

If you like me and love war movies/history this book is a fantastic find! Its big, beautiful, well written with tons of 'tidbits' of info about hundreds & hundreds of films I've seen and own and others I will seek out as a result of this book.

But there is no single generic type of war film, as the category encompasses many types of filmed stories about conflict. The Napoleonic Wars have been the subject of costume dramas, frontier wars in westerns pit cowboys against Indians. Star Wars presents an imaginary intergalactic conflict in the realm of science fiction. Other films make use of war as metaphor: *The War of the Roses* is a screwball comedy about a feuding married couple, while *Used Cars* is a "war" between two rival car lots. Some onscreen wars are never won: Coyote and the Road Runner are forever locked in comic conflict in cartoons. Movies called "war films" do not reflect one attitude or a single purpose. The popularity of the war film and of war as a topic in movies is borne out by two factors: Because they are based in reality and frequently star big-name actors and contain scenes of exciting action, war movies, both pro- and anti-, have a strong record of success at the box office. Sometimes movies are labeled "war films" even when they are not set in combat. *Since You Went Away*, the story of the American home front in , is not about fighting battles with weapons but fighting the daily battle of morale for those whose lives are indirectly affected. Similarly, *The Best Years of Our Lives* is about the return to civilian life of three soldiers from different economic backgrounds and the difficult adjustments they must make. Yet the basis of the story is the combat stress they experienced and the impact it had on them mentally and physically. *Coming Home*, set largely outside of combat, is nevertheless a movie about the Vietnam War. To define the war film, it is thus necessary to establish parameters, the first of which is to separate fact documentaries and newsreels from fiction created stories, even if based in fact, and to determine how much fighting must appear on screen to constitute designating a movie a war film. Some movies have war as a significant background but do not depict any combat. Some have combat sequences as an episode in the larger story, like *Gone with the Wind*, which begins in the peaceful Old South, moves forward into and through the Civil War, and goes on to the Reconstruction period and postwar problems. For this reason, *Gone with the Wind*, a major film about the Civil War, is seldom labeled simply as a war film. The war film as a genre is best defined as a movie in which a fictionalized or fact-based story is told about an actual historical war. Fighting that war, planning it, and undergoing combat within it should fill the major portion of the running time. This would include biographies of combatants, such as the World War II hero Audie Murphy in *To Hell and Back*, and movies set inside combat but which remove their characters from the conflict through visualized flashbacks *Beach Red*. This definition eliminates the home setting, the war as background or single episode movie, the military camp film, the training camp movie, and the biography that does not contain actual combat. The purpose of the war film made by commercial enterprises is primarily to entertain. A film made during the war itself, such as the *Guadalcanal Diary*, has additional goals: A war movie made after the strife has ended needs to find other purposes, and unlike movies made during the fighting, needs to justify its morality. Once the war movie becomes a familiar genre, as in the World War II combat film, it is a story the audience knows and accepts. Such war stories can then be used to address other issues of national concern. In , a time of racial strife in America, *Home of the Brave* told the story of a black soldier who goes to pieces during World War II combat in the South Pacific because of racial prejudice aimed at him personally. He is brought back from his mission in a state of shock and paralysis, and the technique of narco-synthesis is used to draw his story out through flashbacks. In , when the role of women in combat was in the news, *Courage Under Fire*, starring Meg Ryan, was a successful movie about a female captain nominated for the Medal of Honor. After the combat genre was established, movies appeared with comic tones that would have been inappropriate during the war itself. Although no one can be certain of the exact "first" war movie, many historians feel it is probably a one-and-a-half-minute pro-war film, *Tearing Down the Spanish Flag*, made on a set in New York City immediately after the United States declared war on Spain in April. The precedent was set. All the wars in American history have had stories told about them by Hollywood, although some wars are more popular than others. The Civil War was a popular topic in silent film days, but because "the enemy is

