

Revised and Updated
to Include Recent WWII Films

PROJECTIONS OF WAR



HOLLYWOOD, AMERICAN CULTURE,
AND WORLD WAR II

Thomas Doherty

Projections Of War Hollywood American Culture And World War Ii

Anthony Marra



Projections Of War Hollywood American Culture And World War II:

Projections of War Thomas Doherty, Thomas Patrick Doherty, 1993 In this cultural history of the USA during World War II Thomas Doherty examines the interaction between Hollywood cinema and America's involvement in the war He reveals how and why Hollywood marshalled its artistic resources on behalf of the war effort giving a voice to many different groups viewpoints the motion picture industry itself government agencies and audiences at home and overseas

Projections of War Thomas Patrick Doherty, 1993 Looks at motion pictures documentaries newsreels cartoons and Army training films made during World War II and describes the portrayal of women and minorities

Projections of War Thomas Doherty, 1999 Studies the relationship between Hollywood and American culture from 1941-1945 as both an exploration into the history of film and to assert that it was during this period that the view of Hollywood shifted from being a source of mere entertainment to being influential on the culture of the people who viewed it

World War II, Film, and History John Whiteclay Chambers II, David Culbert, 1996-10-10 The immediacy and perceived truth of the visual image as well as film and television's ability to propel viewers back into the past place the genre of the historical film in a special category War films including antiwar films have established the prevailing public image of war in the twentieth century For American audiences the dominant image of trench warfare in World War I has been provided by feature films such as *All Quiet on the Western Front* and *Paths of Glory* The image of combat in the Second World War has been shaped by films like *Sands of Iwo Jima* and *The Longest Day* And despite claims for the alleged impact of widespread television coverage of the Vietnam War it is actually films such as *Apocalypse Now* and *Platoon* which have provided the most powerful images of what is seen as the reality of that much disputed conflict But to what degree does history written with lightning as Woodrow Wilson allegedly said represent the reality of the past To what extent is visual history an oversimplification or even a distortion of the past Exploring the relationship between moving images and the society and culture in which they were produced and received *World War II Film and History* addresses the power these images have had in determining our perception and memories of war Examining how the public memory of war in the twentieth century has often been created more by a manufactured past than a remembered one a leading group of historians discusses films dating from the early 1930s through the early 1990s created by filmmakers the world over from the United States and Germany to Japan and the former Soviet Union For example Freda Freiberg explains how the inter-racial melodramatic Japanese feature film *China Nights* in which a manly and protective Japanese naval officer falls in love with a beautiful young Chinese street waif and molds her into a cultured submissive wife proved enormously popular with wartime Japanese and helped justify the invasion of China in the minds of many Japanese viewers Peter Paret assesses the historical accuracy of Kolberg as a depiction of an unsuccessful siege of that German city by a French Army in 1807 and explores how the film released by Hitler's regime in January 1945 explicitly called for civilian sacrifice and last ditch resistance Stephen Ambrose contrasts what we know about the historical reality of the

