

# 1978 Vietnam War Film

## Larry Taylor

The Spitting Image Jerry Lembcke, 2000-05 How the startling image of an anti-war protester spitting on a uniformed veteran misrepresented the narrative of Vietnam War political debate One of the most resilient images of the Vietnam era is that of the anti-war protester — often a woman — spitting on the uniformed veteran just off the plane. The lingering potency of this icon was evident during the Gulf War, when war supporters invoked it to discredit their opposition. In this startling book, Jerry Lembcke demonstrates that not a single incident of this sort has been convincingly documented. Rather, the anti-war Left saw in veterans a natural ally, and the relationship between anti-war forces and most veterans was defined by mutual support. Indeed one soldier wrote angrily to Vice President Spiro Agnew that the only Americans who seemed concerned about the soldier's welfare were the anti-war activists. While the veterans were sometimes made to feel uncomfortable about their service, this sense of unease was, Lembcke argues, more often rooted in the political practices of the Right. Tracing a range of conflicts in the twentieth century, the book illustrates how regimes engaged in unpopular conflicts often vilify their domestic opponents for stabbing the boys in the back. Concluding with an account of the powerful role played by Hollywood in cementing the myth of the betrayed veteran through such films as *Coming Home*, *Taxi Driver*, and *Rambo*, Jerry Lembcke's book stands as one of the most important, original, and controversial works of cultural history in recent years.

**The Hollywood War Film** Robert Eberwein, 2009-08-25 The Hollywood War Film offers readers a lively introduction to the theory, history, stars, and major films constituting this vital genre, from Hollywood's earliest days to the current moment Combines broad historical and theoretical coverage of the genre with in-depth analysis of specific films Includes chapters on *All Quiet on the Western Front*, World War II combat films, *Platoon* and *Full Metal Jacket*, Eastwood's *Iwo Jima* films, and Iraq war films An ideal text for perennially popular courses on the war film genre

The 1960s on Film Jim Willis, Mark Miller, 2021-10-11 The 1960s on Film tells the narrative of the 1960s through the lens of the movie camera, analyzing 10 films that focus on the people, events, and issues of the decade. Films create both an impression of and — at times for younger audiences — a primary definition of events, people, and issues of an era. The 1960s on Film examines the 1960s as the decade was presented in ten films that focused on that decade. This book analyzes both what the films have to say about the era and how close they come to accurately depicting it. For example, films such as

Mississippi Burning and Selma tell the story of racial conflict and hope for reconciliation in the 1960s. Other films such as The Right Stuff and Hidden Figures show the deep fascination America had at that time with the burgeoning space program and NASA, while Easy Rider analyzes the role of rock music and drugs among young people of the decade. The Deer Hunter studies the controversies surrounding the war in Vietnam.

The Oriental Obscene Sylvia Shin Huey Chong, 2012 This book explores the impact of media representations of violence during the Vietnam War on people in the U.S., specifically how images of violence done to and by the Vietnamese were traumatic in ways that deeply affected the American psyche.

**Vietnam War Films** Jean-Jacques Malo, Tony Williams, 1994 This is the filmography. There are 137 Vietnamese films not before noted in the literature. The French coverage is of course comprehensive. As for the U.S., the so-called covert Vietnam films (Soldier Blue, Little Big Man, etc.) that treat the war in an indirect or allegorical way are covered in addition to the mainstream movies. Each entry includes title, alternate titles, year of release, country, studio, credits (director, producer, screenplay, editor, music, cast), availability on video, major themes, plot synopses, and critical commentary on the film and its relevance to Vietnam. The cooperation of the Office of the General Secretary of the Vietnamese Filmmakers' Association and the Vietnamese material from the years 1959 through 1989.

*Movie-Made America* Robert Sklar, 2012-10-31 Hailed as the definitive work upon its original publication in 1975 and now extensively revised and updated by the author, this vastly absorbing and richly illustrated book examines film as an art form, technological innovation, big business, and shaper of American values. Ever since Edison's peep shows first captivated urban audiences, film has had a revolutionary impact on American society, transforming culture from the bottom up, radically revising attitudes toward pleasure and sexuality, and at the same time, cementing the myth of the American dream. No book has measured film's impact more clearly or comprehensively than *Movie-Made America*. This vastly readable and richly illustrated volume examines film as art form, technological innovation, big business, and cultural bellwether. It takes in stars from Douglas Fairbanks to Sly Stallone; auteurs from D. W. Griffith to Martin Scorsese and Spike Lee; and genres from the screwball comedy of the 1930s to the hard body movies of the 1980s to the independents films of the 1990s. Combining panoramic sweep with detailed commentaries on hundreds of individual films, *Movie-Made America* is a must for any motion picture enthusiast.