us," it has become a war used to tell stories about family conflicts "brother against brother" , racial issues, or romances. World War II has been the most frequently depicted conflict in American cinema and is discussed in more depth below. Worcester, Massachusetts, 12 August , d. Fuller became a crime reporter by the age of seventeen and moved to Hollywood to begin writing screenplays in His combat experience became the seminal event of his life. No matter what settings his films take, they are all in some way about war. He also made *Verboten* , set in postwar Germany ; *House of Bamboo* , about a gang of ex-Army men who organize their criminality along military lines; and a story of the native American "wars," *Run of the Arrow* Merrill, who commanded the first American infantrymen to fight in Asia, the 7th Composite Group, who were trained as guerrillas to fight deep behind Japanese lines in Burma. He shifts from rapid montages to lengthy camera movements, from closeups to long shots, from real locations to rear projections, and from objective to subjective points-of-view without first clearly establishing the original position. Perhaps the definitive statement regarding war movies was made by Fuller: *The Big Red One*. My Tale of Writing, Fighting, and Filmmaking. British Film Institute, Film Is a Battleground: Jefferson, NC, and London: Vietnam movies, apart from *The Green Berets*, were seldom made during the war itself. A new war, the war of terrorism, has emerged in noncombat movies such as the *Die Hard* series with Bruce Willis , , and , in which terrorist groups threaten various American settings. The terrorist movie first appeared in the s with the French-Italian film, *Nada* , in which left-wing terrorists kidnap the American ambassador to France, and *Rosebud* , a story about Arab terrorists kidnapping a yacht to hold five wealthy young women as political hostages. The popularity of the war movie has not diminished since the turn of the twenty-first century. Two movies about combat were huge boxoffice hits in Certain directors have been associated with movies about war, among them John Ford " , who served in the Navy, as well as George Stevens " , John Huston " , and William Wyler " , all of whom made documentaries under combat circumstances while serving in the Signal Corps in World War II. Samuel Fuller " and Oliver Stone both experienced actual combat and have written, directed, and produced war films. Other directors associated with the genre today include Steven Spielberg b. Stars whose images define the American wartime military presence include John Wayne " , Henry Fonda " , Robert Mitchum " , and Dana Andrews " , all of whom are associated with successful combat movies. Contemporary actors who have portrayed military men include Tom Hanks , Harrison Ford, Clint Eastwood, Bruce Willis , and Sylvester Stallone , who portrayed an ex-Green Beret in the *Rambo* movies , , and , none of which actually took place during the Vietnam War. This subgenre became so popular that it in turn influenced ways of telling stories in westerns, science fiction , and other generic "wars. The primary characteristics now associated with the combat-film genre derive from the film *Bataan*, released in June , a little more than a year after the peninsula fell to the Japanese. Its reviews were uniformly excellent and its box office was solid. *Bataan* tells the story of a group of hastily assembled volunteers who, through their bravery and tenacity, hold off an overwhelmingly large group of the enemy long enough to buy much-needed time for American forces. Because all die at the end, it is an example of "the last stand" celebration of American bravery, the most familiar mythic example of which is the story of the Alamo. The basic narrative conventions of hero, group, and objective of the World War II combat genre can be traced from films released from the s onward, decade by decade. Even though *Halls of Montezuma* and *Battle Cry* are set in World War II and *Men in War in Korea*, all three retain the basic story in which a diverse group of soldiers are on patrol under stern leadership, seeking to achieve their objective while fighting a difficult enemy. The visual presentation is more graphic and realistic, but the narrative is the familiar story of a tough hero Tom Hanks who has to separate himself from his men in order to be an effective leader. His group is diverse, including an Italian, a Jew, a cynic from Brooklyn, and a mountain sharpshooter. Their difficult objective is to rescue a single soldier, the only brother of four not yet killed in combat, as a symbolic mission. The new millennium has continued to bring war films based on the original format, such as *Windtalkers* and *We Were Soldiers* both and *Tears of the Sun* Although the purpose of the combat film is not the same in as in , its conventions still serve a purpose. Each of the postwar combat films reflects the decade in which it was released. *Saving Private Ryan*, for example, modernized the genre with new technology and increased violence, and put the older elements together to challenge movie-goers to think about the increased use of violence as well as to consider seriously the

sacrifices combat soldiers made for Americans during World War II. The idea of "propaganda" is linked to totalitarian governments, with an attendant suspicion of inaccurate, slanted information. Therefore, when the United States became involved in two world wars, it faced the issue of how to mobilize its populace, provide accurate information, and influence morale without violating the basic tenets of democracy. The movie business became an important force in this process. After America declared war against Germany on 6 April, the Committee on Public Information was formed, headed by the liberal journalist George Creel. The Committee organized a campaign to stimulate nationalism through patriotic speeches, recruiting posters, and pamphlets, but more significantly by using motion pictures, resulting in such strongly anti-German movies as *The Kaiser*, *the Beast of Berlin* and *My Four Years in Germany*. Successful directors created movies that also supported the war, including *D. Vladimir Lenin*, the first head of the Soviet government after the Russian Revolution of 1917, said, "of all the arts, the most important for us is the cinema"; he understood that movies could help spread the goals of the revolution to rural areas and provide visual information for illiterate peasants. He created a nationalized Soviet film industry, and filmmakers such as Sergei Eisenstein made great films that were also effective propaganda: Italy, Japan and Great Britain also had experience in using movies to influence their people and to popularize their political ideas. The United States, however, found itself the only country without an established agency for such purposes. Roosevelt, who understood the importance of the media in politics, began the process of creating an official "propaganda" agency for America in late 1941. After various committees were formed and disbanded between 1941 and 1942, the bombing of Pearl Harbor clarified the need for a single entity to direct American propaganda. Roosevelt appointed Lowell Mellett, a former journalist, to coordinate government films, to establish a working relationship with Hollywood, and to make sure that the studios cooperated with the war effort. The OWI provided Hollywood with a list of seven questions with which to review all films made during the war: Will this picture help win the war? What war information problem does it seek to clarify, dramatize, or interpret? If it is an "escape" picture, will it harm the war effort by creating a false picture of America, her allies, or the world we live in? Does it merely use the war as the basis for a profitable picture, contributing nothing of real significance to the war effort and possibly lessening the effect of other pictures of more importance? Does it contribute something new to our understanding of the world conflict and the various forces involved, or has the subject already been adequately covered? When the picture reaches its maximum circulation on the screen, will it reflect conditions as they are and fill a need current at that time, or will it be outdated? Does the picture tell the truth or will the young people of today have reason to say they were misled by propaganda? He became an internationally recognized American icon, representing the strong, silent hero who lived by the virtues of bravery, commitment to traditions, respect for women and children, and a deep patriotism. Wayne was most commonly associated with the western genre, beginning with *The Big Trail*, his first starring role, to his final movie, *The Shootist*. More than any other film star, Wayne came to represent the concept of "American. However, Wayne made only five movies between 1941 and 1956.

Chapter 2 : The Encyclopedia of War Movies : Robert Davenport :

The war film as a genre is best defined as a movie in which a fictionalized or fact-based story is told about an actual historical war. Fighting that war, planning it, and undergoing combat within it should fill the major portion of the running time.

