



War Movies

Robert J. Niemi



War Movies:

100 Great War Movies Robert J. Niemi, 2018-04-04 This book serves as a fascinating guide to 100 war films from 1930 to the present. Readers interested in war movies will learn surprising anecdotes about these films and will have all their questions about the films' historical accuracy answered. This cinematic guide to war movies spans 800 years in its analysis of films from those set in the 13th century (Scottish Wars of Independence, Braveheart) to those taking place during the 21st century war in Afghanistan. Lone Survivor, World War II has produced the largest number of war movies and continues to spawn recently released films such as Dunkirk. This book explores those but also examines films set during such conflicts as the Napoleonic Wars, the American Civil War, World War I, the Vietnam War, and the wars in Afghanistan and Iraq. The book is organized alphabetically by film title, making it easy to navigate. Each entry is divided into five sections: Background (a brief discussion of the film's genesis and financing), Production (information about how, where, and when the film was shot), Synopsis (a detailed plot summary), Reception (how the film did in terms of box office, awards, and reviews), and Reel History vs. Real History (a brief analysis of the film's historical accuracy). This book is ideal for readers looking to get a vivid behind-the-scenes look at the greatest war movies ever made.

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101 War Movies You Must See Before You Die Steven Jay Schneider, 2009 The horror, heartbreak, and heroism of war has long been a staple of the cinematic artform. The breadth of emotion and the scope of the set allows for breathtaking panoramas, incredible action, and tearjerking intimacy. Whether you set your cap at Schindler's List or prefer to aim at Zulu, Welcome to Sarajevo, or Apocalypse Now, war films portray action and passion, heroism and hope, love, pain, and death in every frame. With insight from critics, film historians, academics, and experts in the field, 101 War Movies You Must See Before You Die offers a breadth of knowledge, insight, and passion to over a century of POW camps, great escapes, submarine warfare, espionage, personal heroism, war is hell.

brutalities aerial dogfights trench terrors male bonding buddy adventures dirty dozens panzer divisions ice stations desert boots napalm strafing runs and help from the resistance You ll never need to go over the top again War Cinema Guy Westwell,2006 War Cinema presents an introduction to and overview of films that take war as their main theme Framing the era with Apocalypse Now and Apocalypse Now Redux the author initially focuses on Vietnam on film in the 1970s and 1980s and how this divisive war was represented Virgin Film: War Films James Clarke,2013-08-31 War films have existed since the birth of cinema typically gung ho tales of macho derring do But war films are not always about bravado and bravery they also detail the horrors of war the sadness the brotherhood of soldiers and comedy that can be found in the bleakest of situations as well as the excitement of the battlefield War Films explores defining movies of the genre in sections covering different wars as well as wars with other worlds The book also offers links between the different films historical and cinematic worth and profiles of key actors and directors Among the films included are Saving Private Ryan Dr Strangelove Welcome to Sarajevo The Dam Busters Gallipoli The Deer Hunter and Ran Women in War Films Ralph Donald,Karen MacDonald,2014-04-04 War has been depicted in cinema for more than a century from early silent films to more recent blockbusters such as Saving Private Ryan and Lone Survivor Most war films especially combat films are about men engaged in battle But while Hollywood has reinforced the cultural stereotype of war as a man s job women have not been completely invisible in many of these films whether waiting for their men to return home or standing shoulder to shoulder with their male counterparts on the battlefield In Women in War Films From Helpless Heroine to G I Jane Ralph Donald and Karen MacDonald examine the representations of females in war throughout the history of film They identify various types of women portrayed in these films from home front wives and daughters supporting their loved ones from afar to nurses and doctors stationed near the front lines of combat The authors also look at depictions of foreign females who comfort homesick soldiers ordinary women who unexpectedly encounter the enemy female spies and modern enlistees taking on roles traditionally reserved for men Through these representations the authors explore what war films say about the culture that created them and the social construction of reality that these films assert The book covers an array of war films distributed in the United States including Hearts of the World Wings Mata Hari Mrs Miniver Casablanca Cry Havoc Since You Went Away The Best Years of Our Lives From Here to Eternity The Americanization of Emily M A S H Coming Home Courage under Fire G I Jane and Zero Dark Thirty Featuring an extensive filmography Women in War Films will appeal to scholars of gender studies history and film as well as to readers interested in the evolving portrayals of females in military related cinema

