



War Films

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WAR FILMS

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A LEVEL MEDIA STUDIES

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- British Library
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All cheques to be made out to **BRITISH FILM INSTITUTE**.

British Film Institute

21 Stephen Street
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Why do research?

You cannot simply rely on your existing knowledge when approaching essays in Media Studies. Although you will have some understanding of the area being explored, it is not enough to enable you to examine the area in depth. If you were asked to write about the people in your street in detail, you might have some existing information about names, faces, relationships, issues and activities but this knowledge would not offer you details such as every single one of their names, who knows who, who gets on with whom, how people earn a living, what has happened to them in the past and so on. This extra information could change your opinions quite dramatically. Without it, therefore, your written profile would end up being quite shallow and possibly incorrect. The same is true of your understanding of media texts, issues and institutions.

Before researching any area, it is useful to be clear about what outcomes you are hoping to achieve. Research is never a waste of time, even when it doesn't directly relate to the essay you are preparing. The information may be relevant to another area of the syllabus, be it practical work or simply a different essay. Also, the picture you are building up of how an area works will strengthen your understanding of the subject as a whole. So what outcomes are you hoping to achieve with your research?

- **A broad overview of the area you are researching:** This includes its history, institutions, conventions and relationship to the audience. Research into these aspects offers you an understanding of how your area has developed and the influences which have shaped it.
- **An awareness of different debates which may exist around the area of study:** There are a range of debates in many subject areas. For example, when researching audiences you will discover that there is some debate over how audiences watch television or film, ranging from the passive consumption of values and ideas to the use of media texts in a critical and independent way. Any discussion about censorship, for example, and an analysis of the debates which emerged over the release of the film "Crash", will be extremely shallow if you have no knowledge of these different perspectives.
- **Some knowledge of the work of theorists in that particular area:** You need to demonstrate that you have read different theorists, exploring the relevant issues and investigating the area thoroughly in order to develop your own opinion based on acquired knowledge and understanding.
- **Information relevant to all key concept areas.** You should, after research, be able to discuss all key concept areas as they relate to that specific subject area. These are the codes and conventions, representation, institutions and audience.

Types of research

- **Primary:** This is first-hand research. In other words, it relies on you constructing and conducting surveys, setting up interviews with key people in the media industry or keeping a diary or log of data (known as quantitative information) on such things as what activities women are shown doing in advertisements over one week of television viewing, for example. Unless you are equipped to conduct extensive research, have access to relevant people in the media industry or are thorough in the up-keep of your diary or log, this type of research can be demanding, complex and sometimes difficult to use. Having said that, if you are preparing for an extended essay, then it is exactly this type of research which, if well used, will make your work distinctive and impressive.

- **Secondary:** This is where you will be investigating information gathered by other people in books, pamphlets, on radio, television, in the newspaper and in magazines. All of these sources are excellent for finding background information, statistics, interviews, collected research details and so on. This will form the majority of your research. Some of these will be generally available (in public libraries for example); others such as press releases and trade press may only be available through specialist libraries.
- **Other Media:** When considering one area of the media or one particular product or type of product, it is very important that you compare it with others which are similar. You will need to be able to refer to these comparisons in some detail so it is not enough to simply watch a film. You will need to read a little about that film, make notes, concentrate on one or two scenes which seem particularly relevant and write all of this information up so that you can refer to it when you need to.
- **History and development:** Having an understanding of the history and development of the media text which you are researching will provide a firm foundation and context for contemporary analysis. There is a difference between generally accepted facts and how theorists use these facts.
- **Theory:** This is the body of work of other critics of the media. Most of the books and periodical articles which you will read for research will be written by theorists who are arguing a particular viewpoint or position with regard to an issue within the media. It is this which forms the debates surrounding the study of the media, in which you, as a media student, are now becoming involved.

Using research

- **Organising your research:** Before rushing headlong into the local library, the first stage of research is to plan two things. When are you able to do your research and how are you going to organise the information gathered? You may, for example, wish to make notes under the headings listed above.
- **Applying your research:** Always return to the specific questions being asked of the text. The most obvious pitfall is to gather up all of the collected information and throw it at the page, hoping to score points for quantity. The art of good research is how you use it as part of or evidence for an analysis of the text which you are exploring. The knowledge you have acquired should give you the confidence to explore the text, offer your own arguments and, where appropriate, to quote references to support this.

Listing your research

It is good practice, and excellent evidence of your wider reading, to list all references to secondary research, whether mentioned within the essay or not, at the end of your work. This is usually written in this way:

Notes

1. Len Masterman, *Teaching About Television*, London, Macmillan, 1980.
2. Manuel Alvarado and Bob Ferguson, "The Curriculum, Media Studies and Discursivity", *Screen*, vol.24, no.3, May-June 1983.

Other media texts referred to in detail should be listed, with relevant information such as the director, date of release or transmission, production company and, where possible, scene or episode number.

Where you have compiled primary research, it is useful to offer a brief summary of this also at the end of your work.

WAR FILMS: Introduction

This is an annotated guide to materials written about war films, or alternatively combat films. It is based on the collections held by the BFI National Library. Only English language materials have been selected and these almost exclusively deal with films in English.

As Hollywood dominates English language cinema, it is no surprise that most of the materials are about American war films, although, some of the modest amount on British war films has been included.

The American genre is dominated by two conflicts: World War II and the Vietnam War. The bulk of the writing on the genre follows this lead and the listing reflects this emphasis. The Second World War combat films are examined in detail from their emergence in the war through to the post-war epics. The classic war films about the Vietnam War are also covered as well as the Missing-In-Action (MIA) fad. Some of the titles do cover other conflicts such as the Korean War and a few titles discuss briefly the genre in relation to the Gulf War.