Everybody will get much of knowledge by reading a book. The book actually will contain certain things you need. Of course, you will get something based on the The Encyclopedia of War Movies: Reading online book will be great experience for you. It is usually cheaper than you must buy the book in the book store. Content of the book is really same with the printed book. However, you have to be connected with internet and you can read the online book. One of online books that will be nice for you is book entitled The Encyclopedia of War Movies: The online book is very nice with meaningful content. Writer of the The Encyclopedia of War Movies: There are some stories that are showed in the book. Reader can get many real examples that can be great knowledge. It will be wonderful. Format it however you want! Do you search to download The Encyclopedia of War Movies: What will reader get after reading the online book The Encyclopedia of War Movies: Actually, as a reader, you can get many lessons of life. It will be better if you read the book alone. So, you can really feel content of the book deeply. From the lesson, you will know about the meaning of life and human around you. You will be smart in choosing the best option for your life. So, you will never do same mistakes again and again. It will be very important for you and other readers in the world. So, human life will be harmonious and full of peace. To serve many readers to get the book entitled The Encyclopedia of War Movies: You can download the book by following easy steps that are suggested in the website. Actually, this website also provides other books with many kinds of genre. So, by visiting of this website, people can get what they need and what they want. The Encyclopedia of War Movies:

Written for a general audience, some entries list Hollywood movies, from the silent era to the present, that have as their subject the US's 20th century wars. Entries provide listings of personnel and synopses of plots.

The pre-World War II sound era Introduction of sound The idea of combining motion pictures and sound had been around since the invention of the cinema itself: Thomas Edison had commissioned the Kinetograph to provide visual images for his phonograph, and William Dickson had actually synchronized the two machines in a device briefly marketed in the s as the Kinetophone. In Germany producer-director Oskar Messter began to release all of his films with recorded musical scores as early as By the time the feature had become the dominant film form in the West, producers regularly commissioned orchestral scores to accompany prestigious productions, and virtually all films were accompanied by cue sheets suggesting appropriate musical selections for performance during exhibition. In De Forest developed an optical sound-on-film process patented as Phonofilm , and between and he made more than 1, synchronized sound shorts for release to specially wired theatres. The public was widely interested in these films, but the major Hollywood producers, to whom De Forest vainly tried to sell his system, were not: Like De Forest, they were rebuffed by the major studios, but Warner Brothers , then a minor studio in the midst of aggressive expansion, bought both the system and the right to sublease it to other producers. Warner Brothers had no more faith in talking pictures than did the major studios but thought that the novelty could be exploited for short-term profits. The studio planned to use Vitaphone to provide synchronized orchestral accompaniment for all Warner Brothers films, thereby enhancing their marketability to second- and third-run exhibitors who could not afford to hire live orchestral accompaniment. The response was enthusiastic; Warner Brothers announced that all of its films for would be released with synchronized musical accompaniment and then turned immediately to the production of its second Vitaphone feature. There were several sound-on-film systems that were technologically superior to Vitaphone, but the rights to most of them were owned by William Fox , president of Fox Film Corporation. Fox, like the Warners, had seen sound as a way of cornering the market among smaller exhibitors. Six months later he secretly bought the American rights to the German Tri-Ergon process, whose flywheel mechanism was essential to the continuous reproduction of optical sound. To cover himself completely Fox negotiated a reciprocal pact between Fox-Case and Vitaphone under which each licensed the other to use its sound systems, equipment, and personnel. The sound-on-film system eventually prevailed over sound-on-disc because it enabled image and sound to be recorded simultaneously in the same photographic medium, ensuring their precise and automatic synchronization. They banded together, and Warner Brothers was forced to give up its rights to the Vitaphone system in exchange for a share in any new royalties earned. The major film companies then wasted no time. Conversion to sound The wholesale conversion to sound of all three sectors of the American film industry took place in less than 15 months between late and , and the profits of the major companies increased during that period by as much as percent. Although the transition was fast, orderly, and profitable, it was also enormously expensive. The industrial system as it had evolved for the previous three decades needed to be completely overhauled; studios and theatres had to be totally reequipped and creative personnel retrained or fired. Furthermore, although cooperation between the film companies through such agencies as the MPPDA, the Academy of Motion Picture Arts and Sciences, and the Society of Motion Picture Engineers ensured a smooth transition in corporate terms, inside the newly wired theatres and studio soundstages there was confusion and disruption. The three competing systemsâ€”Vitaphone, Movietone, and Photophoneâ€”were all initially incompatible, and their technologies were under such constant modification that equipment was sometimes obsolete before it was uncrated. Whatever system producers chose, exhibitors during the early transitional period were forced to maintain both sound-on-disc and sound-on-film reproduction equipment. Even as late as , studios were still releasing films in both formats to accommodate theatres owned by sound-on-disc interests. It was in the area of production, however, that the greatest problems arose. Early microphone s, for example, had a very limited range. In addition, they were large, clumsy, and difficult to move, so they were usually concealed in a single, stationary location on the set.

