

Classic War Movies

Robert J. Niemi

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.

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.

With the Old Breed, at Peleliu and Okinawa Eugene Bondurant Sledge, 1990 Memoir of the author's experience fighting in too of the battles of the South Pacific during World War II.

The Miracle of Dunkirk Walter Lord, 2012-03-06 The true story of the World War II evacuation portrayed in the Christopher Nolan film *Dunkirk*, by the #1 New York Times bestselling author of *Day of Infamy*. In May 1940, the remnants of the French and British armies, broken by Hitler's blitzkrieg, retreated to Dunkirk. Hemmed in by overwhelming Nazi strength, the 338,000 men gathered on the beach were all that stood between Hitler and Western Europe. Crush them, and the path to Paris and London was clear. Unable to retreat any farther, the Allied soldiers set up defense positions and prayed for deliverance. Prime Minister Winston Churchill ordered an evacuation on May 26, expecting to save no more than a handful of his men. But Britain would not let its soldiers down. Hundreds of fishing boats, pleasure yachts, and commercial vessels streamed into the Channel to back up the Royal Navy, and in a week nearly the entire army was ferried safely back to England. Based on interviews with hundreds of survivors and told by "a master narrator," *The Miracle of Dunkirk* is a striking history of a week when the outcome of World War II hung in the balance (Arthur Schlesinger Jr.).

101 War Movies You Must See Before You Die Steven Jay Schneider, 2009 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 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 film-making. Discover movies filled with jingoistic propaganda made during wartime, as well as those that look back and ask the huge, burning questions that governments still refuse to answer. 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 victory.

War Movies and Economics Laura J. Ahlstrom, Franklin G. Mixon, Jr., 2020-05-20 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.

Watching War Films With My Dad Al Murray, 2013-10-24 Al Murray's (AKA The Pub Landlord) musing on his childhood where his fascination with history and all things war began. Have you ever watched a film with someone who, at the most dramatic scene, argues that the plane on screen hasn't been invented yet? Or that the tank rumbling towards the hero at the end of the film is the wrong tank altogether? Al Murray is that someone. Try as he might, he can't help himself. Growing up in the 1970s, Al, with the help of his dad, became fascinated with the history of World War Two. They didn't go to football; they went to battlefields. Because like so many of his generation whose childhood was all about Airfix, Action Man and Where Eagles Dare, he grew up in the cultural wake of the Second World War. Part memoir, part life obsession, this is Al Murray musing on what he knows best. And he's sure to tell you things about history that you were never taught at school.

Johnny Got His Gun Dalton Trumbo, 2013-11-15 The Searing Portrayal Of War That Has Stunned And Galvanized Generations Of Readers An immediate bestseller upon its original publication in 1939, Dalton Trumbo's stark, profoundly troubling masterpiece about the horrors of World War I brilliantly crystallized the uncompromising brutality of war and became the most influential protest novel of the Vietnam era. Johnny Got His Gun is an undisputed classic of antiwar literature that's as timely as ever. "A terrifying book, of an extraordinary emotional intensity."--The Washington Post Powerful. . . an eye-opener. --Michael Moore Mr. Trumbo sets this story down almost without pause or punctuation and with a fury amounting to eloquence.--The New York Times A book that can never be forgotten by anyone who reads it.--Saturday Review

VideoHound's War Movies Mike Mayo, 1999 A guide to the most significant war movies, including Saving Private Ryan, All Quiet on the Western Front, and Wings includes reviews and information on the cast and crew

Heart of Darkness Joseph Conrad, 2023-11-21 Heart of Darkness is often considered the world's best short novel. The book serves as a bridge between the 19th century and modernism, an adventure tale revolving around the ambiguity of themes such as truth, morality, and evil. Joseph Conrad

witnessed the European exploitation of the Congo with his own eyes. He once sailed up the Congo River himself to locate a countryman at a trading station deep within the country – even though this man wasn't named Kurtz. The goal and enigma of the journey have become synonymous with this name, one of the most unforgettable fictional characters of our time. JOSEPH CONRAD [1857–1924] was born in Ukraine to Polish parents, went to sea at the age of seventeen, and ended his career as a captain in the English merchant navy. His most famous work is the novella *Heart of Darkness* [1899], adapted into a film by Francis Ford Coppola in 1979 as *Apocalypse Now*.

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.

