

LOOKING AWAY

HOLLYWOOD AND VIETNAM

Vietnam was like a movie that had gotten out of hand: gigantic cost overruns, a shooting schedule run amuck, squabbles on the set and back in the studio, the first attorney dying with most of the script in his head, the second quitting in disgust, and the last swearing it was finally in the can, but sneaking back to shoot some extra scenes.

JULIAN SMITH ■ ■ ■

Looking Away Hollywood And Vietnam

Scott Laderman



Looking Away Hollywood And Vietnam:

Looking Away; Hollywood and Vietnam Julian Smith, 1975 *From Hanoi to Hollywood* Linda Dittmar, Gene Michaud, 1990 This volume is about power It is about the power to make war and to destroy lives It is also about another kind of power the power to make images that may distort displace and destroy knowledge of the times in which those lives were lived Many of the nineteen essays gathered in this volume are about the interrelationships between these two types of power They demonstrate as well yet another type of power the power of critical thinking to challenge dangerous myths and to confront prevailing ideologies The title of this anthology calls attention to the process whereby aspects of the Vietnam War have been appropriated by the American cultural industry Probing the large body of emotion laden controversial films *From Hanoi to Hollywood* is concerned with the retelling of history and the retrospection that such a process involves In this anthology an awareness of film as a cultural artifact that molds beliefs and guides action is emphasized an awareness that the contributors bring to a variety of films Their essays span over one hundred documentary and fiction films and include in depth analyses of major commercial films ranging from *Apocalypse Now* to *Platoon* *Rambo* *First Blood Part II* and *Full Metal Jacket* and documentaries from *In the Year of the Pig* to *Dear America Letters Home from Vietnam* The essays in this volume deal with representations of the Vietnam war in documentary film and television reporting examining the ways the power of film is used to deliver political messages There are surprises here new readings and important insights on the ways we as a society have attempted to come to terms with the experiences of the Vietnam era The book also contains two appendixes a detailed chronology charting the relationship between major historical events and the release of American war films from 1954 through 1988 and a filmography listing information on over four hundred American and foreign films about the Vietnam War *Historical Memory and Representations of the Vietnam War* Walter L. Hixson, 2000 First Published in 2000 Routledge is an imprint of Taylor Francis an informa company **The World War II Combat Film** Jeanine Basinger, 2003-05-15 Lively comprehensive analysis of World War II movies **Visions of Empire** Stephen Prince, 1992-06-30 *Visions of Empire* explores film s function as a medium of political communication recognizing not just the propaganda film but the various ways that conventional narrative films embody question or critique established social values underlying American attitudes toward historical social and political events Stephen Prince discusses Hollywood film productions of the 1980s in terms of salient political issues of the period including anxieties about declining U S military power the wars in Central America and the prospects for U S intervention the legacy of the Vietnam War and urban decay In analyzing these images and narratives the author also describes and evaluates the cinematic styles available in the Hollywood tradition to filmmakers who address political issues Chapter 1 establishes the theoretical framework by considering features of the political landscape of the Reagan era Theories about political representation and the place of ideology in film are also examined Chapters 2 through 5 focus on the major cycles of political films Chapter 2 examines the

new Cold War films which played upon fears of the Soviet menace Rambo Invasion USA Red Dawn and Top Gun Chapter 3 discusses the small group of films Under Fire Salvador El Norte and others that addressed the wars in Latin America and the ways they explained the origins of the conflicts and the U S role therein Various histories and mythologies on film of the Vietnam War are examined in Chapter 4 as examples of the symbolic reconstruction of social memory Chapter 5 looks at politicized science fiction films Blade Runner Aliens Robocop and Total Recall offering critical commentaries on the pathologies of contemporary urban society and capitalism

Apocalypse Now Karl French,1999-01-15 An alphabetical guide to the motion picture describes its plot characters themes cultural allusions and production

Imperial Benevolence Scott Laderman,2018-08-14 This is a necessary and urgent read for anyone concerned about the United States endless wars Investigating multiple genres of popular culture alongside contemporary U S foreign policy and political economy Imperial Benevolence shows that American popular culture continuously suppresses awareness of U S imperialism while assuming American exceptionalism and innocence This is despite the fact that it is rarely a product of the state Expertly coordinated essays by prominent historians and media scholars address the ways that movies and television series such as Zero Dark Thirty The Avengers and even The Walking Dead as well as video games such as Call of Duty Black Ops have largely presented the United States as a global force for good Popular culture with few exceptions has depicted the U S as a reluctant hegemon fiercely defending human rights and protecting or expanding democracy from the barbarians determined to destroy it

An Interethnic Companion to Asian American Literature King-Kok Cheung,1997 A survey of Asian American literature

Hollywood's Cold War Tony Shaw,2007 Published at a time when American filmmakers are deeply involved in the War on Terror this authoritative and timely book offers the first comprehensive account of Hollywood's propaganda role during the defining ideological conflict of the 20th century the Cold War

