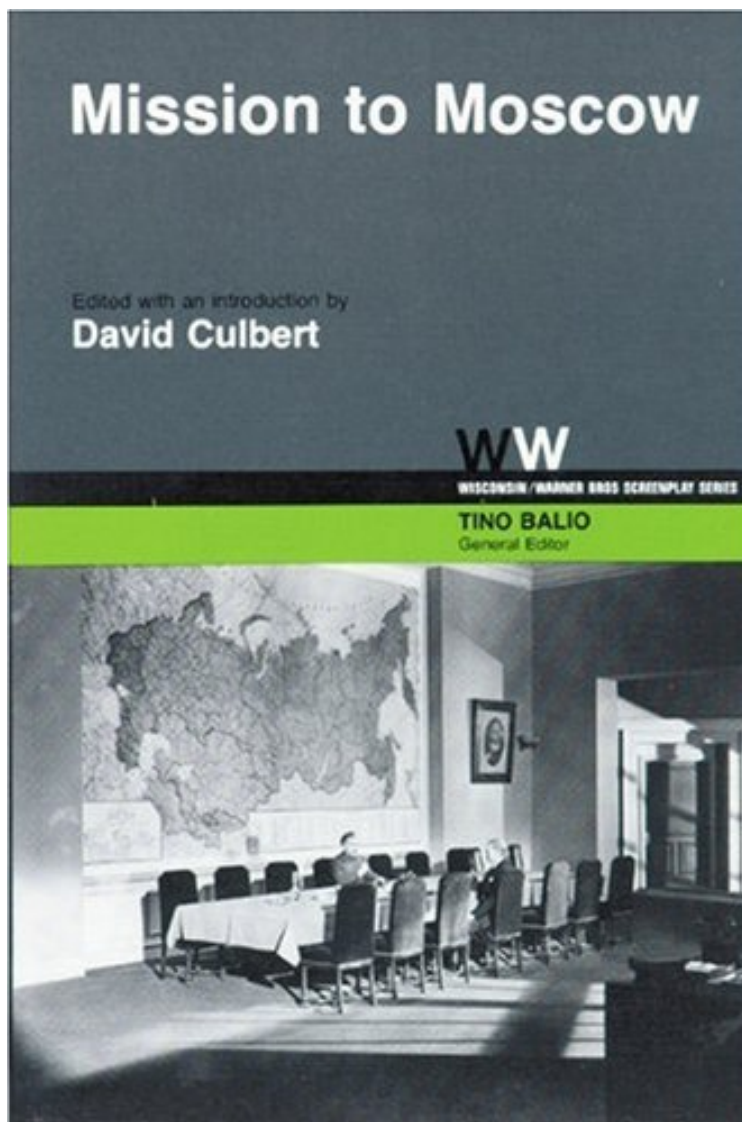


(Ebook free) Mission to Moscow (Wisconsin / Warner Bros. Screenplays)

Mission to Moscow (Wisconsin / Warner Bros. Screenplays)

Tino Balio

*ebooks | Download PDF | *ePub | DOC | audiobook*



DOWNLOAD



READ ONLINE

#609480 in Books 1980-12-15Original language:EnglishPDF # 1 8.50 x .70 x 5.50l, .70 #File Name: 0299083845280 pages | File size: 74.Mb

Tino Balio : Mission to Moscow (Wisconsin / Warner Bros. Screenplays) before purchasing it in order to gage whether or not it would be worth my time, and all praised Mission to Moscow (Wisconsin / Warner Bros. Screenplays):

2 of 2 people found the following review helpful. 'our pals the Russians.'By Anthony Solthe 'warner archive' screenplay series published by wisconsin press is an invaluable resource for cine buffs. reproductions of the scripts are great but the added biographical material is truly the prime selling factor here. warner brothers prided itself on the

'topical' nature of its product, and reading about the history of its film output, the production details, the publicity campaign and longterm aftereffects of its titles are often much more interesting than actually seeing the films themselves. 'moscow' is especially important because it was launched at the behest of the state department to soft sell the notion of cooperation with soviet russia at a time which such a notion was unpalatable to the average american. it was a tough sell, but it needed to be attempted if the allies hoped to vanquish the germans and japanese in WWII. It was especially important when the 'notion' would soon boomerang and embarrass the U.S. when the russians became our mortal enemies once again after VJ day. this film was an ambitious production which cost a lot of money (and lost a lot of money) and would help to justify the Senate McCarthy hearings of the 1950s, when 'mission to moscow' was used as an example of our country's collusion with the 'ruskies', even when it was obvious that the actual purpose was grounded in the practical reality of making such a union 'palatable' to the american public. this volume is especially important for this reason and is an enlightening, as well as entertaining read. highly recommended. 1 of 1 people found the following review helpful. Back Cover text By McBain Mission to Moscow is a notorious classic among Propaganda films produced in the United States. Never has another feature film been made with such explicit direction from the federal government, although the result failed to persuade every viewer. It was released in 1943 to convince America about the virtues of its awkward ally, the Soviet Union. Film scholars will find in David Culbert's definitive treatment a detailed account of how the Administration managed the step-by-step making of this film. Relying heavily on immense research in government records in the United States, England, and West Germany, the Warner Collection at the University of Southern California, and interviews with many of the film's key personnel, Culbert's pioneering study shows how a historian can document the societal context of a film and how this film played a major role in shaping Soviet attitudes toward the United States. Mission to Moscow purports to be a documentary account of the career of Joseph Davies, American ambassador to the Soviet Union during 1936-38. What it actually does is rewrite the internal history of Stalin's Russia, justifying the purge trials and evading unsavory details about Soviet foreign policy between 1939 and 1941. It also includes an all-out assault on American isolationists. The impact of the film in the Soviet Union and Nazi Germany has never been appreciated fully. Culbert contends that it was the most valuable item produced during World War II to show Stalin that the United States had had a change of heart, thus demonstrating the film's direct role in the foreign policy-making process. In Germany, Goebbels took a lively interest in the film, as an example of President Roosevelt's Propaganda effort. The film's production is one of its most unsettling aspects, for it documents the federal government's control over Hollywood in wartime. A mechanism existed at the time to monitor the content of every single feature film. But that mechanism -- the Hollywood Office of the Bureau of Motion Pictures, Office of War Information -- never really had the confidence of Roosevelt, who let his old friend Ambassador Davies control the film totally. As Culbert makes clear, the film is more significant for what it says about State Propaganda in wartime than for its artistic merits. David Culbert, associate professor of history at Louisiana State University, is the author of *News for Everyman: Radio and Foreign Affairs in Thirties America* (1976) and editor-in-chief of the forthcoming multivolume *Film and Propaganda in America: A Documentary History*.

Mission to Moscow is a notorious classic among propaganda films produced in the United States. Never has another feature film been made with such explicit direction from the federal government, although the result failed to persuade every viewer.

"A notable collection of screenplays... All reproduce the film as shot, with extensive data... [and] full production credits." - American Cinematographer
About the Author Tino Balio, Professor in the Department of Communication Arts at the University of Wisconsin-Madison, is the author of *United Artists: The Company Built by the Stars*, *United Artists: The Company That Changed the Film Industry*, and the editor of *The American Film Industry* as well as the 22 volume *Wisconsin/Warner Bros. Screenplay* series, all published by the University of Wisconsin Press. He directed the Wisconsin Center for Film and Theatre Research from 1966 to 1982.