Allied D Day landings in Normandy on June 6 1944 with the 1962 release of *The Longest Day* in which the major climactic moment in the film never happened at Normandy Alice Kessler Harris examines *The Life and Times of Rosie the Riveter* a 1982 film documentary about women defense workers on the American home front in World War II emphasizing the degree to which the documentary's engaging main characters and its message of the need for fair and equal treatment for women resonates with many contemporary viewers And Clement Alexander Price contrasts *Men of Bronze* William Miles's fine documentary about black American soldiers who fought in France in World War I with *Liberators* the controversial documentary by Miles and Nina Rosenblum which incorrectly claimed that African American troops liberated Holocaust survivors at Dachau in World War II In today's visually oriented world powerful images even images of images are circulated in an eternal cycle gaining increased acceptance through repetition History becomes an endless loop in which repeated images validate and reconfirm each other Based on archival materials many of which have become only recently available *World War II Film and History* offers an informative and a disturbing look at the complex relationship between national myths and filmic memory as well as the dangers of visual images being transformed into reality Performing Difference Jonathan C. Friedman, 2008-12-24 *Performing Difference* is a compilation of seventeen essays from some of the leading scholars in history criticism film and theater studies Each author examines the portrayal of groups and individuals that have been traditionally marginalized or excluded from dominant historical narratives As a meeting point of several fields of study this book is organized around three meta themes race gender and genocide Included are analyses of films and theatrical productions from the United States as well as essays on cinema from Southern and Central America Europe and the Middle East Typically the contributing authors write about the depiction of race ethnicities gender and sexual orientation and genocides This volume assesses how the performing arts have aided in the social construction of the other in differing contexts Its fundamental premise is that performance is powerful and its unifying thesis is that the arts remain a major forum for advancing a more nuanced and humane vision of social outcasts not only in the realm of national imaginations but in social relations as well **American Culture in the 1940s** Jacqueline Foertsch, 2008-03-27 This book explores the major cultural forms of 1940s America fiction and non fiction music and radio film and theatre serious and popular visual arts and key texts trends and figures from *Native Son* to *Citizen Kane* from Hiroshima to HUAC and from Dr Seuss to Bob Hope After discussing the dominant ideas that inform the 1940s the book culminates with a chapter on the culture of war Rather than splitting the decade at 1945 Jacqueline Foertsch argues persuasively that the 1940s should be taken as a whole seeking out links between wartime and postwar American culture **America Between the Wars, 1919-1941** David Welky, 2012-01-17 This collection situates over seventy essential primary documents in their historical context to illustrate the American experience during the interwar era 1919-1941 Introduces a broad range of cultural and historical topics from race and the role of women to trends in literature and the Great Depression Includes a range of photographs and illustrations

End of chapter questions encourage critical thinking and analysis while a bibliography prepares students for further research

Rethinking Cold War Culture Peter J. Kuznick, James Gilbert, 2013-04-09 This anthology of essays questions many widespread assumptions about the culture of postwar America Illuminating the origins and development of the many threads that constituted American culture during the Cold War the contributors challenge the existence of a monolithic culture during the 1950s and thereafter They demonstrate instead that there was more to American society than conformity political conservatism consumerism and middle class values By examining popular culture politics economics gender relations and civil rights the contributors contend that while there was little fundamentally new about American culture in the Cold War era the Cold War shaped and distorted virtually every aspect of American life Interacting with long term historical trends related to demographics technological change and economic cycles four new elements dramatically influenced American politics and culture the threat of nuclear annihilation the use of surrogate and covert warfare the intensification of anticommunist ideology and the rise of a powerful military industrial complex This provocative dialogue by leading historians promises to reshape readers understanding of America during the Cold War revealing a complex interplay of historical norms and political influences

Mercury Pictures Presents Anthony Marra, 2022-08-02 NEW YORK TIMES BESTSELLER Winner of the David J Langum Sr Prize in American Historical Fiction The epic tale of a brilliant woman who must reinvent herself to survive moving from Mussolini's Italy to 1940s Los Angeles a timeless story of love deceit and sacrifice from the award winning author of A Constellation of Vital Phenomena A genuinely moving and life affirming novel that's a true joy to read Celeste Ng author of Little Fires Everywhere A gorgeous book sublime The New York Times Editors Choice ONE OF THE BEST BOOKS OF THE YEAR NPR The Guardian Booklist Like many before her Maria Lagana has come to Hollywood to outrun her past Born in Rome where every Sunday her father took her to the cinema instead of church Maria immigrates with her mother to Los Angeles after a childhood transgression leads to her father's arrest Fifteen years later on the eve of America's entry into World War II Maria is an associate producer at Mercury Pictures trying to keep her personal and professional lives from falling apart Her mother won't speak to her Her boss a man of many toupees has been summoned to Washington by congressional investigators Her boyfriend a virtuoso Chinese American actor can't escape the studio's narrow typecasting And the studio itself Maria's only home in exile teeters on the verge of bankruptcy Over the coming months as the bright lights go dark across Los Angeles Mercury Pictures becomes a nexus of European migrants modernist poets trying their luck as B movie screenwriters once celebrated architects becoming scale model miniaturists and refugee actors finding work playing the very villains they fled While the world descends into war Maria rises through a maze of conflicting politics divided loyalties and jockeying ambitions But when the arrival of a stranger from her father's past threatens Maria's carefully constructed facade she must finally confront her father's fate and her own Written with intelligence wit and an exhilarating sense of possibility Mercury Pictures Presents spans many moods and tones from the heartbreaking to the ecstatic It is a love

