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# Hollywood And War The Film Reader In Focus Routledge Film Readers

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Hollywood Between War and Democracy

How Hollywood Imagines War, Schools, Romance, Aging, and Social Inequality

U.S. Militarism and Popular Culture

Hollywood Combat Films of World War II,

The Hollywood War Film

War Movies and Economics

Lessons from Hollywood's Adaptations of Military Conflict

Film-trade Diplomacy and the Emergence of the French Film Quota Policy

Visions of War

How the Pentagon Shapes and Censors the Movies

How Politics, Profits and Propaganda Shaped World War II Movies

Herr Lubitsch Goes to Hollywood

The War Film

The Hollywood War Film

An Exhaustive Filmography of American Feature-Length Motion Pictures Relating to  
World War II

The Hollywood War Machine

Films and American Society, 1939-1952

World War II on Film

The American War Film

Social Life in the Movies

Hollywood's Film Wars with France

Hollywood War Films, 1937-1945

100 Great War Movies: The Real History Behind the Films

The War in Film and Television

The Film Reader

Hollywood's World War I

Hollywood Goes to War

History and Hollywood

Hollywood's War with Poland, 1939-1945

From Hanoi to Hollywood

The Philosophy of War Films

The Film Reader  
Hollywood's Cold War  
A Guide to Films on the Korean War  
War Cinema  
Hollywood and War  
Projections of War  
Critical Observations from World War I to Iraq  
The Philosophy of War Films

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## **PONCE FARLEY**

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*Hollywood Between War  
and Democracy* Routledge  
Written by a  
knowledgeable film critic  
and Korean War scholar,

this is the only guide  
exclusively devoted to the  
study of Hollywood and  
television films on the  
Korean War. It opens with  
eight short essays on the  
war film genre and the  
Korean War film. Eighty-  
four films are then  
discussed in an  
alphabetical listing.

Entries include the  
production unit, color  
status, producer, director,  
screenwriter, actors and  
actresses, movie length,  
and the author's  
numerical rating of the  
film. The commentary  
places each film within  
the context of other war  
films, the Korean War, the

trends in Hollywood, and the social and political realities of the United States.

How Hollywood Imagines War, Schools, Romance, Aging, and Social

Inequality Walter de

Gruyter GmbH & Co KG

Considering selected films representing three periods in history – World Wars I and II and their interim, the Vietnam War, and the major conflicts in the Middle East – The Hollywood War Film reflects on Hollywood’s representations of war and conflict, in order to

map some cinematic discourses therein. This results in an understanding of the Hollywood genre not just as a categorising tool, but rather as a dynamic, inscriptive, iterative cultural phenomenon. Broadly, the thesis of the book is twofold: Firstly, that there are commonalities in Hollywood films representing distinct conflicts and eras, and that recent war films more closely echo early war films in terms of their nationalistic and idealistic

perspectives. Secondly, the work proposes a reconfiguring of genre as less concrete and classificatory, and more dynamic and iterative. In doing so, The Hollywood War Film analyses some of the most important war films from the past century, including All Quiet on the Western Front (1930), Full Metal Jacket (1987) and The Hurt Locker (2009). Palgrave Macmillan Now a Netflix original documentary series, also written by Mark Harris: the extraordinary wartime

experience of five of Hollywood's most important directors, all of whom put their stamp on World War II and were changed by it forever. Here is the remarkable, untold story of how five major Hollywood directors—John Ford, George Stevens, John Huston, William Wyler, and Frank Capra—changed World War II, and how, in turn, the war changed them. In a move unheard of at the time, the U.S. government farmed out its war propaganda effort to

Hollywood, allowing these directors the freedom to film in combat zones as never before. They were on the scene at almost every major moment of America's war, shaping the public's collective consciousness of what we've now come to call the good fight. The product of five years of scrupulous archival research, *Five Came Back* provides a revelatory new understanding of Hollywood's role in the war through the life and work of these five men who chose to go, and who

came back. "*Five Came Back . . .* is one of the great works of film history of the decade." --Slate "A tough-minded, information-packed and irresistibly readable work of movie-minded cultural criticism. Like the best World War II films, it highlights marquee names in a familiar plot to explore some serious issues: the human cost of military service, the hypnotic power of cinema and the tension between artistic integrity and the exigencies of war." --The New York Times

*U.S. Militarism and  
Popular Culture*

Greenwood Publishing  
Group

Assesses how America's film industry remembered World War I during the interwar period. This is the definitive account of how America's film industry remembered and reimagined World War I from the Armistice in 1918 to the outbreak of World War II in 1939.