The role of propaganda in war is too vast to be covered here but some of the titles do consider this area.

ADAIR, Gilbert

Hollywood's Vietnam: from The Green Berets to Apocalypse Now.

London: Proteus, 1981. 192p.illus.filmog.index.

One of the first studies of the Vietnam War film. It explores the combat film genre and compares and contrasts it to the "Nam" war films then to date. It examines how Hollywood handled the conflict in films set in Asia, and at home, between the very different films, THE GREEN BERETS and APOCALYPSE NOW.

ADAIR, Gilbert

Hollywood's Vietnam.

London: Heinemann, 1989. (rev. exp. ed). 227p.filmog.index.

Later edition covering the films made in the 1980s such as PLATOON and FULL METAL JACKET. The films are considered in two periods. The first deals with the films from THE GREEN BERETS to APOCALYPSE NOW. The other looks at the wave led by the Rambo phenomenon leading to the grittier depictions of the late 1980s.

AUSTER, Albert and **QUART**, Leonard

How the war was remembered: Hollywood and Vietnam.

New York: Praeger, 1988. 171p.illus.bibliog.index.

Thorough study of the Vietnam conflict in film from the 1950's to the late 1980s that examines how these films interpreted and supplied metaphors for American audiences to understand the war. The films are compared and contrasted to others in the combat genre and they are also set in their political and social context. It notes the delay in tackling the realities of the front-line until films such as PLATOON and FULL METAL JACKET. It also notes the lack of historical perspective in the films and absence of a Vietnamese viewpoint.

BASINGER, Jeanine

The World War II combat film: analysis of a genre.

New York: Columbia University Press, 1986 373p.illus.filmogs.bibliog.index.

Comprehensive and readable study. It offers a thorough examination of the American combat genre from its silent precursors to the first wave of Vietnam war films in the late 1970's. Films are grouped together by year of production for analysis. Variations on the genre such as comedy and musicals are also considered as well as the roles played by women in war films. The concluding chapter looks into the problems of defining the genre.

BROWNE, Nick (ed)

Refiguring American film genres: history and films.

Berkeley, CA: University of California Press, 1998. 326p.illus.tables.index.

In the chapter 'World war II and the Hollywood "War Film"'(pp.89-128), by **Thomas Schatz**, the author examines the emergence and evolution of the combat film in WWII and why Hollywood was so enthusiastic about their production.

BURGOYNE, Robert

Film nation: Hollywood looks at U.S. history.

Minneapolis, MN; London: University of Minnesota Press, 1997. 137p. illus.index.

Possible background reading on how recent filmmakers have reflected America and the alternatives their films might offer.

In chapter three, the author analyses *BORN ON THE 4TH JULY*. He extends the “re-masculinization of America” themes suggested by Susan Jeffords (q.v.) looking at how gender and nationalism are used to look at American society before and after the Vietnam War.

Other critical analyses are offered for *GLORY*, *JFK* and *FORREST GUMP*.

BUTLER, Ivan

The war film.

London: Tantivy Press, 1974. 191p.illus.filmog.index.

Solid introduction to the genre dealing with the origins and evolution of English language war films, briefly touching upon documentaries. It covers the 1950's classics and 1960's epics. Like the other major studies published at this time it hints at the end of the war film as we know it being published before the first wave of Vietnam war films in the late 1970s.

CHAMBERS, John Whiteclay II and **CULBERT**, David (eds)

World War II: film and history.

Oxford University Press, 1996. 187p.illus.bibliog.index.

It is cinema that provides us with the most powerful images of war. This book attempts to explore these images and the role of films in national mythmaking.

Chapter Six (pp.97-106), entitled ‘**The Longest Day (US, 1962) “Blockbuster” History**’ by **Stephen E. Ambrose**, is a short but informative piece on the making, historical accuracy, realism and critical reception of the D-Day epic *THE LONGEST DAY*.

CHAPMAN, James

The British at war: cinema, state and propaganda, 1939-1945.

London: I.B. Tauris, 1998. 308p.[16]plates.filmog.bibliog.indices.

Definitive study of the British propaganda effort. Part I deals with the machinery of control. Part II examines the themes and images found in films like *IN WHICH WE SERVE* and *THE WAY TO THE STARS*. These include the depiction of class, women and the enemy.

CORRIGAN, Timothy

A cinema without walls: movies and culture after Vietnam.

New Brunswick, NJ: Rutgers University Press, 1991. 258p.illus.bibliog.index.

Study of the changes in contemporary American cinema through changes in audiences, technology and politics.

Chapter one deals with the impact of the Vietnam War upon American cinema and contains a short but dense comparison of *PLATOON* and *FULL METAL JACKET*. The author argues that the close-up shots and personal dilemmas of *PLATOON* ignore the wider historical perspective. He criticizes both films for coupling the terror of real war with the vicarious violence of cinema. He also argues that such films are “consumer packages of history”. It notes the importance of music in these and other Vietnam War films and TV programmes as cultural reference and selling points.

COULTASS, Clive

Images for battle: British film and the Second World War.

London: Associated University Presses, 1989. 217p.illus.bibliog.indices.
(An Ontario Film Institute Book).

One of the few studies devoted to the British war film. It examines how both fiction and documentary films handled war issues during World War II. This work notes that World War II was a highpoint for British cinema but concludes that this was a yet another false dawn for the British cinema.

DEVINE, Jeremy M.

Vietnam at 24 frames a second: a critical and thematic analysis of over 400 films about the Vietnam War.

