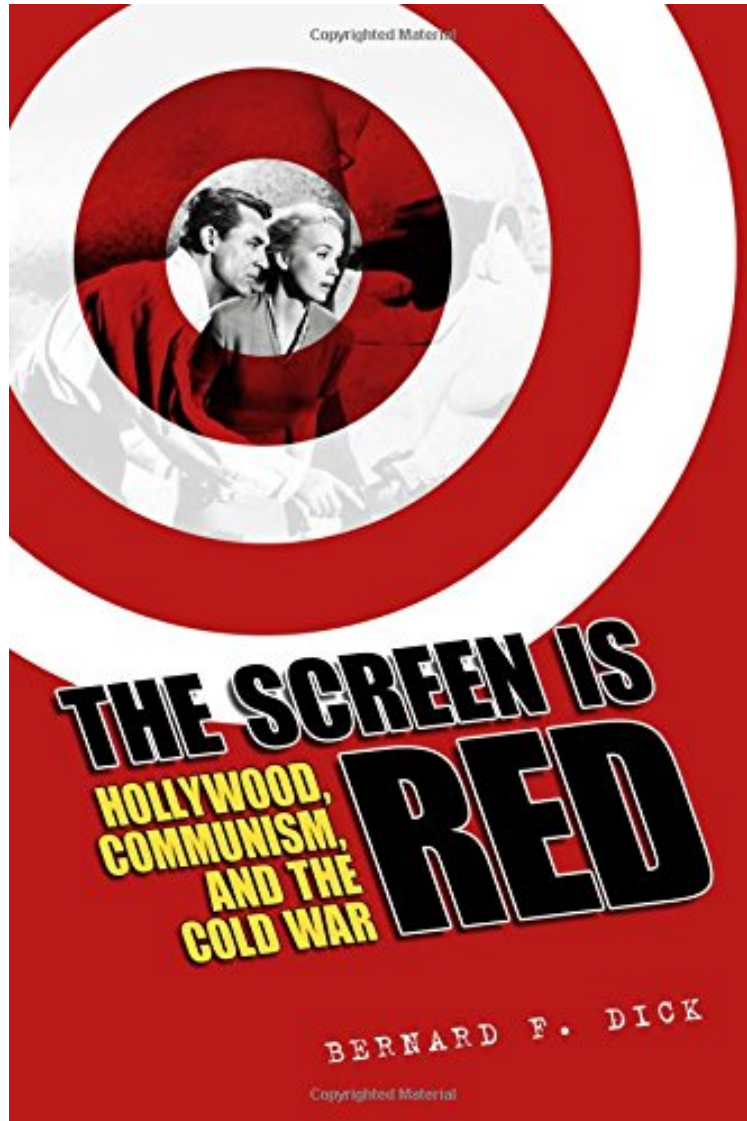


[DOWNLOAD] The Screen Is Red: Hollywood, Communism, and the Cold War

The Screen Is Red: Hollywood, Communism, and the Cold War

Bernard F. Dick

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#2505790 in Books 2016-03-14Original language:EnglishPDF # 1 9.02 x .81 x 5.98l, .0 #File Name: 1496805399288 pages | File size: 47.Mb

Bernard F. Dick : The Screen Is Red: Hollywood, Communism, and the Cold War before purchasing it in order to gage whether or not it would be worth my time, and all praised The Screen Is Red: Hollywood, Communism, and the Cold War:

The Screen Is Red portrays Hollywoods ambivalence toward the former Soviet Union before, during, and after the Cold War. In the 1930s, communism combated its alter ego, fascism, yet both threatened to undermine the capitalist

system, the movie industry's foundational core value. Hollywood portrayed fascism as the greater threat and communism as an aberration embraced by young idealists unaware of its dark side. In *Ninotchka*, all a female commissar needs is a trip to Paris to convert her to capitalism and the luxuries it can offer. The scenario changed when Nazi Germany invaded the Soviet Union in 1941, making Russia a short-lived ally. The Soviets were quickly glorified in such films as *Song of Russia*, *The North Star*, *Mission to Moscow*, *Days of Glory*, and *Counter-Attack*. But once the Iron Curtain fell on Eastern Europe, the scenario changed again. America was now swarming with Soviet agents attempting to steal some crucial piece of microfilm. On screen, the atomic detonations in the Southwest produced mutations in ants, locusts, and spiders, and revived long-dead monsters from their watery tombs. The movies did not blame the atom bomb specifically but showed what horrors might result in addition to the iconic mushroom cloud. Through the lens of Hollywood, a nuclear war might leave a handful of survivors (*Five*), none (*On the Beach*, *Dr. Strangelove*), or cities in ruins (*Fail-Safe*). Today the threat is no longer the Soviet Union, but international terrorism. Author Bernard F. Dick argues, however, that the Soviet Union has not lost its appeal, as evident from the popular and critically acclaimed television series *The Americans*. More than eighty years later, the screen is still red.

Bernard Dick's *The Screen Is Red* is an important and valuable addition to an already crowded field. It stands out because of its erudition and its encyclopedic scope. It is also beautifully contextualized, immensely readable, and judicious in its analyses. Phillip Deery, author of *Red Apple: Communism and McCarthyism in Cold War New York*, a superbly rendered account of a time in American history all too reminiscent of the toxic rhetoric so much in the air today. Drawing on philosophy, literary theory, and a comprehensive knowledge of cinema, Bernard Dick provides a vivid, crystal-clear report of media and society always in partnership and at bay. Paul Levinson, author of *The Plot to Save Socrates* and *McLuhan in an Age of Social Media*. About the Author Bernard F. Dick, Teaneck, New Jersey, attended the University of Scranton and Fordham University, from which he received a PhD in classical philology. He has taught classics, world literature, film, and writing during his fifty years in higher education. He has also written a number of books, including *Forever Mame: The Life of Rosalind Russell*, *Claudette Colbert: She Walked in Beauty*, and *Hollywood Madonna: Loretta Young* in University Press of Mississippi's Hollywood Legends Series.