Old Man's War John Scalzi, 2007-04-01 Perfect for an entry-level sci-fi reader and the ideal addition to a veteran fan's collection, John Scalzi's *Old Man's War* will take audiences on a heart-stopping adventure into the far corners of the universe. John Perry did two things on his 75th birthday. First he visited his wife's grave. Then he joined the army. The good news is that humanity finally made it into interstellar space. The bad news is that planets fit to live on are scarce and aliens willing to fight for them are common. The universe, it turns out, is a hostile place. So: we fight. To defend Earth (a target for our new enemies, should we let them get close enough) and to stake our own claim to planetary real estate. Far from Earth, the war has gone on for decades: brutal, bloody, unyielding. Earth itself is a backwater. The bulk of humanity's resources are in the hands of the Colonial Defense Force, which shields the home planet from too much knowledge of the situation. What's known to everybody is that when you reach retirement age, you can join the CDF. They don't want young people; they want people who carry the knowledge and skills of decades of living. You'll be taken off Earth and never allowed to return. You'll serve your time at the front. And if you survive, you'll be given a generous homestead stake of your own, on one of our hard-won colony planets. John Perry is taking that deal. He has only the vaguest idea what to expect. Because the actual fight, light-years from home, is far, far harder than he can imagine and what he will become is far stranger. *Old Man's War* Series #1 *Old Man's War* #2 *The Ghost Brigades* #3 *The Last Colony* #4 *Zoe's Tale* #5 *The Human Division* #6 *The End of All Things* Short fiction: "After the Coup" Other Tor Books *The Android's Dream* *Agent to the Stars* *Your Hate Mail Will Be Graded* *Fuzzy Nation* *Redshirts* *Lock In* *The Collapsing Empire* At the Publisher's request, this title is being sold without Digital Rights Management Software (DRM) applied.

The Day After Brendan R. Gallagher, 2019-09-15 Since 9/11, why have we won smashing battlefield victories only to botch nearly everything that comes next? In the opening phases of war in Afghanistan, Iraq, and Libya, we mopped the floor with our enemies. But in short order, things went horribly wrong. We soon discovered we had no coherent plan to manage the day after. The ensuing debacles had truly staggering consequences—many thousands of lives lost, trillions of dollars squandered, and the apparent discrediting of our foreign policy establishment. This helped set the stage for an extraordinary historical moment in which America's role in the world, along with our commitment to democracy at home

and abroad, have become subject to growing doubt. With the benefit of hindsight, can we discern what went wrong? Why have we had such great difficulty planning for the aftermath of war? In *The Day After*, Brendan Gallagher—an Army lieutenant colonel with multiple combat tours to Iraq and Afghanistan, and a Princeton Ph.D.—seeks to tackle this vital question. Gallagher argues there is a tension between our desire to create a new democracy and our competing desire to pull out as soon as possible. Our leaders often strive to accomplish both to keep everyone happy. But by avoiding the tough underlying decisions, it fosters an incoherent strategy. This makes chaos more likely. *The Day After* draws on new interviews with dozens of civilian and military officials, ranging from US cabinet secretaries to four-star generals. It also sheds light on how, in Kosovo, we lowered our postwar aims to quietly achieve a surprising partial success. Striking at the heart of what went wrong in our recent wars, and what we should do about it, Gallagher asks whether we will learn from our mistakes, or provoke even more disasters? Human lives, money, elections, and America's place in the world may hinge on the answer.

Hollywood Victory Christian Blauvelt, 2021-11-02 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*.

Hymns for the Fallen Todd Decker, 2017-02-28 This book describes in detail how music and sound function as a constituent part of the prestige combat film's larger work of memorialization in the cultural realm of commercial cinema. As Rikke Schubart and Anne Gjelsvik note, historians must deal with 'the complexity of history, war, heroism, patriotism, memory, and the process of their representation.' *Hymns for the Fallen* traces an expressive sonic continuity in this 'process of representation' for serious war films. The three elements of the soundtrack--dialogue, sound effects, music--are treated in detail in the chapters which follow, although music proves to be of particular interest.--Site de l'éditeur.