Jefferson, NC: McFarland & Co., 1995. 401p.illus.filmogs.appendices.index.

Comprehensive and very useful study of films about the conflict in South East Asia from the beginnings of the Cold War to the Gulf War. The author covers how Hollywood filmmakers avoided Vietnam or "refracted" its images. It examines the emergence of the first wave of Vietnam War films and dedicates a whole chapter to APOCALYPSE NOW. He also discusses the large number of films where America 're-enacts' the Vietnam War and wins during Reagan's America. The third wave of films based on the experiences of the "Grunts" both in the jungles and back home are analysed in depth. In the final chapter, the author looks at how Vietnam was still an important theme for filmmakers in the 1990s.

DICK, Bernard F.

The star spangled screen: the American World War II film.

Lexington, KY: University of Kentucky, 1985. 294p.illus.bibliog.filmog.index.

Another key study of the World War II combat film. The author begins with Hollywood's response to Nazi and Japanese expansionism before the war to the post-war classics such as ATTACK, BRIDGE OVER THE RIVER KWAI and PATTON. The main body of the work, however, is devoted to war films made by Hollywood between 1941 and 1945. It also looks at the impact of the war on other Hollywood genres.

DITTMAR, Linda and MICHAUD, Gene (eds)

From Hanoi to Hollywood: the Vietnam War in American film.

New Brunswick, NJ; London: Rutgers University Press, 1990. 387p.illus.filmog.appendices.index.

Collection of essays offering an in-depth analysis of films depicting the Vietnam War. The focus of the essays is an examination of how these films convey powerful political messages through film. Analysing documentaries as well as major films such as APOCALYPSE NOW, THE DEER HUNTER, PLATOON, FULL METAL JACKET and the Rambo films, the essays also analyse representation in Vietnam war films and their impact upon historiography and mythmaking, notably the creation of Vietnam "superheroes". Contains a detailed chronology charting the relationship between major historical events and release of American war films from 1954 to 1988.

DIXON, Winston Wheeler (ed)

Re-viewing British cinema, 1900-1992: essays and interviews.

New York: State University of New York, 1994. 288p.illus.bibliog.index.

Collection of essays and interviews.

In chapter 12, 'The last gasp of the middle class: British war films of the 1950's', the author Neil Rattigan offers a provocative analysis of the popularity of British war films in the 1950's and contrasts them with war films made during the war. He suggests that these films were attempts to return to a mythic time in which the middle and upper classes could keep re-winning the war in the way they believed they had won the war.

DOLAN, Edward F.

Hollywood goes to war.

Bison Books, 1985. 192p.illus(some col.).filmog.index.

Mainly illustrative book on war films.

DOHERTY, Thomas

Projections of war: Hollywood, American culture and World War II.

New York: Columbia University Press, 1993. 364p.illus.appendices.indices.

Cultural history of the relationship between Hollywood and the U.S. Government during World War II. As well as analysing the evolution of the wartime combat film, it also looks at other genres and forms such as comedies and newsreels. It also examines the representation of the enemy, women and African-Americans in wartime films. It discusses the impact and legacy of the WWII combat genre especially in the case of Hollywood's attitude towards the Vietnam War from the "embargo" years to the post-1978 explosion of Vietnam in American popular culture.

EDWARDS, Paul M.

A guide to films on the Korean War.

Westport, CT; London: Greenwood Press, 1997. 149p.filmogs.bibliog.index.

Annotated filmography. The filmography section is preceded by some interesting observations on the genre. It notes that the better Korean war films show the changes in the world and America itself since 1945. May be useful in studying how the war film changed from the wartime films to the more critical films of the 1950s and 1960s and those about the Vietnam War.

FRENCH, Karl

Apocalypse Now: the ultimate A-Z.

London: Bloomsbury, 1999. (Bloomsbury Movie Guide No.1). 251p.[8]col.plates.bibliog.

Possible background reading containing some useful information and lots of trivia about the film and the "Nam" genre.

GEHRING, Wes D. (ed)

Handbook of American film genres.

New York; Westport, CT; London: Greenwood Press, 1988. 405p.bibliogs.filmogs.index.

Standard text.

Chapter 6 entitled 'The World War II combat film', by Kathryn Kane (pp.85-104), offers a solid introduction to the genre by the author of one of the major war film studies (q.v.). It examines the themes, settings, characters, ethnicity and plotlines of films made 1942-1945 and also applies some of these to major films made after the war as well as first wave Vietnam War films such as APOCALYPSE NOW and GO TELL THE SPARTANS.

GRANT, Barry Keith (ed)
Film genre reader II.

Austin ,TX, University of Texas Press, 1995. 581p.illus.bibliog.index.

Standard text on film genre.

In chapter 26 '**Friendly civilians: images of women and the feminization of the audience in Vietnam war films**', Susan Jeffords discusses how women are represented in films about the Vietnam War and how these films use these images to manipulate the audience bringing about its feminisation and submissiveness. She expands her hypothesis in her 1989 book, 'The Remasculinization of America... '(q.v.).

GUTTMACHER, Peter
Legendary war movies.

New York: Metro Books, 1996. 128p.illus(mostly col.).bibliog.index

Illustrated history of war films.

HELLMAN, John
American myth and the legacy of Vietnam.

New York: Columbia University Press, 1986. 241p.illus.index.

Study of American popular culture, history, literature and film exploring the impact of the war upon American society

HURD, Geoff (ed)
National fictions: World War Two in British films and television.

London: BFI, 1984. 77p.illus.bibliog.

Collection of essays on the images and myths created by films that have shaped the British folk history and popular memory of British participation in World War II.

HYAMS, Jay
War movies.