The actors, who had to speak directly into the microphones to register on the sound track, were therefore forced to remain practically motionless while delivering dialogue. The microphones caused further problems because they were omnidirectional within their range and picked up every sound made near them on the set, especially the noisy whirl of running cameras which were motorized in to run at an even speed of 24 frames per second to ensure undistorted sound synchronization; silent cameras had been mainly hand-cranked at rates averaging 16 to 18 frames per second. To prevent the recording of camera noise, cameras and their operators were initially enclosed in soundproof glass-paneled booths that were only 6 feet 2 metres long per side. The impact of sound recording on editing was even more regressive, because sound and image had to be recorded simultaneously to be synchronous. In sound-on-disc films, scenes were initially made to play for 10 minutes at a time in order to record dialogue continuously on inch cm discs; such scenes were impossible to edit until the technology of rerecording was perfected in the early s. Sound-on-film systems also militated against editing at first; optical sound tracks run approximately 20 frames in advance of their corresponding image tracks, making it extremely difficult to cut a composite print without eliminating portions of the relevant sound. As a result, no matter which system of sound recording was used, most of the editing in early sound films was purely functional. In general, cuts could be madeâ€”and the camera movedâ€”only when no sound was being recorded on the set. Most of these technical problems were resolved by , although equilibrium was not fully restored to the production process until after the mids. It even became possible again to move the camera by using a wide range of boom cranes, camera supports, and steerable dollies. Microphones too became increasingly mobile as a variety of booms were developed for them from onward. These long radial arms suspended the microphone above the set, allowing it to follow the movements of actors and rendering the stationary microphones of the early years obsolete. Microphones also became more directional throughout the decade, and track noise-suppression techniques came into use as early as Postsynchronization The technological development that most liberated the sound film, however, was the practice known variously as postsynchronization, rerecording, or dubbing , in which image and sound are printed on separate pieces of film so that they can be manipulated independently. Postsynchronization enabled filmmakers to edit images freely again. Because the overwhelming emphasis of the period from to had been on obtaining high-quality sound in production, however, the idea that the sound track could be modified after it was recorded took a while to catch on. Many motion-picture artists and technicians felt that sound should be reproduced in films exactly as it had originally been produced on the set; they believed that anything less than an absolute pairing of sound and image would confuse audiences. For several years, both practice and ideology dictated that sound and image be recorded simultaneously, so that everything heard on the sound track would be seen on the screen and vice versa. Like the practical editing problem, the theoretical debate over the appropriate use of sound was eventually resolved by the practice of postsynchronization. Postsynchronization seems to have first been used by the American director King Vidor for a sequence in which the hero is chased through Arkansas swamplands in the all-black musical *Hallelujah* Vidor shot the action on location without sound, using a freely moving camera. Later, in the studio, he added to the film a separately recorded sound track containing both naturalistic and impressionistic effects. In all these early instances, sound was recorded and rerecorded on a single track, although some American directors, including Milestone and the Russian-born Armenian Rouben Mamoulian *Applause*, ; *City Streets*, , had experimented with multiple microphone setups and overlapping dialogue as early as Generally, through , either dialogue or music dominated the sound track unless they had been simultaneously recorded on the set. In , however, technology was introduced that allowed filmmakers to mix separately recorded tracks for background music, sound effects, and synchronized dialogue at the dubbing stage. By the late s, postsynchronization and multiple-channel mixing had become standard industry procedure. Directors, for example, could no longer literally direct their performers while the cameras were rolling and sound was being recorded. Many found that they could not learn lines; others tried and were defeated by heavy foreign accents e. Numerous silent stars were supplanted during the transitional period by stage actors or film actors with stage experience. In addition, to fulfill the unprecedented need for dialogue scripts, the studios imported hundreds of editors, critics, playwrights, and novelists, many of whom would make lasting contributions to the verbal sophistication of the American sound film. As sound demanded new

filmmaking techniques and talents, it also created new genres and renovated old ones. The realism it permitted inspired the emergence of tough, socially pertinent films with urban settings. Subgenres of the gangster film were the prison film e. Robinson in *Little Caesar*. In the realm of comedy, pure slapstick could not and did not survive, predicated as it was on purely visual humour. It was replaced by equally vital—but ultimately less surreal and abstract—sound comedies: Fred Astaire in *Top Hat*. To enhance their fantasy-like appeal, both the musical and the animated film made early use of the two-colour imbibition process introduced by the Technicolor Corporation in 1917, during the conversion to sound. Introduction of colour Photographic colour entered the cinema at approximately the same time as sound, although, as with sound, various colour effects had been used in films since the invention of the medium. In the mids, as films began to approach one reel in length and more prints of each film were sold, mechanized stenciling processes were introduced. With the advent of the feature and the conversion of the industry to mass production during the 1920s, frame-by-frame stenciling was replaced by mechanized tinting and toning. Tinting coloured all the light areas of a picture and was achieved by immersing a black-and-white print in dye or by using coloured film base for printing. The toning process involved chemically treating film emulsion to colour the dark areas of the print. Each process produced monochrome images, the colour of which was usually chosen to correspond to the mood or setting of the scene. Occasionally, the two processes were combined to produce elaborate two-colour effects. By the early 1930s, nearly all American features included at least one coloured sequence; but after 1930, when it was discovered that tinting or toning film stock interfered with the transmission of optical sound, both practices were temporarily abandoned, leaving the market open to new systems of colour photography. Photographic colour can be produced in motion pictures by using either an additive process or a subtractive one. They achieved varying degrees of popularity, but none was entirely successful, largely because all additive systems involve the use of both special cameras and projectors, which ultimately makes them too complicated and costly for widespread industrial use. It used a special camera and a complex procedure to produce two separate positive prints that were then cemented together into a single print. The final print needed careful handling but could be projected by means of ordinary equipment. This printing process, known as imbibition, or dye-transfer, made it possible to mass-produce sturdy, high-quality prints. Its introduction resulted in a significant rise in Technicolor production between 1929 and 1931. Colour reproduction in the two-colour Technicolor process was good, but, because only two of the three primary colours were used, it was still not completely lifelike. Its popularity began to decline sharply in 1932, and Technicolor replaced it with a three-colour system that employed the same basic principles but included all three primary colours. Although the quality of the system was excellent, there were drawbacks. The bulk of the camera made location shooting difficult. In the midst of the Depression, therefore, conversion to colour was slow and never really complete. The Hollywood studio system If the coming of sound changed the aesthetic dynamics of the filmmaking process, it altered the economic structure of the industry even more, precipitating some of the largest mergers in motion-picture history. Throughout the 1930s, Paramount, MGM, First National, and other studios had conducted ambitious campaigns of vertical integration by ruthlessly acquiring first-run theatre chains. It was primarily in response to those aggressive maneuvers that Warner Brothers and Fox sought to dominate smaller exhibitors by providing prerecorded musical accompaniment to their films. The unexpected success of their strategy forced the industrywide conversion to sound and transformed Warner Brothers and Fox into major corporations. By 1935, Warner Brothers had acquired the Stanley theatre circuit, which controlled nearly all the first-run houses in the mid-Atlantic states, and the production and distribution facilities of its former rival First National to become one of the largest studios in Hollywood. Fox went even farther, building the multimillion-dollar Movietone City in Westwood, Calif. Its holdings were surpassed only by those of Paramount, which controlled an international distribution network and the vast Publix theatre chain. In an effort to become even more powerful, Paramount in 1938 acquired one-half of the newly formed Columbia Broadcasting System and proposed a merger with Warner Brothers. It was then that the U. S. As it was, by 1938, 95 percent of all American production was concentrated in the hands of only eight studios—five vertically integrated major companies, which controlled production, distribution, and exhibition, and three horizontally integrated minor ones that controlled production and distribution. Distribution was conducted at both a national and an international level: It

