the Cold War took place in the realm of ideas and culture. While much work exists on cinema, relatively little research has been conducted on this subject in relation to television, despite the latter being a technology and popular cultural form that emerged during this period. This book rectifies that absence by examining the impact of the Cold War on entertainment television, and underlines the comparative aspect by studying programs from both blocs - without forgetting, of course, the outsize impact of American television. Although most of the focus is on the two main protagonists, the US and the USSR, chapters also consider programming from the UK, Czechoslovakia, Romania, and both East and West Germany. This book represents a contribution to the debate about the cultural Cold War through a rigorously comparative analysis of the two blocs. For this reason, the approach used is thematic. The study begins by considering the subject of censorship, and then goes on to look at the very particular case of the two Germanys. A series of comparative genre studies follow, including police and war, variety shows, and documentaries and docudramas. Perhaps surprisingly, the similarities are often greater than the differences between television in the two blocs.

## *Coca-Colonization and the Cold War* Reinhold

Wagnleitner.2000-11-09 Reinhold Wagnleitner argues that cultural propaganda played an enormous part in integrating Austrians and other Europeans into the American sphere during the Cold War. In *Coca-Colonization and the Cold War*, he shows that 'Americanization' was the result not only of market forces and consumerism but also of systematic planning on the part of the United States. Wagnleitner traces the intimate relationship between the political and economic reconstruction of a democratic Austria and the parallel process of cultural assimilation. Initially, U.S. cultural programs had been developed to impress Europeans with the achievements of American high culture. However, popular culture was more readily accepted, at least among the young, who were the primary target group of the propaganda campaign. The prevalence of Coca-Cola and rock 'n' roll are just two examples addressed by Wagnleitner. Soon, the cultural hegemony of the United States became visible in nearly all quarters of Austrian life: the press, advertising, comics, literature, education, radio, music, theater, and fashion. Hollywood proved particularly effective in spreading American cultural ideals. For Europeans, says Wagnleitner, the result was a second discovery of America. This book is a translation of the Austrian edition, published in 1991, which won the Ludwig Jedlicka Memorial Prize.

## The Routledge Handbook of the Cold War Artemy M.

Kalinovsky, Craig Daigle.2014-06-05 This new Handbook offers a wide-ranging overview of current scholarship on the Cold War, with essays from many leading scholars. The field of Cold War history has consistently been one of the most vibrant in the field of international studies. Recent scholarship has added to our understanding of familiar Cold War events, such as the Korean War, the Cuban Missile Crisis and superpower détente, and shed new light on the importance of ideology, race, modernization, and transnational movements. The Routledge Handbook of the Cold

War draws on the wealth of new Cold War scholarship, bringing together essays on a diverse range of topics such as geopolitics, military power and technology and strategy. The chapters also address the importance of non-state actors, such as scientists, human rights activists and the Catholic Church, and examine the importance of development, foreign aid and overseas assistance. The volume is organised into nine parts: Part I: The Early Cold War Part II: Cracks in the Bloc Part III: Decolonization, Imperialism and its Consequences Part IV: The Cold War in the Third World Part V: The Era of Detente Part VI: Human Rights and Non-State Actors Part VII: Nuclear Weapons, Technology and Intelligence Part VIII: Psychological Warfare, Propaganda and Cold War Culture Part IX: The End of the Cold War This new Handbook will be of great interest to all students of Cold War history, international history, foreign policy, security studies and IR in general.

*Political Warfare Against the Kremlin* Lowell Schwartz.2009 This book provides a comparative study and holistic review of American and British propaganda policy toward the Soviet Union during the first fifteen years of the Cold War, ranging from the role senior policymakers played in setting propaganda policy to the West's radio broadcasts to the Soviet Union.

**The CIA, the British Left and the Cold War** Hugh Wilford.2013-10-23 Shortly after it was founded in 1947, the CIA launched a secret effort to win the Cold War allegiance of the British left. Hugh Wilford traces the story of this campaign from its origins in Washington DC to its impact on Labour Party politicians, trade unionists, and Bloomsbury intellectuals

**War Representation in British Cinema and Television** Kevin M. Flanagan.2019-10-25 This book explores alternatives to realist, triumphalist, and heroic representations of war in British film and television. Focusing on the period between the Suez Crisis of 1956 and the Falkland War but offering connections to the moment of Brexit, it argues that the “lost continent” of

existential, satirical, simulated, and abstractly traumatic war stories is as central to understanding Britain's martial history as the mainstream inheritance. The book features case studies that stress the contribution of exiled or expatriate directors and outsider sensibilities, with particular emphasis on Peter Watkins, Joseph Losey, and Richard Lester. At the same time, it demonstrates concerns and stylistic emphases that continue to the present in television series and films by directors such as Lone Scherfig and Christopher Nolan. Encompassing everything from features to government information films, the book explores related trends in the British film industry, popular culture, and film criticism, while offering a sense of how these contexts contribute to historical memory.

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

**Cold-War Propaganda in the 1950s** Gary D.

Rawnsley.2016-07-27 This volume concerns the origins, organisation and method of British, American and Soviet propaganda during the 1950s. Drawing upon a range of archival material which has only been accessible to researchers in the last few years, the authors discuss propaganda's international and domestic dimensions, and chart the development of a shared Cold War culture. They demonstrate how the structures of propaganda which were organised at this time endured, giving shape and meaning to the remaining years of the Cold War.

The Enthralling Realm of Kindle Books: A Thorough Guide  
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