The Hollywood War Film Robert Eberwein,2009-10-19 The Hollywood War Film offers readers a lively introduction to the theory history stars and major films constituting this vital genre from Hollywood s earliest days to the current moment Combines broad historical and theoretical coverage of the genre with in depth analysis of specific films Includes chapters on All Quiet on the Western Front World War II combat films Platoon and Full Metal Jacket Eastwood s Iwo Jima films and Iraq

war films An ideal text for perennially popular courses on the war film genre **Martial Culture, Silver Screen** Matthew Christopher Hulbert, Matthew E. Stanley, 2020-11-04 Martial Culture Silver Screen analyzes war movies one of the most popular genres in American cinema for what they reveal about the narratives and ideologies that shape U S national identity Edited by Matthew Christopher Hulbert and Matthew E Stanley this volume explores the extent to which the motion picture industry particularly Hollywood has played an outsized role in the construction and evolution of American self definition Moving chronologically eleven essays highlight cinematic versions of military and cultural conflicts spanning from the American Revolution to the War on Terror Each focuses on a selection of films about a specific war or historical period often foregrounding recent productions that remain understudied in the critical literature on cinema history and cultural memory Scrutinizing cinema through the lens of nationalism and its invention of tradition Martial Culture Silver Screen considers how movies possess the power to frame ideologies provide social coherence betray collective neuroses and fears construct narratives of victimhood or heroism forge communities of remembrance and cement tradition and convention Hollywood war films routinely present broad identifiable narratives such as that of the rugged pioneer or the good war through which filmmakers invent representations of the past establishing narratives that advance discrete social and political functions in the present As a result cinematic versions of wartime conflicts condition and reinforce popular understandings of American national character as it relates to violence individualism democracy militarism capitalism masculinity race class and empire Approaching war movies as identity forging apparatuses and tools of social power Martial Culture Silver Screen lays bare how cinematic versions of warfare have helped define for audiences what it means to be American Film is Like a Battleground Marsha Gordon, 2017 Film is Like a Battleground Sam Fuller s War Movies is the first book to focus on the genre that best defined the American director s career the war film It draws on previously unexplored archival materials such as Fuller s Federal Bureau of Investigation files and WWII era 16mm films to explore the director s lifelong interest in making challenging thought provoking and often politically dangerous movies about war After establishing the roots of Fuller s cinematographic schooling in the trenches during World War II including careful consideration of his 16mm footage of a Nazi camp at the end of that war Film is Like a Battleground explores Fuller s first forays into hot war representation in Hollywood with the pioneering Korean conflict films The Steel Helmet 1951 and Fixed Bayonets 1951 This pair of films introduced Fuller to his first run ins with the American political machine when they triggered both FBI and Department of Defense investigations into his political sympathies and affiliations Fuller s cold war films Pickup on South Street 1953 and though it veers into hot war territory Hell and High Water 1954 are Fuller s responses to the political pressures he had now personally experienced and resented A chapter on Fuller s representation of pre American invasion Vietnam in China Gate 1957 alongside his unrealized Vietnam war screenplay The Rifle ca late 1960s illustrates the degree to which Fuller s representation of war and nation shifted even as he continued to probe war s impossible contradictions Film is Like a

Battleground would be incomplete without a thorough exploration of the films depicting the war Fuller personally experienced and spent a lifetime contemplating WWII *Verboten* 1959 Merrill's Marauders 1962 and *The Big Red One* 1980 demonstrate Fuller's representation of a morally justifiable war Fuller's 1959 CBS television pilot *Dogface* offers a glimpse at one of Fuller's failed attempts to bring his WWII story into American living rooms The book concludes with a chapter about a documentary film made late in the director's life that returns Fuller to the actual site of the Nazi's Falkenau camp at which he discusses his experiences there and that powerful unforgettable footage he shot in the spring of 1945 **Russian War**

Films Denise Jeanne Youngblood, 2007 A panoramic survey of nearly a century of Russian films on wars and wartime from World War I to more recent conflicts in Afghanistan and Chechnya with heavy emphasis on films pertaining to World War II

