

Tora Tora Tora 197

Philip Jett

The naval war film Jonathan Rayner, 2013-07-19 This book undertakes a unique, coherent and comprehensive consideration of the depiction of naval warfare in the cinema. The films under discussion encompass all areas of naval operations in war, and highlight varying institutional and aesthetic responses to navies and the sea in popular culture. The examination of these films centres on their similarities to and differences from the conventions of the war genre and seeks to determine whether the distinctive characteristics of naval film narratives justify their categorisation as a separate genre or sub-genre in popular cinema. The explicit factual bases and drama-documentary style of many key naval films, such as *In Which We Serve*, *They Were Expendable* and *Das Boot*, also requires the consideration of these films as texts for popular historical transmission. Their frequent reinforcement of establishment views of the past, which derives from their conservative ideological position towards national and naval culture, makes these films key texts for the consideration of national cinemas as purveyors of contemporary history as popularly conceived by filmmakers and received by audiences.

World War II Michael J. Lyons, 2016-07-01 Highly regarded for its concise clarification of the complexities of World War II, this book illuminates the origins, course, and long-range effects of the war. It provides a balanced account that analyzes both the European and Pacific theaters of operations and the connections between them. The Fifth Edition incorporates new material based on the latest scholarship, offering updated conclusions on key topics and expanded coverage throughout.

Deep Harbor Lisa Tawn Bergren, 2010-02-16 The Northern Lights Series Book Two "Lisa Tawn Bergren has a straightforward, evocative style of writing that makes her characters breathe. They walk right across the page and straight into your heart." -Francine Rivers, author of *Redeeming Love* SOME TIES CAN NEVER BE BROKEN As they build new lives in America, Tora, Elsa, Kaatje, and Karl each experience a personal tragedy that threatens to destroy everything they left Norway to find. Tora's web of lies has cost her a successful future with the man she loves. When tragedy strikes, Elsa must draw upon her faith and the strength she can muster to discover who she is and the path she must follow. After her husband's disappearance, Kaatje struggles to raise two young daughters and tend her farm, and Karl finds himself caught in a life of loneliness and emptiness. Only by placing their trust in God—and in each other—will they pass through these rough waters and find the safety of the harbor. From the richly forested banks of the Washington Territory to the burgeoning city of Yokohama and across the turbulent, danger-filled waves of the open sea—experience the epic saga of perseverance, pain,

faith, and calling in the Northern Lights series.

God's Samurai Gordon William Prange, Donald M. Goldstein, Katherine V. Dillon, 2004 The unusual story of Mitsuo Fuchida, the career aviator who led the attack on Pearl Harbor and participated in most of the fiercest battles of the Pacific war

American History and Contemporary Hollywood Film Trevor McCrisken, Andrew Pepper, 2005 Hollywood has a growing fascination with America's past. This book offers an analysis of how and why contemporary Hollywood films have sought to mediate American history. It considers whether or how far contemporary films have begun to unravel the unifying myths of earlier films and periods.

Inside the Star Wars Empire Bill Kimberlin, 2018-02-01 Bill Kimberlin may refer to himself as “one of those names on the endless list of credits at the close of blockbuster movies.” In reality though, he’s a true insider on some of the most celebrated and popular movies and franchises of the past century. Jurassic Park. Star Trek. Jumanji. Schindler’s List. Saving Private Ryan. Even Forrest Gump. And perhaps most notably, Star Wars. Inside the Star Wars Empire is the very funny and insightful tell-all about the two decades Kimberlin spent as a department director at LucasFilm Industrial Light and Magic (ILM), the special effects studio founded by the legendary filmmaker George Lucas.