Reel Men at War Ralph Donald,Karen MacDonald,2011-04-18 As they transition into adulthood many American boys and young men spend a considerable amount of time engaging in physical sports playing violent video games and watching action movies including war films In many cases boys spend more time exposed to media models than they do with their fathers If as social learning theorists say masculinity is learned directly through a system of positive and negative reinforcement what manly behaviors do war films clearly define and reinforce And what un manly behaviors do war films clearly prohibit In Reel Men at War Masculinity and the American War Film authors Ralph Donald and Karen MacDonald consider the influence that war films bring to bear on the socialization of young boys in America Analyzing nearly 150 American war films and television programs this book considers such issues as major male stereotypes both positive and negative in film the influence of sports as an alternate to mortal combat why men admire war and value winning so highly and how war films define manly courage Throughout the book the authors comment on the depiction of post traumatic stress disorder the stages of grief and suicide in war films as well as applying Jungian and Freudian theories to war and soldiering Reel Men at War will be of interest not

only to professors and students of cinema and mass communications but also to scholars of history gender studies and sociology

Special Bibliography Series, 1957 *Special Bibliography Series* United States Air Force Academy. Library, 1990

Specters of War Elisabeth Bronfen, 2012-10-03 *Specters of War* looks at the way war has been brought to the screen in various genres and at different historical moments throughout the twentieth century and into the twenty first Elisabeth Bronfen asserts that Hollywood has emerged as a place where national narratives are created and circulated so that audiences can engage with fantasies ideologies and anxieties that take hold at a given time only to change with the political climate Such cultural reflection is particularly poignant when it deals with America s traumatic history of war The nation has no direct access to war as a horrific experience of carnage and human destruction we understand our relation to it through images and narratives that transmit and interpret it for us Bronfen does not discuss actual conflicts but the films by which we have come to know and remember them including *All Quiet on the Western Front* *The Best Years of Our Lives* *Miracle at St Anna* *The Deer Hunter* and *Flags of Our Fathers* Battles and campaigns the home front and women who wait narratives war correspondents and court martials are also explored as instruments of cultural memory Bronfen argues that we are haunted by past wars and by cinematic re conceptualizations of them and reveals a national iconography of redemptive violence from which we seem unable to escape

Why We Fought Peter C. Rollins, John E. O'Connor, 2008-07-25 A wide ranging and sophisticated anthology comparing theaters of war to wars in the movie theater Dennis Showalter author of *Patton and Rommel* *Why We Fought* makes a powerful case that film can be as valuable a tool as primary documents for improving our understanding of the causes and consequences of war A comprehensive look at war films from depictions of the American Revolution to portrayals of September 11 and its aftermath this volume contrasts recognized history and historical fiction with the versions appearing on the big screen The text considers a selection of the pivotal war films of all time including *All Quiet on the Western Front* *Sands of Iwo Jima* *Apocalypse Now* *Platoon* and *Saving Private Ryan* revealing how film depictions of the country s wars have shaped our values politics and culture and offering a unique lens through which to view American history Named as a Choice Outstanding Academic Title

Bulletin of the Atomic Scientists, 1986-05 The *Bulletin of the Atomic Scientists* is the premier public resource on scientific and technological developments that impact global security Founded by Manhattan Project Scientists the *Bulletin* s iconic Doomsday Clock stimulates solutions for a safer world

Men, Masculinity and the Media Steve Craig, 1992-02-26 Although studies of men and masculinity have gained momentum little has been published that focuses on the media and their relationship to men as men *Men Masculinity and the Media* addresses this shortcoming Scholars from across the social sciences investigate past media research on men and masculinity They also examine how the media serve to construct masculinities how men and their relationships have been depicted and how men respond to media images From comic books and rock music to film and television this groundbreaking volume scrutinizes the interrelationship among men the media and masculinity

Screening Difference Jaap Van

Ginneken,2007-08-29 Did you know that Pocahontas probably never fell in love with John Smith as the Disney and other film versions of those events pretend That Godzilla was originally an anti American and anti nuclear movie heavily cut and supplemented with new material That Zorro was not created by an American author but derived from the much older Mexican struggle for independence That Anna and the King was largely invented That the myth of the sexually eager Hula girls is based on misunderstandings by the first explorers That Black Hawk Down and many other war movies were censored and indirectly subsidized by the Pentagon Screening Difference takes us on a fascinating voyage through major movie blockbusters that deal with the encounter between us based on white Hollywood and them the filmic representations of other races ethnicities and cultures Looking at subtle orientations in casting and make up sets and props lighting and camera movements music and language this lively book follows the best known genres and subgenres from animated cartoons to wilderness films from romantic movies to colonial adventures Screening Difference tracks the stories back to their origins and patiently dissects the hidden messages that have gradually crept into them **Hollywood and War, The Film Reader**

J. David Slocum,2023-04-28 Discussing such classic films as Sergeant York Air Force and All Quiet on the Western Front as well as more modern blockbusters like Apocalypse Now and Saving Private Ryan this outstanding volume focuses on Hollywood and its production of war films Topics covered include the early formation of war cinema the apotheosis of the Hollywood war film the ascendancy of ambivalence Hollywood and the war since Vietnam war as a way of seeing For any student of film studies or American cultural studies this is a valuable companion Understanding and Teaching the Vietnam War John Day Tully,Matthew Masur,Brad Austin,2013-10-07 Part One Reflections on Teaching the Vietnam War Part Two Methods and Sources Part Three Understanding and Teaching Specific Content **Power Misses** David E.

James,1996-12-17 David James insists that popular resistance to domination by the culture industry must intervene at the point of production rather than consumption In its most resolute instances from the poetry of William Blake to the British Miners Campaign Tape Project alternative culture has fused with radical politics Authoritatively mapping the terrain of cultural resistance under capitalism James examines the material contradictions and the utopian potentials articulated in John Berger s fiction Dada rock music the films of Andy Warhol and Jonas Mekas and the poetry of punk

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