The Philosophy of War Films David LaRocca, 2015-01-06 Wars have played a momentous role in shaping the course of human history The ever present specter of conflict has made it an enduring topic of interest in popular culture and many movies from Hollywood blockbusters to independent films have sought to show the complexities and horrors of war on screen In *The Philosophy of War Films* David LaRocca compiles a series of essays by prominent scholars that examine the impact of representing war in film and the influence that cinematic images of battle have on human consciousness belief and action The contributors explore a variety of topics including the aesthetics of war as portrayed on screen the effect war has on personal identity and the ethical problems presented by war Drawing upon analyses of iconic and critically acclaimed war films such as *Saving Private Ryan* 1998 *The Thin Red Line* 1998 *Rescue Dawn* 2006 *Restrepo* 2010 and *Zero Dark Thirty* 2012 this volume's examination of the genre creates new ways of thinking about the philosophy of war A fascinating look at the manner in which combat and its aftermath are depicted cinematically *The Philosophy of War Films* is a timely and engaging read for any philosopher filmmaker reader or viewer who desires a deeper understanding of war and its representation in popular culture

We'll Always Have the Movies Robert L. McLaughlin, Sally E. Parry, 2006-03-03 *We'll Always Have the Movies* explores how movies made in Hollywood during World War II were vehicles for helping Americans understand the war Far from being simplistic flag waving propaganda designed to evoke emotional reactions these films offered audiences narrative structures that formed a foundation for grasping the nuances of war These films asked audiences to consider the implications of the Nazi threat they put a face on both our enemies and allies and they explored changing wartime gender roles *We'll Always Have the Movies* reveals how film after film repeated the narratives character types and rhetoric that made the war and each American's role in it comprehensible Robert L. McLaughlin and Sally E. Parry have screened more than 600 movies made between 1937 and 1946 including many never before discussed in this context and have analyzed the cultural and historical importance of these films in explaining the war to moviegoers Pre Pearl Harbor films such as *Sergeant York* *Foreign Correspondent* and *The Great Dictator* established the rationale for the war in Europe After the United States entered the war films such as *Air Force* *So Proudly We Hail* and *Back to Bataan* conveyed reasons for

U S involvement in the Pacific The Hitler Gang Sahara and Bataan defined our enemies and Mrs Miniver Mission to Moscow and Dragon Seed defined our allies Some movies The Miracle of Morgan s Creek Hail the Conquering Hero and Lifeboat among them explored homefront anxieties about the war s effects on American society Of the many films that sought to explain the politics behind and the social impact of the war and why it concerned Americans Casablanca is perhaps one of the most widely recognized McLaughlin and Parry argue that Rick s Caf Am ricain serves as a United Nations sheltering characters who represent countries being oppressed by Germany At Rick s these characters learn that they share a common love of freedom which is embodied in patriotism from this commonality they overcome their differences and work together to solve a conflict that affects them all As the representative American Rick Blain Humphrey Bogart cannot idly stand by in the face of injustice and he ultimately sides with those being oppressed Bogart s character is a metaphor for America which could also come out of its isolationism to be a true world leader and unite with its allies to defeat a common enemy Collectively Hollywood s war era films created a mythic history of the war that even today has more currency than the actual events of World War II