letter to life s bit players a panorama of an era that casts a long shadow over our own and a tour de force by a novelist whose work The Washington Post calls a flash in the heavens that makes you look up and believe in miracles Popular Ideologies Susan Smulyan,2010-03-12 Smulyan demonstrates that popular culture represented more than just escape during the twentieth century s formative period Far from providing an ideology free zone popular products and entertainments served as an arena where producers attempt to impose notions of race class gender and nationhood and consumers react to such impositions Bulldozer Francesca Russello Ammon,2016-04-26 Although the decades following World War II stand out as an era of rapid growth and construction in the United States those years were equally significant for large scale destruction In order to clear space for new suburban tract housing an ambitious system of interstate highways and extensive urban renewal development wrecking companies demolished buildings while earthmoving contractors leveled land at an unprecedented pace and scale In this pioneering history Francesca Russello Ammon explores how postwar America came to equate this destruction with progress The bulldozer functioned as both the means and the metaphor for this work As the machine transformed from a wartime weapon into an instrument of postwar planning it helped realize a landscape altering culture of clearance In the hands of the military planners politicians engineers construction workers and even children s book authors the bulldozer became an American icon Yet social and environmental injustices emerged as clearance projects continued unabated This awareness spurred environmental preservationist and citizen participation efforts that have helped to slow though not entirely stop the momentum of the postwar bulldozer **The Collaboration** Ben Urwand,2013-09-10 To continue doing business in Germany Hollywood studios agreed not to make films attacking Nazis or condemning persecution of Jews Ben Urwand reveals this collaboration and the cast of characters it drew in ranging from Goebbels to Louis B Mayer At the center was Hitler himself obsessed with movies and their power to shape public opinion **Screen Nazis** Sabine Hake,2012-08-31 From the late 1930s to the early twenty first century European and American filmmakers have displayed an enduring fascination with Nazi leaders rituals and symbols making scores of films from Confessions of a Nazi Spy 1939 and Watch on the Rhine 1943 through Des Teufels General The Devil s General 1955 and Pasqualino settebellezze Seven Beauties 1975 up to Der Untergang Downfall 2004 Inglourious Basterds 2009 and beyond Probing the emotional sources and effects of this fascination Sabine Hake looks at the historical relationship between film and fascism and its far reaching implications for mass culture media society and political life In confronting the specter and spectacle of fascist power these films not only depict historical figures and events but also demand emotional responses from their audiences infusing the abstract ideals of democracy liberalism and pluralism with new meaning and relevance Hake underscores her argument with a comprehensive discussion of films including perspectives on production history film authorship reception history and questions of performance spectatorship and intertextuality Chapters focus on the Hollywood anti Nazi films of the 1940s the West German anti Nazi films of the 1950s the East German anti fascist films of the 1960s the Italian Naziploitation films of the 1970s and