The Vietnam War on Film David Lührssen, 2019-05-10 *Vietnam War on Film* illustrates how to employ film as a teaching tool. It also stands on its own as an account of the war and the major films that have depicted it. Even for many people who experienced the Vietnam War first hand, memories of that conflict have often been shaped by the popular films that depicted it: *The Quiet American*, *The Green Berets*, *The Deer Hunter*, *Coming Home*, *Platoon*, *Full Metal Jacket*, and *Apocalypse Now*, among others. *Vietnam War on Film* examines how the war is portrayed through a selection of ten iconic films that represent

the war through dramatization and storytelling as opposed to through documentary footage. The book includes an introduction to the war's history and a timeline of events, followed by ten chapters, each of which focuses on a specific Vietnam War movie. Chapters offer a uniquely detailed level of historical context for the films, weighing their depiction of events against the historical record and evaluating how well or how poorly those films reflected the truth and shaped public memory and discourse over the war. A final section of resources provides a comprehensive annotated bibliography of print and electronic sources to aid students and teachers in further research.

**Beyond the Stars: The material world in American popular film** Paul Loukides, Linda K. Fuller, 1990 The third of five volumes of new scholarship on American movie conventions. The 19 essays explore cinematic representations of such material items as food, weapons, clothing, tools, technology, and art and literature. Not illustrated. No index. Paper edition (unseen), \$13.95. Annotation copyright by Book News, Inc., Portland, OR

*John McTiernan* Larry Taylor, 2018-07-03 John McTiernan is one of the most influential action filmmakers of his generation. Educated at the American Film Institute and influenced by European cinematic style, he made his name with a trio of groundbreaking action films--Predator, Die Hard and The Hunt for Red October. His later output was a mixture of successes and failures, including Last Action Hero, one of the most colossal misfires in Hollywood history. His career and personal life unravelled when he was indicted and briefly imprisoned for involvement in a wiretapping scandal. Drawing on extensive research, the author covers McTiernan's tumultuous life and career, from his early triumphs through his extensive legal battles and his multiple attempts at a comeback.

The Films of the Eighties William J. Palmer, 1995 In this remarkable sequel to his *Films of the Seventies: A Social History*, William J. Palmer examines more than three hundred films as texts that represent, revise, parody, comment upon, and generate discussion about major events, issues, and social trends of the eighties. Palmer defines the dialectic between film art and social history, taking as his theoretical model the holograph of history that originated from the New Historicist theories of Hayden White and Dominick LaCapra. Combining the interests and methodologies of social history and film criticism, Palmer contends that film is a socially conscious interpreter and commentator upon the issues of contemporary social history. In the eighties, such issues included the war in Vietnam, the preservation of the American farm, terrorism, nuclear holocaust, changes in Soviet-American relations, neoconservative feminism, and yuppies. Among the films Palmer examines are *Platoon*, *The Killing Fields*, *The River*, *Out of Africa*, *Little Drummer Girl*, *Kiss of the Spiderwoman*, *Silkwood*, *The Day After*, *Red Dawn*, *Moscow on the Hudson*, *Troop Beverly Hills*, and *Fatal Attraction*. Utilizing the principles of New Historicism, Palmer demonstrates that film can analyze and critique history as well as present it.

*A Companion to the War Film* Douglas A. Cunningham, John C. Nelson, 2016-03-28 *A Companion to the War Film* contains 27 original essays that examine all aspects of the genre, from the traditional war film, to the new global nature of conflicts,

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

**Historical Dictionary of American Cinema** Keith M. Booker, 2011-03-17 One of the most powerful forces in world culture, American cinema has a long and complex history that stretches through more than a century. This history not only includes a legacy of hundreds of important films but also the evolution of the film industry itself, which is in many ways a microcosm of the history of American society as a whole. The Historical Dictionary of American Cinema provides broad coverage of the people, films, companies, techniques, themes, and genres that have made American cinema such a vital part of world cinema. This is done through a chronology, an introductory essay, a bibliography, and over 500 cross-referenced dictionary entries. This book is an excellent access point for students, researchers, and anyone wanting to know more about the history of American Cinema.

**Inventing Vietnam** Michael A. Anderegg, 1991 Testimony of the unique relationship between the U.S.-Vietnam War and the images and sounds that have been employed to represent it.

**The Cinema of Isolation** Martin F. Norden, 1994 Filmmakers have often encouraged us to regard people with physical disabilities in terms of pity, awe, humor, or fear as Others who somehow deserve to be isolated from the rest of society. In this first history of the portrayal of physical disability in the movies, Martin Norden examines hundreds of Hollywood movies (and notable international ones), finds their place within mainstream society, and uncovers the movie industry's practices for maintaining the status quo keeping people with disabilities dependent and in their place. Norden offers a dazzling array of physically disabled characters who embody or break out of the stereotypes that have both influenced and been symptomatic of society's fluctuating relationship with its physically disabled minority. He shows us sweet innocents like Tiny Tim, obsessive avengers like Quasimodo, variations on the disabled veteran, and many others. He observes the arrival of a new set of stereotypes tied to the growth of science and technology in the 1970s and 1980s, and underscores movies like *My Left Foot* and *The Waterdance* that display a newfound sensitivity. Nordens in-depth knowledge of disability history makes for a particularly intelligent and sensitive approach to this long-overlooked issue in media studies.