produced the most sophisticated and visually baroque films of the era. Conditioned by its recent experience as a struggling minor studio, Warner Brothers was the most cost-conscious of the major companies. Its directors worked on a quota system, and a flat, low-key lighting style was decreed by the studio to conceal the cheapness of its sets. The studio acquired a reputation for its tight budget and production control, but its films were noted for their glossy attractiveness and state-of-the-art special effects.

Chapter 4 : History - War Films - movie, director, cinema, story

A timeless Hollywood staple, the war movie has become an American art form. This is a complete reference to movies made about 20th-century wars. Featuring more than entries, it covers everything from the early silent films to modern-day blockbusters with in-depth discussion on each film.

The officers believe the order to be real and begin to fire the missiles. One of the officers decides not to fire and so the US government replaces all the men in the missile silos with computer control. Lightman being smart but not motivated at school. At first David is looking for new computer games to download and play and believes that the WOPR is actually the computer of a company that makes new computer games. After finding a list of games on the computer decides to play a game. After logging in using the correct password, W. Falken whom the computer had believed to be dead. The computer which David now calls "Joshua" asks him if he would like to play a game. David selects the game "Global Thermonuclear War". The television news later reports that the USA went on high-alert due to a computer error leading David and Jennifer to wonder if they had caused the problem. David throws away the evidence of his calling Joshua but the computer calls David back. David then asks Joshua if the game it is playing is real or not, Joshua replies "what is the difference? He hangs up but Joshua calls him back, leading David to remove the cord from the back of his telephone. David tries to explain that he was not trying to be a spy, but he is not believed. Using things found in the medical office in which he is locked, David escapes from NORAD on a bus load of visitors to the facility. After David escapes he telephones Jennifer using Phreaking skills to ask her to buy him an airplane ticket so he can go and see Falken and get his help in stopping Joshua. Falken tells them that it is not worth it as it may only buy them a few years but war will still happen. He explains that they are lucky because he lives only a few miles from a primary target and that they will die in a instant. David and Jennifer decide to try to stop the game anyway and try to leave the island. Finding no way off the island since the last ferry has left, Jennifer says that they should "swim for it". David admits he cannot swim. Inside NORAD Falken tells them it is all a game and they decide to allow the missiles that the Soviet Union has reportedly fired to land to see if it is real or a game. The computer screens show the missiles landing but no missiles actually land. David and Falken try to get Joshua to stop the firing and eventually succeed when Jennifer mentions the word "games". After many tries they get Joshua to play tic-tac-toe against itself in an effort to teach it the meaning of futility a word meaning that there is no point to doing something, or that doing so will not help. Joshua tries every game of tic-tac-toe possible and then tries the same thing with every scenario within the Global Thermonuclear War game.

Note: Citations are based on reference standards. However, formatting rules can vary widely between applications and fields of interest or study. The specific requirements or preferences of your reviewing publisher, classroom teacher, institution or organization should be applied.

Traditionalists and Revisionists Contemporary just war theory is dominated by two camps: Their views on the morality of war are substantially led by international law, especially the law of armed conflict. They aim to provide those laws with morally defensible foundations. Civilians may not be targeted in war, but all combatants, whatever they are fighting for, are morally permitted to target one another, even when doing so foreseeably harms some civilians so long as it does not do so excessively. Most revisionists are moral revisionists only: Some, however, are both morally and legally revisionist. Among its key contributions were its defence of central traditionalist positions on national defence, humanitarian intervention, discrimination, and combatant equality. Revisionist criticism of combatant equality and discrimination followed Holmes ; McMahan ; Norman They have accordingly sought firmer foundations for broadly traditionalist positions on national defence Benbaji ; Moore , humanitarian intervention Coady , discrimination Rodin b; Dill and Shue ; Lazar c , and especially combatant equality Zohar ; Kutz ; Benbaji ; Shue ; Steinhoff ; Emerton and Handfield ; Benbaji We will delve deeper into these debates in what follows. First, though, some methodological groundwork. Traditionalists and revisionists alike often rely on methodological or second-order premises, to the extent that one might think that the first-order questions are really just proxy battles through which they work out their deeper disagreements Lazar and Valentini forthcoming. Readers are directed to the excellent work of philosophers and intellectual historians such as Greg Reichberg, Pablo Kalmanovitz, Daniel Schwartz, and Rory Cox to gain further insights about historical just war theory see, in particular, Cox ; Kalmanovitz ; Reichberg ; Schwartz In particular, we should prescribe morally justified laws of war. We then tell individuals and groups that they ought to follow those laws. On the second approach, we should focus first on the moral reasons that apply directly to individual and group actions, without the mediating factor of institutions. We tell individuals and groups to act as their moral reasons dictate. Indirect consequentialists believe these institutions are justified just in case they will in fact have better long-run results than any feasible alternative institutions see Mavrodes ; Dill and Shue ; Shue ; Waldron Non-contractualist deontologists and direct- or act-consequentialists tend to prefer the interactional approach. Their central question is: This focus on killing might seem myopic—war involves much more violence and destruction than the killing alone. However, typically this is just a heuristic device; since we typically think of killing as the most presumptively wrongful kind of harm, whatever arguments one identifies that justify killing are likely also to justify lesser wrongs. And if the killing that war involves cannot be justified, then we should endorse pacifism. Any normative theory of war should pay attention both to what the laws of war should be, and to what we morally ought to do. These are two distinct but equally important questions. And they entail the importance of a third: Too much recent just war theory has focused on arguing that philosophical attention should be reserved to one of the first two of these questions Buchanan ; Shue , ; Rodin b. Not enough has concentrated on the third though see McMahan ; Lazar a. Although this entry touches on the first question, it focuses on the second. Addressing the first requires detailed empirical research and pragmatic political speculation, both of which are beyond my remit here. Addressing the third takes us too deep into the minutiae of contemporary just war theory for an encyclopaedia entry. Rule-consequentialists need an account of the good bad that they are hoping that the ideal laws of war will maximise minimise in the long run. This means, for example, deciding whether to aim to minimise all harm, or only to minimise wrongful harm. But to follow this course, we need to know which harms are extra-institutionally wrongful. Similarly, contractualists typically acknowledge various constraints on the kinds of rules that could form the basis of a legitimate contract, which, again, we cannot work out without thinking about the extra-institutional morality of war Benbaji We can start by thinking about actual wars and realistic wartime scenarios, paying attention to international affairs and military history. Or, more clinically, we can construct hypothetical cases to isolate variables and test their impact on our intuitions. Some