New York: Gallery Books, 1984. 224p.illus.index.

Straightforward history of war films that adopts a chronological and sometimes highly critical approach. The chapter on 1950's war films notes the differences between American and British war films at this time. Some of the epics from the 1960's and 1970's are dealt with harshly. Room is also found to deal with the first wave of Vietnam films such as APOCALYPSE NOW and THE DEER HUNTER.

JAMES, David (illus)
Saving Private Ryan.

London: Bantam, 1998. 96p.illus.(mostly col.).credits.

Mainly illustrative account of the making of SAVING PRIVATE RYAN.

JEAVONS, Clyde
A pictorial history of war films.

London: Hamlyn, 1974. 253p.illus.index.

Illustrated but rather dated.

JEFFORDS, Susan

The remasculinization of America: gender and the Vietnam War.

Bloomington, IN: Indiana University Press, 1989. 215p.bibliog.index.

Examination of literature and films about the Vietnam War analysing the structure and representation of gender in both. It examines in depth the impact of the war upon American society especially male sexuality and masculinity in the post-Vietnam and Reagan eras.

KAGAN, Norman

The war film.

New York: Pyramid Books, 1974. 160p.illus.index.

Useful but possibly dated study whose approach was considered insightful.

KANE, Kathryn

Visions of war: Hollywood combat films of World War II.

Ann Arbor, MI: UMI Research Press, 1982. 174p.illus.appendix.bibliog.index.

Major study of the genre which examines the emergence of the combat film. It examines films such as OBJECTIVE BURMA, BATAAN and THEY WERE EXPENDABLE to explore such themes as group values, ethnicity and race, attitudes towards the other allies as well as the dualities of the genre such as order v. chaos, duty v. self-interest. The conclusion lists the limitations of the combat films produced during the war and contrasts them with those made afterwards.

KOPPES, Clayton R. and **BLACK**, Gregory D.

Hollywood goes to war: how politics, profits, and propaganda shaped World War II movies.

New York: The Free Press, 1987. 374p.illus.bibliog.index.

Study of the relationship between Hollywood and the White House's Office of War Information. The work examines the kind of films that were encouraged and how this affected the representation of allies and enemies: i.e. a classless Britain; a flourishing modern China; good Germans and evil Nazis; and a Japan perfidious to a man.

LANDY, Marcia

British genres: cinema and society, 1930-1960.

Princeton, NJ: Princeton University Press, 1991. 553p.[24]plates.filmog.bibliog.index.

Comprehensive study of British film genres in this period.

Chapter 4 '**The war film in war and peace**' (pp.141-188), gives a useful introduction to the context of war films and to the minimal amount of critical writing then to date. It analyses how men and women were portrayed romantically and in combat. The 1950's films are set in the context of post war society and the advent of the Cold War. There is a useful section on the popularity of P.O.W. war films in the 1950's.

LANGMAN, Larry and **BORG**, Ed (eds)

Encyclopedia of American war films.

New York; London: Garland Publishing, 1989. 696p.illus.bibliog.filmogs.

Comprehensive study of American films that depict armed conflict of some kind. There are also short passages on some of the actual conflicts for comparison with their treatment on the big screen.

LOURIDES, Paul and **FULLER**, Linda K. (Eds)

Beyond the stars: studies in American popular film: volume 1: stock characters in American popular film.

Bowling Green, OH: Bowling Green State University Popular Press, 1990. 244p.filmogs.bibliogs.

Collection of studies covering the representation of race, class and even idiosyncrasy.

The section by Mike Schoenecke entitled '**Images of NCO's in war film**' (sic) (pp.146-155) looks at the screen image of NCO's from SERGEANT YORK to PLATOON.

LOURIDES, Paul and **FULLER**, Linda K. (Eds)

Beyond the stars: studies in American popular film: volume 5: themes and ideologies in American popular film.

Bowling Green, OH: Bowling Green State University Popular Press, 1996. 301p.filmogs.bibliogs.

Contains a short section entitled '**The Ugly American syndrome in films of the Vietnam War**' (pp.87-102), by **Ralph R. Donald**. The author argues that Hollywood Vietnam films reveal "persistent patterns of attitudes and behaviour" of racism, chauvinism and ignorance that feature in the earliest novels about the conflict, and probably have some basis in reality.

MALO, Jean-Jacques and **WILLIAMS**, Tony (eds)

Vietnam War films: over 600 feature, made for TV, pilot and short movies, 1939-1992, from the United States, Vietnam, France, Belgium, Australia, Hong Kong, South Africa, Great Britain and other countries.

Jefferson, NC; London: McFarland & Co, 1994.

567p.illus.appendices.chronolog.filmogs.bibliog.index.

Comprehensive and detailed annotated filmography. It covers the classics as well as little known B-movies and straight-to-video M.I.A. films. The entries contain credits, themes listing, useful synopsis and comment. One strength of the work is the wide range of noted contributors such as Susan Jeffords and William J.Searle.

MANVELL, Roger

Films and the Second World War.

London: J.M. Dent & Sons, 1974. 388p.illus.bibliog.filmog.index.

Influential study of the war film that covers both fiction and documentary films. Unlike many other studies it explores the national cinemas of many countries to examine the representation of World War II in film. This study looks how the war film evolved during the conflict and in the post-war years.

O'CONNOR, John E. and **JACKSON**, Martin A.

American History/American film: interpreting the Hollywood image. (exp. ed).

New York: Ungar Publishing Company, 1988. 306p.illus.bibliog.index.

Important study of Hollywood and history.

