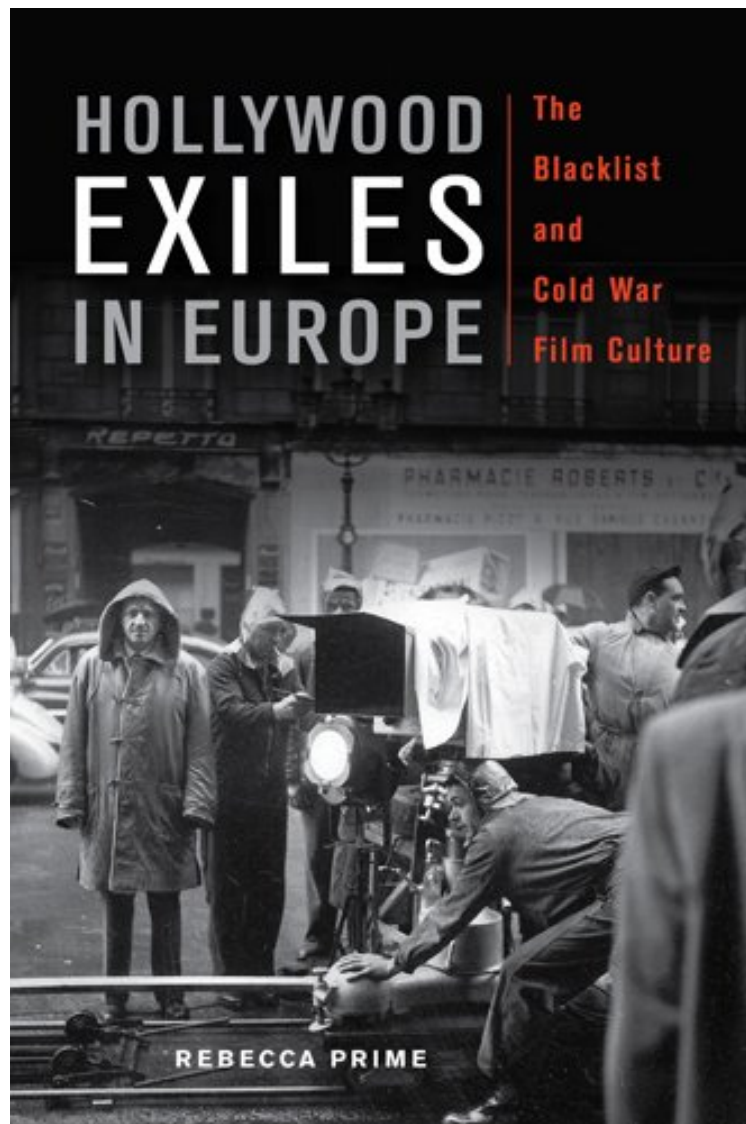


(Mobile pdf) Hollywood Exiles in Europe: The Blacklist and Cold War Film Culture (New Directions in International Studies)

## Hollywood Exiles in Europe: The Blacklist and Cold War Film Culture (New Directions in International Studies)

*Rebecca Prime*

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**Rebecca Prime : Hollywood Exiles in Europe: The Blacklist and Cold War Film Culture (New Directions in International Studies)** before purchasing it in order to gage whether or not it would be worth my time, and all praised Hollywood Exiles in Europe: The Blacklist and Cold War Film Culture (New Directions in International Studies):

1 of 1 people found the following review helpful. Five StarsBy jojoFine product and quick delivery2 of 2 people found the following review helpful. Must-readBy Trumbo123I love books about the Hollywood Blacklist -- a dark and pivotal chapter in American social and film history. This is one of the best, because it focuses on a facet of the blacklist that is rarely discussed: the directors and writers who were either forced or lured abroad to conduct their careers: Joseph Losey, Jules Dassin, Michael Wilson, Carl Foreman, et al. Check it out. A page turner for smart people.

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 migrants 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 migrants 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.

"An enthralling read, beautifully written, immaculately detailed, and an absolute page turner, with each new chapter offering fresh insights on the lives and works of these talented artists forced to leave their homeland."