Based on detailed archival research, Michael Hammond shows how the war and the sociocultural changes it brought made

their way into cinematic stories and images. He traces the development of the war's memory in films dealing with combat on the ground and in the air, the role of women behind the lines, returning veterans, and through the social problem and horror genres. Hammond first examines movies that dealt directly with the war and the men and women who experienced it. He then turns to the consequences of the war as they played out across a range of films, some only tangentially related

to the conflict itself. Hammond finds that the Great War acted as a storehouse of motifs and tropes drawn upon in the service of an industry actively seeking to deliver clearly told, entertaining stories to paying audiences. Films analyzed include *The Big Parade*, *Grand Hotel*, *Hell's Angels*, *The Black Cat*, and *Wings*. Drawing on production records, set designs, personal accounts, and the advertising and reception of key films, the book offers unique insight into

a cinematic remembering that was a product of the studio system as it emerged as a global entertainment industry. "Hammond's intelligent and insightful account of the formation of cinematic treatments of the Great War in America constitutes a major addition to the critical literature on film. It acts as a prism through which to see refracted multiple themes central to the social and cultural history of the interwar years." — Jay Winter, author of *War beyond Words: Languages*

of Memory from the Great War to the Present  
*Hollywood Combat Films of World War II*, The Hollywood War Film  
Thomas Doherty reveals how and why Hollywood marshaled its artistic resources on behalf of the war effort and interprets the cultural meanings and enduring legacies of the motion picture record of the war years. He explains the social, political, and economic forces that created such genre classics as *Mrs. Miniver*, as well as comedies, musicals, newsreels,

documentaries, cartoons, and army training films. He examines the Hollywood Production Code, government propaganda films, the portrayal of women and minorities in films of the period, and Hollywood's role in World War I and Vietnam. This revised edition includes new sections exploring the recent resurgence of interest in World War II films, including *Saving Private Ryan* and *The Thin Red Line*.  
*The Hollywood War Film*  
ABC-CLIO

The newly expanded and revised edition of *The Hollywood War Machine* includes wide-ranging exploration of numerous popular military-themed films that have appeared in the close to a decade since the first edition was published. Within the Hollywood movie community, there has not been even the slightest decline in well-financed pictures focusing on warfare and closely-related motifs. The second edition includes a new chapter on recent popular films and another

that analyzes the relationship between these movies and the burgeoning gun culture in the United States, marked in recent years by a dramatic increase in episodes of mass killings. *War Movies and Economics* Rowman & Littlefield  
*Cinema Wars* explores the intersection of film, politics, and US culture and society through a bold critical analysis of the films, TV shows, and documentaries produced in the early 2000s Offers a thought-provoking

depiction of Hollywood film as a contested terrain between conservative and liberal forces Films and documentaries discussed include: *Black Hawk Down*, *The Dark Knight*, *Star Wars*, *Syriana*, *WALL-E*, *Fahrenheit 9/11* and other Michael Moore documentaries, amongst others Explores how some films in this era supported the Bush-Cheney regime, while others criticized the administration, openly or otherwise Investigates Hollywood's treatment of a range of hot topics, from terrorism and



environmental crisis to the Iraq war and the culture wars of the 2000s Shows how Hollywood film in the 2000s brought to life a vibrant array of social protest and helped create cultural conditions to elect Barack Obama *Lessons from Hollywood's Adaptations of Military Conflict* Univ of California Press

Film Criticism, the Cold War, and the Blacklist examines the long-term reception of several key American films released during the postwar period, focusing on the two main

critical lenses used in the interpretation of these films: propaganda and allegory. Produced in response to the hearings held by the House Committee on Un-American Activities (HUAC) that resulted in the Hollywood blacklist, these films' ideological message and rhetorical effectiveness was often muddled by the inherent difficulties in dramatizing villains defined by their thoughts and belief systems rather than their actions. Whereas anti-Communist propaganda

films offered explicit political exhortation, allegory was the preferred vehicle for veiled or hidden political comment in many police procedurals, historical films, Westerns, and science fiction films. Jeff Smith examines the way that particular heuristics, such as the mental availability of exemplars and the effects of framing, have encouraged critics to match filmic elements to contemporaneous historical events, persons, and policies. In charting the development of these

particular readings, Film Criticism, the Cold War, and the Blacklist features case studies of many canonical Cold War titles, including *The Red Menace*, *On the Waterfront*, *The Robe*, *High Noon*, and *Invasion of the Body Snatchers*. Film-trade Diplomacy and the Emergence of the French Film Quota Policy Univ of Massachusetts Press