In the chapter, '**Fragments of Fear: Platoon (1986)**' by **Lawrence W. Lichty and Raymond L. Carroll** (pp.273-287), the authors analyse the insight PLATOON gives us about the Vietnam experience. They note that there was no enthusiastic wave of war films when the USA became involved in Vietnam unlike during the Second World War and even Korea. PLATOON's precursors THE GREEN BERETS and APOCALYPSE NOW are looked at as part of the evolution of the genre. Authors also note the melodramatic themes of the film and that, unlike other war films which concentrate on the group, PLATOON is about the individual.

PALMER, William J.

The films of the seventies: a social history.

Metuchen, NJ; London: Scarecrow Press, 1987. 265p.index.

Important study of seventies American cinema looking at the interpretation of reality by 10 key films which the author believes define the decade.

A significant part of the book is dedicated to the first wave of Vietnam War films as well as films that place the Vietnamese conflict in an American scenario such as TAXI DRIVER. The films THE DEER HUNTER and GO TELL THE SPARTANS are dealt with in some detail.

PALMER, William J.

The films of the eighties: a social history.

Carbondale; Edwardsville, IL: Southern Illinois University Press, 1993. 335p.illus.index.

Companion volume to the above.

It notes that Vietnam was still a major issue in the 1980's and that it had become a "text" in itself. The cycle of Vietnam War films from "epic" to "comic book" to "symbolic nihilist" is outlined and their themes examined. The films PLATOON, FULL METAL JACKET and HAMBURGER HILL are analysed in some depth. The frequency of the Vietnam "vet" in American film and television is also examined.

QUART, Leonard and **AUSTER**, Albert

American film and society since 1945 (2nd ed).

New York; Westport, CT: Praeger, 1991. 193p.illus.bibliog.index.

Standard text on how Hollywood films reflect American society.

The Vietnam War film genre is covered briskly. It divides the genre into three waves: the "literary" wave of the 1970's (e.g. APOCALYPSE NOW, THE DEER HUNTER); the "Missing-in-Action" and Rambo bloodfests; the "War is Hell" wave (e.g. PLATOON, FULL METAL JACKET). These waves are set in a social and political context.

QUIRK, Lawrence J.

Great war films.

New York: Carol Publishing Group, 1994. 254p.illus.

Illustrated filmography covering over 70 "Greats" since BIRTH OF A NATION.

RUBIN, Steven Jay

Combat films: American realism: 1945-1970.

Jefferson, NC: McFarland & Co, 1981. 233p.illus.appendix.index.

Readable and informative study of the genre. Instead of attempting to cover the classic and epic films in unwieldy groups, the author has selected eight key films which provide an individual focus for differing aspects of the war film and how the genre evolved 1945-1970. These are: A WALK IN THE SUN, BATTLEGROUND, THE LONGEST DAY, THE GREAT ESCAPE, TWELVE O'CLOCK HIGH, THE BRIDGE ON THE RIVER KWAI, HELL IS FOR HEROES and PATTON. The author also considers very briefly why the classic war novel 'A Thin Red Line' had not yet been filmed.

SEARLE, William J. (ed)

Search and clear: critical responses to selected literature and films of the Vietnam War.

Bowling Green, OH: Bowling Green State University Popular Press, 1988. 215p.bibliogs.

Collection of essays that examines both literature and films about the Vietnam War. Although concentrating mainly upon literary depictions, it contains essays that explore the role of John Wayne as military icon and the popularity for M.I.A. films in the 1980's. There are also chapters by Susan Jeffords and Thomas Prasch on the representation of gender and realism in *PLATOON* respectively.

SHAIN, Russell Earl

An analysis of motion pictures about war released by the American film industry, 1939-1970.

New York: Arno Press, 1976. 448p.tables.biblog.appendices.

This labour of love is crammed full of tables of war films showing the changing themes and representations in war films in the period covered. Part I deals with war films and their historical context. Part II examines the evolution of the American war hero. Part III analyses the fluctuating representation of America's allies and enemies. Part IV sets the genre in a social context. It also notes the importance of foreign markets and audiences in the post-war period and how this impacted upon the genre. All the chapters have handy concluding summaries.

SHULL, Michael S. and **WILT**, David Edward

Hollywood war films, 1937-1945: an exhaustive filmography of American feature -length motion pictures relating to World War II.

Jefferson, NC; London: McFarland & Co, 1996. 482p.illus.tables.appendices.bibliog.indices.

As the title says it is certainly exhaustive and packed with information. The filmographic sections are complemented with useful pieces on various aspects of American war films such as the depiction of the U.S. armed forces, minorities, women and of its allies and enemies.

SMITH, Julian

Looking away: Hollywood and Vietnam.

New York: Charles Scribner's Sons, 1975. 236p.illus.appendices.bibliog.index.

Examination of Hollywood's response (or rather the lack of it) to the Vietnam War then to date. More than a mere historical curiosity, this study offers a critical history of the genre. The role and career of John Wayne and his film *THE GREEN BERETS*, the only major US feature produced during the conflict, are also examined.

SUID, Lawrence H.

Guts and glory: great American war movies.

Reading, MA; London: Addison-Wesley Publishing Company, 1978. 357p.illus.filmog.index.

Major study that ranges from the silents to *APOCALYPSE NOW*. The focus of this oft-quoted study is the relationship between Hollywood and the US military. It examines how the once intimate relationship deteriorated in the 1960's focusing upon the production difficulties of *THE LONGEST DAY* and *PATTON*. The depiction of combat realism is also examined as is the role of women in the genre. The career of John Wayne is also considered in some detail.

TAYLOR, Philip M.
Britain and the cinema in the Second World War.
London: Macmillan Press, 1988. 210p.index.