early revisionists relied heavily on highly artificial cases e. They were criticized for this by traditionalists, who generally use more empirically-informed examples Walzer Revisionists can pay close attention to actual conflicts e. Traditionalists can use artificial hypotheticals e. Abstraction forestalls unhelpful disputes over historical details. It also reduces biasâ€”we are inclined to view actual conflicts through the lens of our own political allegiances. But it also has costs. We should be proportionately less confident of our intuitions the more removed the test case is from our lived experience. How can we trust our judgements about such cases more than we trust our views on actual, realistic scenarios? Artificial hypotheticals have their place, but any conclusions they support must be tested against the messy reality of war. The second divide is related to the first. Reductivists think that killing in war must be justified by the same properties that justify killing outside of war. Non-reductivists, sometimes called exceptionalists, think that some properties justify killing in war that do not justify killing outside of war. A paradigm reductivist, by contrast, might argue that justified wars are mere aggregates of justified acts of individual self- and other-defence see Rodin ; McMahan a. Reductivists are much more likely to use far-fetched hypothetical cases, since they think there is nothing special about warfare. The opposite is true for exceptionalists. Many traditionalists replied by rejecting reductivism, arguing that there is something special about war that justifies a divergence from the kinds of judgements that are appropriate to other kinds of conflict Zohar ; Kutz ; Benbaji ; Dill and Shue Again, some philosophers buck these overarching trends for reductivist traditionalist arguments, see e. But this masks a deeper methodological disagreement: Should we model justified killing in war on justified killing outside of war? Or, in focusing on the justification of killing in war, might we then discover that there are some non-canonical cases of permissible killing outside of war? My own view is that thinking about justified killing outside of war has its place, but must be complemented by thinking about war directly. Next, we can distinguish between individualists and collectivists; and we can subdivide them further into evaluative and descriptive categories. Evaluative collectivists think that collectives can matter independently of how they contribute to individual well-being. Descriptive individualists think that any act that might appear to be collective is reducible to component acts by individuals. Descriptive collectivists deny this, thinking that some acts are irreducibly collective. And again there are outliersâ€”individualist traditionalists e. War is a useful test case for theories of collective action and the value of collectives, but no more than that. Intuitions about war are no substitute for a theory of collective action. Perhaps some collectives have value beyond their contribution to the well-being of their members. For example, they might instantiate justice, or solidarity, which can be impersonally valuable Temkin It is doubtful, however, that groups have interests independent from the well-being of their members. On the descriptive side, even if we can reduce collective actions to the actions of individual members, this probably involves such complicated contortions that we should seriously question whether it is worth doing Lazar b. More recently, they have added an account of permissible action post-war, or jus post bellum. Others suggest an independent focus on war exit, which they have variously called jus ex bello and jus terminatio Moellendorf ; Rodin a. These Latin labels, though unfortunately obscurantist, serve as a useful shorthand. When we refer to ad bellum justice, we mean to evaluate the permissibility of the war as a whole. This is particularly salient when deciding to launch the war. But it is also crucial for the decision to continue fighting. Jus ex bello, then, fits within jus ad bellum. The jus in bello denotes the permissibility of particular actions that compose the war, short of the war as a whole. Jus ad bellum typically comprises the following six principles: Reasonable Prospects of Success: Typically the jus in bello list comprises: These all matter to the ethics of war, and will be addressed below. However, it is unhelpful to view them as a checklist of necessary and sufficient conditions. To get an intuitive grasp on necessity and proportionality, note that if someone threatens my life, then killing her would be proportionate; but if I could stop her by knocking her out, then killing her would be unnecessary, and so impermissible. The necessity and proportionality constraints have the same root: Harms and indeed all bads that we cause must therefore be justified by some positive reason that counts in their favourâ€”such as good achieved or evil averted Lazar a. Both the necessity and proportionality constraints involve comparing the bads caused by an action with the goods that it achieves. They differ only in the kinds of options they compare. The use of force is proportionate when the harm done is counterbalanced by the good achieved in averting a threat. To

determine this, we typically compare the candidate course of action with what would happen if we allowed the threat to eventuate. Of course, in most cases we will have more than one means of averting or mitigating the threat. And a harmful option can be permissible only if all the harm that it involves is justified by a corresponding good achieved. If some alternative would as successfully avert the threat, but cause less harm, then the more harmful option is impermissible, because it involves unnecessary harm. We determine its proportionality by comparing it with the harm suffered if T should come about. In my view, we should simply expand this so that the necessity constraint compares all your available options bar none. Then proportionality would essentially involve comparing each option with the alternative of doing nothing, while necessity would involve comparing all options including doing nothing in terms of their respective balances of goods and bads. On this approach, necessity would subsume proportionality. But this is a technical point with little substantive payoff. More substantively, necessity and proportionality judgements concern consequences, and yet they are typically made *ex ante*, before we know what the results of our actions will be.