Ishiro Honda Steve Ryfle, 2018-04-10 “An appreciation of Japanese fantasy-film history through the eyes of a filmmaker whose name is obscure but populism remains influential.” —Chicago Tribune Ishiro Honda, arguably the most internationally successful Japanese director of his generation, made an unmatched succession of science fiction films that were commercial hits worldwide. From the atomic allegory of Godzilla and the beguiling charms of Mothra to the tragic mystery of Matango and the disaster and spectacle of Rodan, The Mysterians, King Kong vs. Godzilla, Honda’s films reflected postwar Japan’s anxieties and incorporated fantastical special effects, a formula that created an enduring pop culture phenomenon. Now, in the first full account of this overlooked director’s life and career, Steve Ryfle and Ed Godziszewski shed new light on Honda’s work and the experiences that shaped it—including his days as a reluctant Japanese soldier, witnessing the aftermath of Hiroshima, and his lifelong friendship with Akira Kurosawa. The book features close analysis of Honda’s films (including, for the first time, his rarely seen dramas, comedies, and war films) and draws on previously untapped documents and interviews to explore how creative, economic, and industrial factors impacted his career. Fans of Godzilla and tokusatsu (special effects) film, and of Japanese film in general, will welcome this in-depth study of a highly influential director who occupies a uniquely important position in science fiction and fantasy cinema, as well as world cinema. “Provides the reader with a lasting sense of the man—his temperament, values, philosophies, dreams, and disappointments?behind some of cinema’s most beloved characters.” —Film Comment

Stranded in the Sky Philip Jett, 2023-05-16 From the author of Taking Mr. Exxon and The Death of an Heir comes the

untold story of four luxury airliners trapped in the Pacific Ocean on and after the Day of Infamy. In the first week of December 1941, four Pan American Airways System (Pan Am) flying clippers—the largest and most lavish transpacific airliners in the world—took off from the North American West Coast, loaded with wealthy and affluent passengers on their way to exotic destinations. On December 7, 1941, the Imperial Japanese Navy Air Service executed a surprise coordinated attack against the US naval base at Pearl Harbor. Within hours, Midway Atoll, Wake Island, Guam, and Manila—all of which were refueling stops for these Pan Am flying clippers—were targeted and bombed by the same Japanese forces that had devastated Pearl Harbor. Stranded within the vast boundaries of the Pacific Ocean, these civilian airlines were unexpectedly at risk of being captured or shot down by Japanese military. The assault on Pearl Harbor removed any possibility for US military assistance, and the attack of the refueling stations made it impossible for these airlines to refuel their depleting gas tanks. Alone and unreachable, Pan Am crews and their frightened passengers were left with no choice but to make their own way across the volatile Pacific Ocean, where neither land, air, nor sea could promise safety, and do their best to survive—if they could.

Encyclopedia of Film Noir Geoff Mayer, Brian McDonnell, 2007-06-30 When viewers think of film noir, they often picture actors like Humphrey Bogart playing characters like Sam Spade in *The Maltese Falcon*, the film based on the book by Dashiell Hammett. Yet film noir is a genre much richer. The authors first examine the debate surrounding the parameters of the genre and the many different ways it is defined. They discuss the Noir City, its setting and backdrop, and also the cultural (WWII) and institutional (the House UnAmerican Activities Committee, and the Production Code Administration) influences on the subgenres. An analysis of the low budget and series film noirs provides information on those cult classics. With over 200 entries on films, directors, and actors, the *Encyclopedia of Film Noir* is the most complete resource for film fans, students, and scholars.

Charles McGraw Alan K. Rode, 2012-08-30 The iconic actor Charles McGraw appeared in over 140 roles on films and television, including the classic noir pictures *The Killers* (1946) and *The Narrow Margin* (1952). Whether portraying tough cops or sadistic killers, McGraw brought a unique authenticity to the screen. Emphasizing his impact on the film noir style, this comprehensive biography examines McGraw's lengthy career against the backdrop of a changing Hollywood. Through numerous personal interviews with his surviving intimates, close acquaintances and co-workers, his tumultuous personal life is detailed from his earliest days to his bizarre, accidental death. Also included are an extensive critical filmography of McGraw's feature film career, a complete list of television appearances and previously unpublished film stills and personal photos.