Collection of essays that examine the role of films in the British war effort and why the Second World War was such a highpoint for British cinema.

TOPLIN, Robert Brent
History by Hollywood: the use and abuse of the American past.
Urbana; Chicago, IL: University of Illinois, 1996. 267p.illus.bibliog.index.

Study of how Hollywood has interpreted real lives and events.

In chapter 6 '**Patton: "Deliberately planned as a Rorschach test"**' (pp.155-177), the author looks at the film PATTON. It examines its production difficulties and its accuracy as a historical document. It also analyses the film as a metaphor for the Vietnam war and its impact upon American audiences including the incumbents at the White House.

WALKER, Mark
Vietnam veteran films.
Metuchen, NJ; London: Scarecrow Press, 1991. 226p.illus.filmog.bibliog.index.

This work examines the changing image of the Vietnam vet in American cinema in a wide range of genres such as biker movies, horror films, comedies and melodramas.

WETTA, Frank J. And **CURLEY**, Stephen J.
Celluloid wars: a guide to film and the American experience of war.
New York; Westport, CT: Greenwood Press, 1992. (Research Guides in Military Studies, No.5).
296p.illus.bibliog.appendices.indices.

Extensive filmography on American war films from the 18th century to Vietnam. It is divided up into the major conflicts. Chapters offer a brief chronology, commentary, bibliography and filmography. Some of the major films are supplies with synopsis and some critical comment

WILSON, JAMES C.
Vietnam in prose and film.
Jefferson, NC; London, 1982. 130p.bibliog.filmog.index.

Study of the misrepresentation of the Vietnam War in mainly literary sources. Chapter 10 '**Derealizing Vietnam: Hollywood**', however, examines how Hollywood films depict the conflict and the Vietnamese and is very critical of the THE DEER HUNTER and APOCALYPSE NOW.

WOOD, Robin
Hollywood from Vietnam to Reagan.
New York: Columbia University Press, 1986. 328p.illus.bibliog.index.

Collection of essays.

The author offers a robust defence but not uncritical defence of the film THE DEER HUNTER (pp.270-298).

AMERICAN CINEMATOGRAPHER

Vol. 79 No. 12 December 1998, pp. 56-66

Blood On The Beach, by Ron Magid

Technical article on the D-Day sequence of *SAVING PRIVATE RYAN* concentrating on the use of munitions, with comments from Steven Spielberg and the special effects team involved in the shoot.

AMERICAN CINEMATOGRAPHER

Vol. 79 No. 8 August 1998, pp.31-42 and pp. 44-51

2 Articles:

The Last Great War, by Christopher Probst

Interview with cinematographer Janusz Kaminski on the techniques used in the filming of *SAVING PRIVATE RYAN* to achieve de-saturated colour, hand-held camera movement, the lighting and the battlefield backgrounds.

Five Star General, by Stephen Pizzello

Interview with Steven Spielberg on the influences behind *SAVING PRIVATE RYAN*, the techniques used in the shoot and the main battle sequences.

AMERICAN FILM

Vol.13. No.7 May 1988, pp.39-45

America Dearest, by J. Hoberman

Looks at Vietnam war films of the late 80s, such as *PLATOON* and *HAMBURGER HILL*, in relation to America's struggle to retrieve a positive moral from the conflict. It places these films in their cultural and historical context coming after a series of films in the early 80s which portrayed Vietnam veterans as violent and unstable outsiders.

CINEACTION !

No. 29 Fall 1992, pp. 40-55

Oliver Stone: Less Than Meets The Eye, by Tony Williams

Argues that Oliver Stone's films, particularly *BORN ON THE FOURTH OF JULY*, are not, as some critics would have us believe, offering an alternative masculinity but are in fact mourning the loss of the idealised macho image. This is especially evident in the film's treatment of women.

CINEACTION !

No.12 Spring 1988, pp. 19-22

Charlie Is A She: Kubrick's FULL METAL JACKET & The Female Spectacle, by Krista Walter

Examines the way in which *FULL METAL JACKET* presents the enemy, metaphorically and literally, as female and in opposition to the male American subject.

CINEACTION !

No. 12 Spring 1988, pp. 23-26

Standard Hollywood Fare: The World War II Combat Film Revisited, by Peter Rist

Although Oliver Stone's *PLATOON* is often regarded as an anti-war film this article argues that it is in fact a fairly generic combat movie which re-inforces the same cultural and racial stereotypes which have appeared in war films since the 1940s.

CINÉASTE

Vol. 24 No. 1 1999, pp. 68-72

SAVING PRIVATE RYAN, by Thomas Doherty

In-depth review of *SAVING PRIVATE RYAN* which places it in its historical context as a war film especially in terms of the Omaha Beach landing sequence.

CINÉASTE

Vol. 22 No. 3 December 1996, pp.11-13

A Gulf War Rashomon: An Interview With Edward Zwick, by Pat Dowell

Review of the film *COURAGE UNDER FIRE* and an interview with the director Edward Zwick in which he discusses the actual media coverage of the conflict in the Gulf, the refusal of the US military to co-operate in the filming and the role of women in the armed services.

CINÉASTE

Vol. 15 No.3 1987, pp. 4-11

PLATOON On Inspection: A Critical Symposium, by Robert Sklar, Pat Aufderheide, Larry Ceplar, Leonard Quart, Clyde Taylor and Bruce Weigl

A series of short but detailed articles offering different views of the film *PLATOON* as respectively; pulp fiction, a "B-movie for liberals", a justification of the war, a realist war film and a discussion of racial representation.