Where films were once seen as an opportunity to bring the reality of a current war home to the civilian population, newer productions include several where the Great War has become no more than a generic backdrop for stories that could just as easily have been framed as westerns or as science fiction films.

The war began with the surprise attack on Pearl Harbor and simultaneous landings in Malaya , though its origins can be traced back much earlier. The war ended with the nuclear attacks on Hiroshima and Nagasaki and the Russian offensive in Manchuria , which, together with the submarine blockade , finally forced the Japanese to surrender. The articles at this site contain information on many aspects of the Pacific War, including descriptions of important battles, ships , aircraft , installations, and commanders. Individual articles can be quickly located from the Table of Contents. Because this encyclopedia was originally developed as an online database to accompany a Pacific War computer war game , there is more than the usual emphasis on the technical, logistical and geographical aspects of the Pacific War. Geographical locations include most significant locales between 70E and W longitude and 55S and 65N latitude. An attempt has been made to provide comprehensive information on flag and general officers , with fewer entries for civilians or military persons of lesser rank. Western personal names are given as Family, Given M. Because most writings relevant to the Pacific War have used the Wade-Giles romanization of Chinese place names, which was in widespread use in the s, these are used here in preference to the Hanyu Pinyin romanization that has been adopted more recently. However, the Hanyu Pinyin romanizations are given in the article on each such location. Both data sets are in the public domain. All other images are duly credited and, to the best of my knowledge and belief, are in the public domain unless otherwise noted. Where a image caption includes the phrase "Fair use may apply," the image is both historically unique and old enough that copyright has likely expired, but I claim fair use for this educational website if the image is in fact still under copyright. We have adopted the convention of putting the names of Japanese land and air units in italics to distinguish them from Allied units. No such convention is felt necessary for ships, whose names are usually a clear indication of nationality. Dates and units of measure are problematic when writing for an international audience. Dates are written out in full or abbreviated using the standard ISO format, year-mm-dd. Most lengths and weights are given in both English and metric units. Ship speeds are measured in knots. Other units are discussed under Logistics. Getting Started If you are looking for information on a specific topic, you may look for that topic in the Table of Contents , or you may use the search box found at the top right of every page in the Encyclopedia. If you are interested in the general history of the Pacific War, a good starting place is the Chronology. This includes links to many other articles that give more in depth information on important campaigns and other events of the war. If you are interested in the geography of the Pacific War, a good starting place is the Master Map. This is a clickable map of the Pacific that will take you to the article on each important geographic area. If you are interested in technology, the articles on Aircraft and Ships are good starting places. These articles link articles on specific categories of aircraft and ships, which in turn link to articles on individual aircraft types and ship classes. These articles in turn have links to the weapons and sensors used by these combat platforms. You may also go directly to the articles on guns , radar , sonar , and bombs for listings of articles on specific weapons and sensors. Many visitors are interested in order of battle information for the Pacific War. You will find orders of battle for specific battles and campaigns at most of the relevant articles. If you are interested in a complete order of battle for the war, you will find links to master orders of battle for the major powers that fought in the Pacific at the Order of Battle article.

Two Australian war films in November , A Long, Long Way to Tipperary and The Day, were very derivative of imported British war films, with heroic British officers exposing spy networks and defeating atrocity-committing Germans.

Although no one can be certain of the exact "first" war movie, many historians feel it is probably a one-and-a-half-minute pro-war film, *Tearing Down the Spanish Flag* , made on a set in New York City immediately after the United States declared war on Spain in April. The precedent was set. All the wars in American history have had stories told about them by Hollywood, although some wars are more popular than others. The Civil War was a popular topic in silent film days, but because "the enemy is us," it has become a war used to tell stories about family conflicts "brother against brother" , racial issues, or romances. World War II has been the most frequently depicted conflict in American cinema and is discussed in more depth below.

Worcester, Massachusetts, 12 August , d. Fuller became a crime reporter by the age of seventeen and moved to Hollywood to begin writing screenplays in . His combat experience became the seminal event of his life. No matter what settings his films take, they are all in some way about war. He also made *Verboten* , set in postwar Germany ; *House of Bamboo* , about a gang of ex-Army men who organize their criminality along military lines; and a story of the native American "wars," *Run of the Arrow* . Merrill, who commanded the first American infantrymen to fight in Asia, the 5th Composite Group, who were trained as guerrillas to fight deep behind Japanese lines in Burma. He shifts from rapid montages to lengthy camera movements, from closeups to long shots, from real locations to rear projections, and from objective to subjective points-of-view without first clearly establishing the original position. Perhaps the definitive statement regarding war movies was made by Fuller: *The Big Red One*. My Tale of Writing, Fighting, and Filmmaking. British Film Institute, Film Is a Battleground: Jefferson, NC, and London: Vietnam movies, apart from *The Green Berets* , were seldom made during the war itself. Other Vietnam films are *Samuel Fuller*. A new war, the war of terrorism, has emerged in noncombat movies such as the *Die Hard* series with Bruce Willis , , and , in which terrorist groups threaten various American settings. The terrorist movie first appeared in the s with the French-Italian film, *Nada* , in which left-wing terrorists kidnap the American ambassador to France, and *Rosebud* , a story about Arab terrorists kidnapping a yacht to hold five wealthy young women as political hostages. The popularity of the war movie has not diminished since the turn of the twenty-first century. In a World War II submarine movie was released *U* , and a Vietnam-era training camp movie, *Tigerland* , earned critical respect. Two movies about combat were huge boxoffice hits in . Certain directors have been associated with movies about war, among them John Ford " , who served in the Navy, as well as George Stevens " , John Huston " , and William Wyler " , all of whom made documentaries under combat circumstances while serving in the Signal Corps in World War II. Samuel Fuller " and Oliver Stone both experienced actual combat and have written, directed, and produced war films. Other directors associated with the genre today include Steven Spielberg .