101 War Movies You Must See Before You Die Steven Jay Schneider,2009 back cover Ballad of a Soldier Apocalypse Now Enigma The Great Escape Downfall The Charge of the Light Brigade A Bridge Too Far Black Hawk Down Saving Private Ryan Platoon The Longest Day Stalag 17 M A S H Grave of the Fireflies Gallipoli No Man s Land Ran The Killing Fields Patton Dr Strangelove The Dam Busters Empire of the Sun La Grande Illusion Devils on the Doorstep Land and Freedom Hill 24 Doesn t Answer Glory Good Morning Vietnam Das Boot Europa Europa Hell in the Pacific Hotel Rwanda Cross of Iron Full Metal Jacket Rome Open City Lawrence of Arabia Salvador The Bridge on the River Kwai Stalingrad A Matter of Life and Death Shame In Which We Serve Three Kings Zulu The Deer Hunter Wings Welcome to Sarajevo The Thin Red Line Catch 22 front flap Whether you know every line from The Great Escape or could watch The Bridge on the River Kwai again and again 101 War Movies You Must See Before You Die is the book for you Take a war any war from the beginning of time to the present day throw in some amazing heroes antiheroes and a whole lot of action and you have a classic war film From Billy Wilder s Stalag 17 to Michael Cimino s The Deer Hunter this is the perfect guide War films transcend more than one genre From the first antiwar film All Quiet on the Western Front through Bogart and Hepburn in The African Queen to Clint Eastwood s powerful Letters from Iwo Jima war films have spanned several worlds of filmmaking Discover movies that show us heroic struggles as well as those that question the motives and morality of war With insight from critics film historians and academics 101 War Movies You Must See Before You Die offers a breadth of knowledge and passion for a celluloid century of tanks and trenches guns and grenades heart rending deaths and heroic leadership So if you love war movies now is the time to don your flak jacket and begin the march to great entertainment back flap Steven Jay Schneider is a film critic scholar and producer He is editor of 1001 Movies You Must See Before You Die 101 Horror Movies You Must See Before You Die and 101 Sci Fi Movies You Must See Before You Die all available from Barron s

He is also the author and editor of many other books on film [The Encyclopedia of War Movies](#) Robert Ralsey Davenport, 2004 Presents an overview of more than eight hundred films featuring armed conflicts including All Quiet on the Western Front The Great Escape The Thin Red Line and Schindler's List **Hollywood War Films, 1937-1945** Michael S. Shull, David Edward Wilt, 2015-09-03 From 1937 through 1945 Hollywood produced over 1 000 films relating to the war This enormous and exhaustive reference work first analyzes the war films as sociopolitical documents Part one entitled The Crisis Abroad 1937 1941 focuses on movies that reflected America's increasing uneasiness Part two Waging War 1942 1945 reveals that many movies made from 1942 through 1945 included at least some allusion to World War II **War Movies** Gary Freitas, 2004 Can you name the 25 best combat movies of all time the ten best WWII movies the five best military legal dramas fact based military scandals or prisoner of war movies War Movies The Belle Blade Guide to Classic War Videos attempts to do this and much more Written with the goal of identifying the best war movies ever produced these reviews promise to stir discussion and provoke debate *Vietnam War Movies* Jamie Russell, 2002 From The Deer Hunter to Platoon the Vietnam cycle of films that America has been producing since the 1970s has had an impact on audiences on both sides of the Atlantic This book offers an overview of the genre including such films as Full Metal Jacket Platoon Rambo First Blood and Apocalypse Now Aiming to show the ways these films operate as fantasy wish fulfilment an attempt to come to terms with the war and as simply an opportunity for action this book will appeal to all viewers students and fans of the Vietnam War film **Film Study** Frank Manchel, 1990-10 The four volumes of Film Study include a fresh approach to each of the basic categories in the original edition Volume one examines the film as film volume two focuses on the thematic approach to film volume three draws on the history of film and volume four contains extensive appendices listing film distributors sources and historical information as well as an index of authors titles and film personalities **100 Great War Movies** Robert Niemi, 2018-04-04 This book serves as a guide to 100 war films from 1930 to the present exploring wars set as early as the 13th century Scottish Wars of Independence to those taking place in the 21st century including the Napoleonic Wars the American Civil War World War I World War II the Vietnam War and the wars in Afghanistan and Iraq For each movie it provides background production synopsis reception and anecdotes as well as addresses the film's historical accuracy *Guts & Glory* Lawrence H. Suid, 1978 An excellent contribution to the growing studies on American films and to the war film genre in particular The author defines war movies as those in which combat or its influence are central although military movies in which military men are portrayed in training or preserving peace are also considered Within these definitions Suid selects several dozen films from The Big Parade 1925 to Apocalypse Now and uses them to develop his main themes the image of the military presented to mass audiences and the related question of the military's assistance to film makers The relationship between Washington and Hollywood that emerges will be a disappointment for anyone seeking confirmation of conspiracy The Pentagon is always looking for positive portrayals of the services and the military's chief concern has been for accuracy

in detail and procedure with increasing sensitivity to any costs to taxpayers The author concludes that as long as movies can portray individual bravery perseverance or the excitement of challenging death in personal combat they will maintain their special place in American homes and theaters

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