

The Dancer Defects

*The Struggle for Cultural Supremacy
During the Cold War*

DAVID CAUTE

OXFORD
UNIVERSITY PRESS

Contents

<i>Preface</i>	vii
<i>Note on Transliteration and Usage</i>	ix
<i>List of Illustrations</i>	xiii
Introduction: The Culture War	1
Part I. Marking the Territory	17
1. Propaganda Wars and Cultural Treaties	19
2. The Gladiatorial Exhibition	33
Part II. Stage and Screen Wars: Russia and America	53
3. Broadway Dead, Says Soviet Critic	55
4. <i>The Russian Question</i> : A Russian Play	88
5. Soviet Cinema Under Stalin	117
6. Hollywood: The Red Menace	160
7. Witch Hunts: Losey, Kazan, Miller	192
8. Soviet Cinema: The New Wave	219
Part III. Stage and Screen Wars: Europe	247
9. Germany Divided: Stage and Screen	249
10. Brecht and the Berliner Ensemble	271
11. <i>Dirty Hands</i> : The Political Theatre of Sartre and Camus	306
12. <i>Squaring the Circle</i> : Ionesco, Beckett, Havel, Stoppard	337
13. Andrzej Wajda: <i>Ashes and Diamonds</i> , <i>Marble and Iron</i>	365
Part IV. Music and Ballet Wars	377
14. Classical Music Wars	379
15. Shostakovich's <i>Testimony</i>	415
16. All That Jazz: Iron Curtain Calls	441
17. The Ballet Dancer Defects	468

Part V. Art Wars	507
18. Stalinist Art: <i>Tractor Drivers' Supper</i>	509
19. Passports for Paintings: Abstract Expressionism and the CIA	539
20. Picasso and Communist Art in France	568
21. The Other Russia: Pictures by 'Jackasses'	589
Conclusion	612
<i>Notes and References</i>	621
<i>Acknowledgements (Archives)</i>	729
<i>Filmography</i>	731
<i>Bibliography</i>	733
<i>Index</i>	756