Stars whose images define the American wartime military presence include John Wayne " , Henry Fonda " , Robert Mitchum " , and Dana Andrews " , all of whom are associated with successful combat movies. Contemporary actors who have portrayed military men include Tom Hanks, Harrison Ford, Clint Eastwood, Bruce Willis, and Sylvester Stallone, who portrayed an ex-Green Beret in the *Rambo* movies , , and , none of which actually took place during the Vietnam War. Other articles you might like:

Chapter 8 : List of war films and TV specials - Wikipedia

For short films, see the List of World War II short films. For documentaries, see the List of World War II documentary films and the List of Allied propaganda films of World War II. Fictional feature films specifically pertaining to the Holocaust appear in the List of Holocaust films#Narrative films.

Many war films have been lauded for their realism and their focus on the cruelties of war, as well as for their portraits of heroism. The *Big Parade* and *All Quiet on the Western Front* were extraordinarily successful works that established the war film in the United States as an important subgenre of historical filmmaking. The *Big Parade*, directed by King Vidor, contains memorable World War I battle sequences, especially a night battle scene that captures the nightmarish aspect of war on the western front, and became the model for many subsequent films. The film marked the first time Germans were treated sympathetically in Hollywood films made after the war. In the most extensive use of moving camera in a sound film up to that time, Milestone used a mobile crane to create elaborate moving camera shots for the battle scenes. The film not only established the power and commercial viability of the war film, but it also established the Great War as an enduring emblem of human loss. Posing serious questions about ideals such as nationalism, patriotism, and the dehumanizing effects of war, *All Quiet on the Western Front* articulated the antiwar sentiment later taken up by war films such as *Paths of Glory*, *Born on the Fourth of July*, and *Apocalypse Now*. The combination of extraordinary realism in the battle scenes and exceptional attentiveness to the small dramas unfolding among the individual soldiers provided the model for many films to come, among them *Apocalypse Now* and *Saving Private Ryan*.

Rome, Italy, 8 May, d. Over the course of his career, Rossellini continually defied expectations and consistently forged his own creative path, a quality that gives his work an unequaled variety and range. In the s he made a series of films with actress Ingrid Bergman, including *Viaggio in Italia* *Journey to Italy*, which opened a new creative focus on the psychology of the couple. In the s and s he changed course again, making a series of didactic films on the history of western civilization for Italian and French television. *Rome, Open City*, represents a fundamental breakthrough in film style and subject matter. Using the streets and apartments of Rome directly following the Nazi occupation, and employing a largely nonprofessional cast, *Rome, Open City* crystallized the emerging aesthetic of neorealism, which became one of the most celebrated film movements of the twentieth century, the emblematic filmic expression of the harsh social and psychological conditions of modern life. Rossellini followed with two additional films dealing with the devastation of World War II, *Paisan* and *Germania anno zero* *Germany Year Zero*, that employed the look and feel of documentary and merged it with the dramatic plotting of the fiction film to create a powerful sense of social truth. In , Rossellini again changed direction and began a series of "didactic" history projects for Italian and French television. Concentrating on the behavioral details of the period, Rossellini foregrounded his own "didactic" role as historian-narrator by using a zoom lens, called the Pancinor, to highlight certain elements of the scene.

The Films of Roberto Rossellini. Cambridge UK, and New York: Cambridge University Press, Oxford University Press, British Film Institute, *Magician of the Real. Writings and Interviews*, edited by Adreano Apia. Robert Burgoyne Roberto Rossellini at the time of Socrates

In the late s the American cinema began to take on the subject of Vietnam. Stone followed *Platoon* with *Born on the Fourth of July*, an antiwar film that dealt with the trauma of the returning Vietnam veteran. A sober and scathingly critical work, *Born on the Fourth of July* followed in the tradition of *The Best Years of Our Lives* in illustrating the profound alienation of returning veterans who have been traumatized by the experience of war. The traditional war film experienced a resurgence at the turn of the century with films such as *Saving Private Ryan*, *Black Hawk Down*, *Glory*, *Pearl Harbor*, and *The Patriot*, which together reestablished the power and appeal of films that crystallize the heroism and sacrifice that war entails. Noted for the authenticity of its battlefield sequences as well as for its evocation of nostalgia for the certainties of the "last good war," *Saving Private Ryan* resurrected the traditional war film, which had fallen into disrepute in the post-Vietnam period, and reestablished it as a dominant form in American cinema. *Saving Private Ryan* also broke new ground in its technological innovations, most evident in the Omaha Beach landing sequence, in which the film

blends computer-generated imagery, live-action photography, reenactments of documentary photographs and sequences, accelerated editing, slow-motion cinematography, and electronically enhanced sound design. The film combines the traditions of the war film—stressing the importance of the individual soldier and the success of the collective endeavor mounted on his behalf—with advanced visual and acoustic techniques that give it a powerful claim to battlefield authenticity and realism. Other articles you might like:

Chapter 9 : WarGames - Simple English Wikipedia, the free encyclopedia

Writer of the The Encyclopedia of War Movies: The Authoritative Guide to Movies about Wars of the 20th-Century (The Facts on File Film Reference Library) By Robert Ralsey Davenport is very smart in delivering message through the book. There are some stories that are showed in the book.