War has had a powerful impact on the film industry. But it is not only wars that affect films; films influence war-time

behavior and incisively shape the way we think about the battles that have been waged. In *The War Film*, Robert Eberwein brings together essays by scholars using a variety of critical approaches to explore this enduringly popular film genre. Contributors examine the narrative and aesthetic elements of war films from four perspectives: consideration of generic conventions in works such as *All Quiet on the Western Front*, *Bataan*, and *The Thin Red Line*;

treatment of race in various war films, including *Glory*, *Home of the Brave*, *Platoon*, and *Hamburger Hill*; aspects of gender, masculinity and feminism in *The Red Badge of Courage*, *Rambo*, *Dogfight*, and *Courage under Fire*; and analysis of the impact of contemporary history on the production and reception of films such as *The Life and Times of Rosie the Riveter*, *Saving Private Ryan*, and *We Were Soldiers*. Drawing attention to the dynamic interrelationships among

politics, nationalism, history, gender, and film, this comprehensive anthology is bound to become a classroom favorite.

*Visions of War* McFarland Foreword by Jonathan Turley, Shapiro Professor of Public Interest Law, George Washington University Law School Robb's book should outrage most Americans and lead to hearings in Congress. Congress has never given the military the authority to use public funds and resources to engage in its own self-

serving efforts to shape its public image. In the very least, it is a misuse of public funds. At worst, it is a new variation on censorship, crafted to operate in the shadow of the First Amendment.- From the Foreword by Jonathan Turley[S]ucceeds in uncovering a little-known and disturbingly anti-democratic aspect of the film industry. It is also a very entertaining book that military film enthusiasts especially will enjoy reading.- On Point, The Journal of Army

History...illuminating...- Publishers Weekly...a fully documented broadside fit for all public and academic libraries.- Library Journal Through a series of candid letters, interviews, and anecdotes from Hollywood icons Clint Eastwood, Jerry Bruckheimer, John Wayne, Francis Ford Coppola and others, Robb takes his readers on a tour of the integral workings of Hollywood's deal with the Pentagon. Our rating: A- Rocky Mountain News An indignant, unsettling analysis of the military's

influence on the film industry.- Hollywood ReporterThe only thing Hollywood likes more than a good movie is a good deal. For more than fifty years producers and directors of war and action movies have been getting a great deal from America's armed forces by receiving access to billions of dollars worth of military equipment and personnel for little or no cost. Although this arrangement considerably lowers a film's budget, the cost in terms of intellectual freedom can

be quite steep. In exchange for access to sophisticated military hardware and expertise, filmmakers must agree to censorship from the Pentagon.As veteran Hollywood journalist David L. Robb shows in this revealing insider's look into Hollywood's dirtiest little secret, the final product that moviegoers see at the theater is often not just what the director intends but also what the powers-that-be in the military want to project about America's armed forces. Sometimes the

director demands removal of just a few words; other times whole scenes must be scrapped or completely revised. What happens if a director refuses the requested changes? Robb quotes a Pentagon spokesman: Well I'm taking my toys and I'm going home. I'm taking my tanks and my troops and my location, and I'm going home. That can be quite a persuasive threat to a filmmaker trying to keep his movie within budget.Robb takes us behind the scenes during the making of

many well-known movies. From *The Right Stuff* to *Top Gun* and even *Lassie*, the list of movies in which the Pentagon got its way is very long. Only when a director is determined to spend more money than necessary to make his own movie without interference, as in the case of Oliver Stone in the creation of *Platoon* or Francis Ford Coppola in *Apocalypse Now*, is a film released that presents the director's unalloyed vision. For anyone who loves movies and cares about freedom of

expression, *Operation Hollywood* is an engrossing, shocking, and very entertaining book. David Robb (Beverly Hills, CA), an award-winning freelance journalist who has been nominated for the Pulitzer Prize three times, has published articles in the *New York Times*, *Washington Post*, *Los Angeles Daily News*, *The Nation*, *LA Weekly*, *Salon.com*, and *Brill's Content*. For many years he was a labor and legal reporter for *The Hollywood Reporter* and

*Daily Variety*.

### **How the Pentagon Shapes and Censors the Movies**

Columbia University Press

The little-explored story of how politics, propaganda, and profits were combined to create the drama, imagery and fantasy that was

American film during World War II. 32 black-and-white photographs.