issues related to fascist aesthetics the ethics of resistance and questions of historicization in films of the 1980s 2000s from the United States and numerous European countries *Post-9/11 Cinema* John Markert, 2011-08-05 In contemporary society cinema has become a primary way in which people gain knowledge about events taking place in the world Films often go beyond news reports by showing in depth behind the scenes footage whether in a documentary or recreated in fictional features More than fleeting scenes of events shown on the nightly news a film can influence people's feelings about war and what our political leaders should do about it This has certainly been the case since the attack on 9 11 and the subsequent incursions into Iraq and Afghanistan In *Post 9 11 Cinema Through a Lens Darkly* John Markert takes a close look at the films depicting these events Covering cinematic portrayals of 9 11 and the attacks that followed this book examines both dramas and documentaries that depict what some have termed Bush's war as well as rebuttal films films about terrorist activities and films seen from the vantage point of journalists and military personnel *Post 9 11 Cinema* not only shows how motion pictures reflect societal values but also how such works can influence social attitudes and thus promote change In addition Markert appraises the film industry and critiques how images are manipulated to sway the viewer to appreciate the side being advocated Examining such dramas as *The Messenger* *Stop Loss* *The Lucky Ones* *In the Valley of Elah* and *The Hurt Locker* as well as documentaries including *Fahrenheit 9 11* *Soldiers of Conscience* and *Taxi to the Dark Side* *Post 9 11 Cinema* is a valuable read for professors of media and mass communication popular culture and film studies as well as cultural sociologists **After the Holocaust** David Cesarani, Eric J. Sundquist, 2011-09-29 For the last decade scholars have been questioning the idea that the Holocaust was not talked about in any way until well into the 1970s *After the Holocaust Challenging the Myth of Silence* is the first collection of authoritative original scholarship to expose a serious misreading of the past on which controversially the claims for a Holocaust industry rest Taking an international approach this bold new book exposes the myth and opens the way for a sweeping reassessment of Jewish life in the postwar era a life lived in the pervasive shared awareness that Jews had narrowly survived a catastrophe that had engulfed humanity as a whole but claimed two thirds of their number The chapters include an overview of the efforts by survivor historians and memoir writers to inform the world of the catastrophe that had befallen the Jews of Europe an evaluation of the work of survivor historians and memoir writers new light on the Jewish historical commissions and the Jewish documentation centres studies of David Boder a Russian born psychologist who recorded searing interviews with survivors and the work of philosophers social thinkers and theologians theatrical productions by survivors and the first films on the theme made in Hollywood how the Holocaust had an impact on the everyday life of Jews in the USA and a discussion of the different types and meanings of silence A breakthrough volume in the debate about the Myth of Silence this is a must for all students of Holocaust and genocide *Russian War Films* Denise Jeanne Youngblood, 2007 A panoramic survey of nearly a century of Russian films on wars and wartime from World War I to more recent conflicts in Afghanistan and Chechnya with heavy emphasis on films

pertaining to World War II **Empire of Ideas** Justin Hart, 2013-02-14 Covering the period from 1936 to 1953 *Empire of Ideas* reveals how and why image first became a component of foreign policy prompting policymakers to embrace such techniques as propaganda educational exchanges cultural exhibits overseas libraries and domestic public relations Drawing upon exhaustive research in official government records and the private papers of top officials in the Roosevelt and Truman administrations including newly declassified material Justin Hart takes the reader back to the dawn of what Time Life publisher Henry Luce would famously call the American century when U S policymakers first began to think of the nation s image as a foreign policy issue Beginning with the Buenos Aires Conference in 1936 which grew out of FDR s Good Neighbor Policy toward Latin America Hart traces the dramatic growth of public diplomacy in the war years and beyond The book describes how the State Department established the position of Assistant Secretary of State for Public and Cultural Affairs in 1944 with Archibald MacLeish the Pulitzer Prize winning poet and Librarian of Congress the first to fill the post Hart shows that the ideas of MacLeish became central to the evolution of public diplomacy and his influence would be felt long after his tenure in government service ended The book examines a wide variety of propaganda programs including the Voice of America and concludes with the creation of the United States Information Agency in 1953 bringing an end to the first phase of U S public diplomacy *Empire of Ideas* remains highly relevant today when U S officials have launched full scale propaganda to combat negative perceptions in the Arab world and elsewhere Hart s study illuminates the similar efforts of a previous generation of policymakers explaining why our ability to shape our image is in the end quite limited **The Home Fronts of Iowa, 1939-1945** Lisa L. Ossian, 2009-10-16 As Americans geared up for World War II each state responded according to its economy and circumstances as well as the disposition of its citizens This book considers the war years in Iowa by looking at activity on different home fronts and analyzing the resilience of Iowans in answering the call to support the war effort With its location in the center of the country far from potentially threatened coasts Iowa was also the center of American isolationism historically Republican and resistant to involvement in another European war Yet Iowans were quick to step up and Lisa Ossian draws on historical archives as well as on artifacts of popular culture to record the rhetoric and emotion of their support Ossian shows how Iowans quickly moved from skepticism to overwhelming enthusiasm for the war and answered the call on four fronts farms factories communities and kitchens Iowa s farmers faced labor and machinery shortages yet produced record amounts of crops and animals even at the expense of valuable topsoil Ordnance plants turned out bombs and machine gun bullets Meanwhile communities supported war bond and scrap drives while housewives coped with rationing raised Victory gardens and turned to home canning *The Home Fronts of Iowa 1939-1945* depicts real people and their concerns showing the price paid in physical and mental exhaustion and notes the heavy toll exacted on Iowa s sons who fell in battle Ossian also considers the relevance of such issues as race class and gender particularly the role of women on the home front and the recruitment of both women and blacks for factory work taking into account a prevalent suspicion