FILM & HISTORY

Vol. 28 No. 3-4 1998, pp. 6-17, pp. 58-62, pp.64-71 and pp. 72-81

4 Articles:

New Left, Revisionist, In Your Face History: Oliver Stone's BORN ON THE FOURTH OF JULY Experience, by Jack E. Davis

Looks at the history of the script for *BORN ON THE FOURTH OF JULY* and discusses it as a revisionist history of the Vietnam war and a reaction against traditional Hollywood war movies with their understanding depiction of the veteran in society. The film is presented as a realist but emotive approach to the war and its consequences given political and cultural significance by its proximity to the real histories of Oliver Stone and Ron Kovic.

Realism, Genre and SAVING PRIVATE RYAN, by Phil Landon

A discussion of realism in *SAVING PRIVATE RYAN*, to which the film's critical success and popularity has been attributed. However, most agree that the realism is confined to the opening sequence and that after this the film reverts to a classic Hollywood war film. The author argues by comparison that this is not the case.

Made You Look: Towards A Critical Evaluation Of Steven Spielberg's SAVING PRIVATE RYAN, by Laurent Ditmann

Attempts to illustrate that the film is not in fact a work of realism but a conventional war film with a realistic battle scene.

An Internet Discussion Of SAVING PRIVATE RYAN, various contributors

Examples of the postings on the FILM & HISTORY web site during a debate on SAVING PRIVATE RYAN from critics, war veterans, students, academics and fans.

FILM & HISTORY

Vol. 27 No. 1-4, 1997, pp. 22-33

A Change Of Heart: Alvin York And The Movie SERGEANT YORK, by Michael E. Birdwell

The film SERGEANT YORK viewed in its historical context, concentrating on the life of the real Alvin York and his involvement in the film and the addition of interventionist scenes in the light of the escalating war in Europe.

FILM & HISTORY

Vol. 20 No. 3 September 1990, pp.62-70

Born To Kill: Stanley Kubrick's FULL METAL JACKET As Historical Representation Of America's Experience In Vietnam, by Rich Schweitzer

Looks at the two distinct halves of FULL METAL JACKET in terms of the process of transforming the troops into trained killers and as a historical representation of the war in Vietnam.

FILM COMMENT

Vol. 35 No. 1 January/February 1999, pp. 8-11

Let There Be Light, by Gavin Smith

In-depth review of Terence Malick's THE THIN RED LINE concentrating on the use of multiple voice-overs which present the differing beliefs of the group. The article also refers to the character of Private Wit and his relation to characters in Malick's previous films.

HISTORICAL JOURNAL OF FILM RADIO & TELEVISION

Vol. 14 No. 4 October 1994, pp. 377-411 and pp. 421-431

2 Articles:

ALL QUIET ON THE WESTERN FRONT: The Anti-war Film And The Image Of The First World War, by John Whiteclay Chambers II

Detailed and illustrated account of the history of ALL QUIET ON THE WESTERN FRONT; the adaptation from the book, the special effects used and the filming of the battle scenes especially the final scene. The article then goes on to look at European anti-war films and the versions of the film released during World War II.

THE LONGEST DAY: Blockbuster History, by Stephen E. Ambrose

Asks how realistic portrayal of D-Day THE LONGEST DAY is, and explores how factual events become "fictionalised" in order to create drama.

HISTORICAL JOURNAL OF FILM RADIO & TELEVISION

Vol.13 No.2 June 1993, pp. 215-227

The Brutality Of Military Incompetence: PATHS OF GLORY (1957), by Andrew Kelly

Gives a synopsis of the film PATHS OF GLORY, traces the film's transition from novel to screen and follows the protests in Europe which were triggered by its release.

JOURNAL OF POPULAR BRITISH CINEMA

No. 1 1998, pp. 63-75

Our Finest Hour Revisited: The Second World War In British Feature Films Since 1945, by James Chapman

Looks at the cultural significance of the British war film genre, which has received little scholarly interest but was extremely popular with audiences in the 1950s and 60s.

JOURNAL OF POPULAR FILM & TELEVISION

Vol. 22 No.1 Spring 1994, pp. 27-36

CASUALTIES OF WAR: History, Realism And The Limits Of Exclusion, by Kathryn McMahon

Uses the film CASUALTIES OF WAR to examine the ways in which actual events are presented in the Vietnam war film genre. The character of the moral soldier is embodied in a number of films such as PLATOON and FULL METAL JACKET, but questions are raised by the author into the validity of such a character in the reality of war.

JOURNAL OF POPULAR FILM & TELEVISION

Vol. 21 No.1 Spring 1993, pp.12-21

In Quest Of Self-Identity: GALLIPOLI, Mateship And The Construction Of Australian National Identity, by Marek Haltof

Looks at national identity and war, specifically Australia and the film GALLIPOLI, in which Australia = innocence and isolation pitted against the rest of the world and the war. Notes the less than sympathetic portrayal of the British in the film despite their status as allies.

JOURNAL OF POPULAR FILM & TELEVISION

Vol. 18 No.1 Spring 1990, pp. 18-27

Making Love Not War: The Soldier Male In TOP GUN And COMING HOME, by James Conlon

Discusses the psychological link between war and sex using the films TOP GUN and COMING HOME as examples. The author examines how the dialogue in TOP GUN seeks to return the female character, named "Charlie", to her lost femininity and thus restore male confidence, by arguing that romance and combat in the film are approached in the same manner. COMING HOME is treated as the exception to this general rule of war films, offering an alternative to the "soldierly ego" which is presented in TOP GUN and which is destroyed by the reality of the Vietnam War.