### **How Politics, Profits and Propaganda Shaped World War II**

**Movies** Rutgers

University Press

In this study of feature

films and documentaries, Hollywood's World War I traces America's changing views over five decades, as filmmakers have focused on a crisis that still reverberates in our civic and spiritual lives. Herr Lubitsch Goes to Hollywood Rutgers University Press '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. The War Film Univ of California Press Vietnam War on Film illustrates how to employ film as a teaching tool. It also stands on its own as an account of the war and the major films that have depicted it. • Provides a unique guide to the Vietnam War experience for film history buffs, students and scholars of history, and fans of the cinema • Offers equal emphasis on the films

themselves and the historical events depicted

- Presents carefully researched and highly informative coverage
- Stimulates debate over the various ways the war was interpreted and experienced

**The Hollywood War Film** Routledge From the Turner Classic Movies Library: Film and history buffs alike will enjoy this engrossing story of Hollywood's involvement in World War II, as it's never before been told. Remember a time when all of

Hollywood—with the expressed encouragement and investment of the government—joined forces to defend the American way of life? It was World War II and the gravest threat faced the nation, and the world at large. Hollywood answered the call to action. This is the riveting tale of how the film industry enlisted in the Allied effort during the second World War—a story that started with staunch isolationism as studios sought to

maintain the European market and eventually erupted into impassioned support in countless ways. Industry output included war films depicting battles and reminding moviegoers what they were fighting for, "home-front" stories designed to boost the morale of troops overseas, and even musicals and comedies that did their bit by promoting the Good Neighbor Policy with American allies to the south. Stars like Carole Lombard—who lost her life returning from a war

bond-selling tour—Bob Hope, and Marlene Dietrich enthusiastically joined USO performances and risked their own health and safety by entertaining troops near battlefronts; others like James Stewart and Clark Gable joined the fight themselves in uniform; Bette Davis and John Garfield created a starry haven for soldiers in their founding of the Hollywood Canteen. Filmmakers Orson Welles, Walt Disney, Alfred Hitchcock, and others took breaks from thriving careers to

make films aiming to shore up alliances, boost recruitment, and let the folks back home know what beloved family members were facing overseas. Through it all, a story of once-in-a-century unity—of a collective need to stand up for humanity, even if it means risking everything—comes to life in this engrossing, photo-filled tale of Hollywood Victory.

**An Exhaustive Filmography of American Feature-Length Motion Pictures Relating to World War**

**II ABC-CLIO**  
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. • Applies an internationalist perspective to the war film through entries from countries including Britain, France, Germany, Russia, Australia, Japan, Poland, Finland, and Latvia • Defines great war

films as the most artistically accomplished, politically subversive, and thought-provoking, not merely as the most popular or commercially successful, and is therefore a relevant reference for students and film and history buffs  
• Provides clearly written and informative histories of the films themselves as well as of the cultural context surrounding the making and reception of them • Recounts critical controversies and analyzes the ideological biases implicit in these



films in its examination of how the films shaped their source material and what they included, distorted, and added or left out

*The Hollywood War Machine* Popular Press

*The Hollywood War Film* John Wiley & Sons

[Films and American Society, 1939-1952](#) University Rochester Press

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.

*World War II on Film* SUNY Press

Through an analysis of hundreds of Hollywood movies, this book examines some of the most contentious social issues of our time, including racism, social

inequality, sexism, and gerontophobia. With studies of some of the most enduring film genres in Hollywood's history, including romantic films such as *Casablanca*, war movies from World War II through the Iraq and Afghanistan conflicts, alienation films, including *Five Easy Pieces* and *Lost in Translation*, the school movie, from *Goodbye, Mr. Chips* to other films set in academia, including *Dead Poets Society* and *Dangerous Minds*, the book outlines and demonstrates the

sociological approach to viewing films and highlights the socially conservative nature of much Hollywood movie production, which draws on common stereotypes and reinforces dominant cultural values - but is also capable of challenging and serving to change them.

*The American War Film*

John Wiley & Sons

War Movies and

Economics: Lessons from Hollywood's Adaptations of Military Conflict applies ongoing research in the relatively new genre of

economics in popular media to Hollywood's war movies. Whether inadvertently or purposefully, these movies provide numerous examples of how economic principles often play an important role in military conflict. The authors of the chapters included in this edited collection work to illustrate economics lessons portrayed in adaptations such as *Band of Brothers*, *Conspiracy*, *The Dirty Dozen*, *Dunkirk*,

*Memphis Belle*, *Saving Private Ryan*, *Schindler's List*, *Spartacus*, *Stalag 17*, and *Valkyrie*. Aspects of these stories show how key economic principles of scarcity, limited resources, and incentives play important roles in military conflict. The movies also provide an avenue for discussion of the economics of public goods provision, the modern economic theory of bureaucracy, and various game-theoretic concepts such as strategic moves and commitment

devices. Where applicable, lessons from closely related fields such as management are also provided. This book is ideal reading for students of economics looking for an approachable route to understanding basic principles of economics and game theory. It is also accessible to amateur and professional historians, and any reader interested in popular culture as it relates to television, movies, and military history.