Making Patton Nicholas Evan Sarantakes, 2012-09-26 Forever known for its blazing cinematic image of General George S. Patton (portrayed by George C. Scott) addressing his troops in front of a mammoth American flag, *Patton* won seven Oscars in 1971, including those for Best Picture and Best Actor. In doing so, it beat out a much-ballyhooed M*A*S*H, irreverent darling of the critics, and grossed \$60 million despite an intense anti-war climate. But, as Nicholas Evan Sarantakes reveals, it was a film that almost didn't get made. Sarantakes offers an engaging and richly detailed production history of what became a critically acclaimed box office hit. He takes readers behind the scenes, even long before any scenes were ever conceived, to recount the trials and tribulations that attended the epic efforts of producer Frank McCarthy—like Patton a U.S. Army general—and

Twentieth Century Fox to finally bring Patton to the screen after eighteen years of planning. Sarantakes recounts how filmmakers had to overcome the reluctance of Patton's family, copyright issues with biographers, competing efforts for a biopic, and Department of Defense red tape. He chronicles the long search for a leading man—including discussions with Burt Lancaster, John Wayne, and even Ronald Reagan—before settling on Scott, a brilliant actor who brought to the part both enthusiasm for the project and identification with Patton's passionate persona. He also tracks the struggles to shoot the movie with a large multinational cast, huge outlays for military equipment, and filming in six countries over a mere six months. And he provides revealing insider stories concerning, for example, Scott's legendary drinking bouts and the origins of and debate over his famous opening monologue. Drawing on extensive research in the papers of Frank McCarthy and director Franklin Schaffner, studio archives, records of the Academy of Motion Picture Arts and Sciences, contemporary journalism, and oral histories, Sarantakes ultimately shows us that Patton is more than just one of the best war films ever made. Culturally, it also spoke to national ideals while exposing complex truths about power in the mid-twentieth century.

Woe to Live On Daniel Woodrell, 2012-06-19 Set in the border states of Kansas and Missouri, WOE TO LIVE ON explores the nature of lawlessness and violence, friendship and loyalty, through the eyes of young recruit Jake Roedel. Where he and his fellow First Kansas Irregulars go, no one is safe, no one can be neutral. Roedel grows up fast, experiencing a brutal parody of war without standards or mercy. But as friends fall and families flee, he questions his loyalties and becomes an outsider even to those who have become outlaws.

War Classics Glenn Ford, 2003 Four classic war movies: Casablanca Express, Cold War Killers, A Yank in Libya, and Waterfront.

Fifty Great War Films Tim Newark, 2016-06-16 Fifty Great War Films offers expert analysis of fifty of the definitive war films from the last century. From The Battle of the Somme (1916) through to American Sniper (2014), war and conflict has been a staple source of inspiration for the film industry since the turn of the 20th century. Today, this genre and its continued popularity, which has covered some of the most important conflicts in recent history, has become a means of educating the young and remembering the fallen. They are the war memorials of a modern society. This study, which includes classics such as Sergeant York (1941) and The Great Escape (1963), and modern Hollywood epics such as Black Hawk Down (2001) and The Hurt Locker (2008), details fifty of the greatest war films of the last hundred years. Expert analysis detailing the varying influences behind each film is accompanied by a host of images and original movie posters, offering the reader rare and invaluable insight into some of the greatest cinematic productions ever made.

A Companion to the War Film Douglas A. Cunningham, John C. Nelson, 2016-05-31 A Companion to the War Film contains 27 original essays that examine all aspects of the genre, from the traditional war film, to the new global nature of conflicts, and the diverse formats that war stories assume in today's digital culture. Includes new works from experienced and emerging scholars that expand the scope of the genre by applying fresh theoretical approaches and archival resources to the study of the war film Moves beyond the limited confines of "the combat film" to cover home-front films, international and foreign language films, and a range of conflicts and time periods Addresses complex questions of gender, race, forced internment, international terrorism, and war protest in films such as Full Metal Jacket, Good Kill, Grace is Gone, Gran Torino, The Messenger, Snow Falling on Cedars, So Proudly We Hail, Tae Guk Gi: The Brotherhood of War, Tender Comrade, and Zero Dark Thirty Provides a nuanced vision of war film that brings the genre firmly into the 21st Century and points the way for exciting future scholarship

The Enigmatic Realm of **Classic War Movies**: Unleashing the Language is Inner Magic

In a fast-paced digital era where connections and knowledge intertwine, the enigmatic realm of language reveals its inherent magic. Its capacity to stir emotions, ignite contemplation, and catalyze profound transformations is nothing lacking extraordinary. Within the captivating pages of **Classic War Movies** a literary masterpiece penned by a renowned author, readers set about a transformative journey, unlocking the secrets and untapped potential embedded within each word. In this evaluation, we shall explore the book's core themes, assess its distinct writing style, and delve into its lasting effect on the hearts and minds of those that partake in its reading experience.

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