JOURNAL OF POPULAR FILM & TELEVISION

Vol. 9 No.1 Spring 1981, pp. 2-12

The Bodies We Keep Tripping Over: A Critical Commentary On Sam Fuller's THE BIG RED ONE, by Denis Wood

Explores ways of "seeing" in THE BIG RED ONE, Fuller's use of the close-up in specific scenes, what it says about the nature of war and the definition of the enemy. The article also examines the use of sexual metaphor in war, particularly in the dialogue of the American soldiers and discusses the final scene in some detail.

METRO

No. 74/75 Spring/Summer 1987, pp. 50-52

To Be Both Good And Evil: The Reality Of PLATOON, by Geoff Mayer

Looks at the way war films strive to construct a sense of reality. In PLATOON, for example: the use of first person narrative, the absence of a clear saviour figure and the special effects all help to create a sense of realism. Other films discussed include WAKE ISLAND and GUADALCANAL DIARY.

PREMIERE

Vol. 2 No.12 August 1989, pp. 20-24

Fighting The Good Fight, by David Denby

Appreciation of the 1945 film THEY WERE EXPENDABLE, which is marked out as different from other war films at the time by being about graciousness in defeat rather than about winning.

SCREEN

Vol. 35 No.3 Autumn 1994, pp. 211-234

National Identity, Gender Identity, And The Rescue Fantasy In BORN ON THE FOURTH OF JULY, by Robert Burgoyne

Complex article exploring the link between masculinity and cultural identity in BORN ON THE FOURTH OF JULY and arguing that unlike other war films it seek to replace the masculine ideal. Highlights the metaphorical roles of mother, father, son and nation but is heavily theoretical.

SIGHT & SOUND

Vol. 9 No. 2 February 1999, pp. 10-14

2 articles:

Bayonets In Paradise, by Colin MacCabe

In-depth preview of THE THIN RED LINE which assesses it in terms of director Terence Malick's career, its genesis as a project, the differences between the film and the original novel and compares it briefly to SAVING PRIVATE RYAN in it's deferring approach to the mythology of war and Americanism.

Soldier Stories, by Geoffrey MacNab

Gives brief outline of THE THIN RED LINE and previous cinematic renditions of James Jones novels.

SIGHT & SOUND

Vol. 8 No. 9 September 1998, pp. 34-35

On The Beach, by John Wrathall

In-depth review of SAVING PRIVATE RYAN which compares it to SCHINDLER'S LIST and other directors' war films, assessing the characters and the casting choices.

SIGHT & SOUND

Vol. 8 No. 4 April 1998, pp. 28-30

A-Z Of Cinema, W: War, by Andrew Kelly and Edward Lawrenson

An overview of war and world cinema including short articles on; propaganda, censorship, genocide, pacifism, spectacle and resistance, with a chronology of the key filmic and actual events.

SIGHT & SOUND

Vol.7 No. 12 December 1997, pp. 22-24 and pg. 25

2 articles:

Temporary Gentlemen, by Mark Sinker

Interview with novelist Pat Barker on the differences between the book and the screen version of REGENERATION; the main characters, the psychological damage caused by armed conflict and the nature of class in the First World War.

Trench Footnotes, by Andrew Kelly

Gives details of films which have portrayed World War I since 1914.

VANITY FAIR

No. 456 August 1998, pp. 38-44

Tanks For The Memories, by James Wolcott

Illustrated article assessing the revival of World War II as subject matter for films released in 1998. Gives a history of the war film before suggesting that the new films are not based on nostalgia but on the desire to make amends for previous Hollywood representations of war.

WIDE ANGLE

Vol. 7 No. 4 1985, whole issue

Vietnam And The Media, various contributors

Special Vietnam War issue which includes articles on the role of women in the war, UNCOMMON VALOUR, the mythologisation of the war in various films and its televisual history. Amongst the films discussed are THE DEER HUNTER, APOCALYPSE NOW, WHO'LL STOP THE RAIN, COMING HOME and FIRST BLOOD.

- **The BFI National Library also holds newspaper cuttings on microfiche on specific film titles.**

TITLES AVAILABLE ON VIDEO – August 1999

All Quiet On The Western Front (1930)

Director: Lewis Milestone
(CIC Video - Certificate: PG)

Apocalypse Now (1979)

Director: Francis Ford Coppola
(CIC Video - Certificate: 18)

The Big Red One (1980)

Director: Samuel Fuller
(Warner Home Video - Certificate: 15)

The Boat (1981)

Director: Wolfgang Peterson
(Columbia TriStar Video - Certificate: 15)

The Bridge On The River Kwai/The Guns Of Navarone: Double Pack (1957/1961)

Director: David Lean/J. Lee Thompson
(Warner Home Video - Certificate: 15)

A Bridge Too Far (1977)

Director: Richard Attenborough
(Warner Home Video - Certificate: 15)

Coming Home (1978)

Director: Hal Ashby
(MGM Home Entertainment - Certificate: 18)

Courage Under Fire (1996)

Director Edward Zwick
(20thCFox - Certificate: 15)

Gallipoli (1981)

Director: Peter Weir
(CIC Video - Certificate: PG)

Platoon (1986)

Director: Oliver Stone
(Columbia TriStar Video - Certificate: 15)

Saving Private Ryan (1998)

Director: Steven Spielberg
(CIC Video - Certificate: 15)

Sergeant York (1939)

Director: Howard Hawks
(Warner Home Video - Certificate: U)

The Thin Red Line (1964)

Director: Andrew Marton
(20thCFox - Certificate: 12)

The Thin Red Line (1998)

Director: Terence Malick
(20thCFox - Certificate: 15)

Top Gun (1986)

Director: Tony Scott
(CIC Video - Certificate 15)