**Film Study** Frank Manchel, 1990-10 The four volumes of Film Study include a fresh approach to each of the basic

categories in the original edition. Volume one examines the film as film; volume two focuses on the thematic approach to film; volume three draws on the history of film; and volume four contains extensive appendices listing film distributors, sources, and historical information as well as an index of authors, titles, and film personalities.

**The Monster Always Returns** Christian Knöppler, 2017-02-15 The monsters of the horror genre never remain dead – they invariably return in new and terrifying shapes for another installment. In this study Christian Knöppler explores the phenomenon of horror film remakes. He argues that even though these derivative films typically earn little praise from critics, their constant refiguration of monsters and horror scenarios serves to access and update otherwise obscure cultural fears. With an in-depth examination of six sample sequences of films and remakes, this book aims to shed new light on a much maligned and often neglected type of film and promises fresh insights to scholars and aficionados alike.

**Nam: The Lost Conflict Film Guide** Terry Rowan, 2012-01-23 The most divisive war in modern US history escalated without ever even being declared. In August of 1964, Congress ceded its authority to declare war by passing the Gulf of Tonkin Resolution. A comprehensive Film Guide to Motion Pictures and Television that pertain to the War in Vietnam. Through the eyes of Hollywood, some insight, facts and stories about this lost conflict. Many of the feature films include information that makes this guide different from others. A to Z Film Guide.

**The Encyclopedia of Best Films** Jay Robert Nash, 2019-10-23 This all-inclusive A-Z encyclopedia by one of the world's foremost experts on cinema provides comprehensive annotations of the best films produced from 1914 on. The work offers more than 5,000 three- to five-star entries (three stars=good; four stars=excellent; five stars=masterpiece), and yes, author Jay Robert Nash has viewed every single one of them as well as many more that did not make the cut. In addition to a precis, each film's entry also includes a listing of the cast as well as the key principles involved in production, from the director to the hair stylist. Especially unique to this book is a rating system that helps parents determine whether or not a film is appropriate for their children. Unlike the industry rating system which can be influenced by studio lobbying, Nash objectively evaluates each film and confers upon it one of four recommendations for viewing: recommended, acceptable, cautionary, and unacceptable. Backmatter includes a list of top films by genre (i.e. animated, drama, sports, mystery, adventure etc.) as well as an annotated name index listing all persons mentioned along with their dates of birth and death. Rounding out this essential volume for the film buff are over 500 still photos from the author's private collection.

*World Peace, Mass Culture, and National Policies* William Over, 2004-04-30 The author offers an analysis of forms of U.S. mass culture that support, parallel, or critique official national, regional, and intergovernmental peace policy, prevention, and peacemaking. Major popular culture forms such as film, television, news media, peace parks and public memorials, and peace and justice movements are considered as public discourses influencing and reflecting public understanding of peace and war themes. The discussion includes events following September 11, 2001. *World Peace, Mass Culture, and National*

Policy takes a critical and analytical approach to Washington foreign policy; unilateralist methods; and corporatism as global hegemony. It includes a wide discussion of these issues based on cultural institutions and ideologies of mass culture in the U.S. The work critiques the notion that corporate capitalism and the consumer affluence of the U.S. alone can bring other societies to democratic practice.

**Gender and warfare in the twentieth century** Angela K. Smith, 2018-02-28 Gender and warfare in the twentieth century is a collection of exciting, accessible and very readable essays that span the twentieth century, exploring the ways in which men and women have both represented warfare, and represented themselves as participants in warfare. A range of contributors from different disciplines explore these representations by examining a wide variety of sources: fiction, film, personal diaries, memoirs, non-fiction, letters, oral testimonies and more. The collection ranges from the trenches of the Western Front, through the shell-shocked inter-war years, the civil war in Spain and the disparate battle fronts of World War Two, to the complexities of Vietnam and the late century Hollywood workings and re-workings of these conflicts. The focus on gendered readings provides a thread that binds these essays together to create a comprehensive and interesting picture of the legacy of twentieth-century warfare at the beginning of the new millennium.

### Embracing the Melody of Term: An Emotional Symphony within **1978 Vietnam War Film**

In a global taken by monitors and the ceaseless chatter of instantaneous communication, the melodic beauty and emotional symphony created by the written word often fade in to the background, eclipsed by the persistent noise and disruptions that permeate our lives. Nevertheless, nestled within the pages of **1978 Vietnam War Film** a stunning fictional treasure overflowing with raw emotions, lies an immersive symphony waiting to be embraced. Crafted by a wonderful musician of language, that interesting masterpiece conducts viewers on an emotional trip, skillfully unraveling the hidden songs and profound impact resonating within each carefully constructed phrase. Within the depths of the touching analysis, we shall examine the book's main harmonies, analyze its enthralling writing style, and surrender ourselves to the profound resonance that echoes in the depths of readers' souls.

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