of ethnic groups by the state's largely homogeneous population. The fact that Iowans could become loyal citizen soldiers forming an Industrial and Defense Commission even before Pearl Harbor speaks not only to the patriotism of these sturdy midwesterners but also to the overall resilience of Americans. In unraveling how Iowans could so overwhelmingly support the war, Ossian digs deep into history to show us the power of emotion and to help us better understand why World War II is consistently remembered as the Good War.

China and the Chinese in Popular Film Jeffrey Richards, 2016-11-09

There's a folk memory of China in which numberless yellow hordes pour out of the mysterious East to overwhelm the vulnerable West, accompanied by a stereotype of the Chinese as cruel, cunning, and depraved. Hollywood films played their part in perpetuating these myths and stereotypes that constituted The Yellow Peril. Jeffrey Richards examines in detail how and why they did it. He shows how the negative image was embodied in recurrent cinematic depictions of opium dens, tong wars, sadistic dragon ladies, and corrupt warlords, and how in the 1930s and 1940s a countervailing positive image involved the heroic peasants of *The Good Earth* and *Dragon Seed* fighting against Japanese invasion in wartime tributes to the West's ally, Nationalist China. The cinema's split-level response is also traced through the images of the ultimate Oriental villain, the sinister Dr. Fu Manchu, and the timeless Chinese hero, the intelligent and benevolent detective Charlie Chan. Filling a longstanding gap in Cinema and Cultural History, the book is founded in fresh research into Hollywood's shifting representations of China and its people.

A Companion to Fritz Lang Joe McElhaney, 2015-01-27

A Companion to Fritz Lang Fritz Lang's movie making spans a major part of the history of cinema across genres, styles, and national contexts. With smartness and sharpness, the essays in this essential volume come from many angles to capture the richness of Lang's cinema and bring great insight to its study. Dana Polan, Cinema Studies, NYU.

Fritz Lang's influence on cinema cannot be overstated, with a career that stretched from the silent era in Germany to the decline of the Hollywood studio system in the late 1950s, from the Weimar Republic to Nazi Germany, from Depression America to the McCarthy era. One of the best-known migrants from Germany's school of Expressionism, Lang is also credited with influencing the emergence of film noir. *A Companion to Fritz Lang* offers the first full-scale collection of scholarship available in English on one of the most important filmmakers of all time. Addressing much of Lang's voluminous body of work, from *Metropolis* and *M* to lesser-known titles such as *Western Union* and *Clash by Night*, this volume offers a superb overview of Lang's cinema with revealing insights into his enduring influence on directors such as Godard, Scorsese, Chabrol, and Tarantino. The two dozen essays presented here are an unrivaled and up-to-the-minute assessment of the prolific and resilient life and vision of one of cinema's greatest auteurs.

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