Second Takes Carolyn Jess-Cooke, Constantine Verevis, 2012-02-01 Sequels, serials, and remakes have been a staple of cinema since the very beginning, and recent years have seen the emergence of dynamic and progressive variations of these

multi-film franchises. Taking a broad range of sequels as case studies, from the Godfather movies to the Pirates of the Caribbean franchise, *Second Takes* confronts the complications posed by film sequels and their aftermaths, proposing new critical approaches to what has become a dominant industrial mode of Hollywood cinema. The contributors explore the sequel's investments in repetition, difference, continuation, and retroactivity, and particularly those attitudes and approaches toward the sequel that hold it up as a kind of figurehead of Hollywood's commercial imperatives. An invaluable resource to the film student, critic, and fan, *Second Takes* offers new ways of looking at the film sequel's industrial, aesthetic, cultural, political, and theoretical contexts.

How to Reach and Teach All Children Through Balanced Literacy Sandra F. Rief, Julie A. Heimburge, 2007-08-17 *How to Reach and Teach All Children Through Balanced Literacy* offers you a handbook for teaching literacy to diverse students in grades 3-8. The balanced literacy method combines the best practices of phonics and other skill-based language instruction with the holistic, literature-based approach in order to help you teach reading, writing, and speaking in a clear and approachable format. This dynamic resource offers an easily accessible research-based approach to balanced literacy that is grounded in the innovative ideas developed by authors Sandra F. Rief and Julie A. Heimburge. The book includes detailed descriptions of what a balanced literacy classroom looks like and shows how to create a program from the ground up or give your existing program a boost. The book can be used across content areas and is filled with reproducible worksheets, activities, and other handy classroom tools. Some topics covered include: Shared book experiences Reading aloud Oral language and vocabulary development Guided reading for comprehension Modeled writing Reading and writing conferences Book clubs Content area reading and writing Ongoing assessments Enhancing literacy through technology

Epics, Spectacles, and Blockbusters Sheldon Hall, Steve Neale, 2010-04-15 Considers the history of the American blockbuster—the large-scale, high-cost film—as it evolved from the 1890s to today. The pantheon of big-budget, commercially successful films encompasses a range of genres, including biblical films, war films, romances, comic-book adaptations, animated features, and historical epics. In *Epics, Spectacles, and Blockbusters: A Hollywood History* authors Sheldon Hall and Steve Neale discuss the characteristics, history, and modes of distribution and exhibition that unite big-budget pictures, from their beginnings in the late nineteenth century to the present. Moving chronologically, the authors examine the roots of today's blockbuster in the feature, special, superspecial, roadshow, epic, and spectacle of earlier eras, with special attention to the characteristics of each type of picture. In the first section, Hall and Neale consider the beginnings of features, specials, and superspecials in American cinema, as the terms came to define not the length of a film but its marketable stars or larger budget. The second section investigates roadshowing as a means of distributing specials and the changes to the roadshow that resulted from the introduction of synchronized sound in the 1920s. In the third section, the authors examine the phenomenon of epics and spectacles that arose from films like *Gone with the Wind*, *Samson and Delilah*, and *Spartacus* and

continues to evolve today in films like Spider-Man and Pearl Harbor. In this section, Hall and Neale consider advances in visual and sound technology and the effects and costs they introduced to the industry. Scholars of film and television studies as well as readers interested in the history of American moviemaking will enjoy Epics, Spectacles, and Blockbusters.

Ultimate Museum Musings Travis Monday, 2011

Roadshow! Matthew Kennedy, 2015-09-02 In Roadshow! The Fall of Film Musicals in the 1960s, film historian Matthew Kennedy explores the downfall of a beloved genre caught in the hands of misguided creators who glutted the American film market with a spate of expensive and financially unrewarding musicals between 1967 and 1972. In doing so, it offers an alternative view of this era in the world of American popular entertainment, telling of the cultural importance of the studios' death grip on the film business rather than dwelling on the failures of the flops themselves.

Twentieth Century-Fox Aubrey Solomon, 2002 Unlike any previous volume on a film studio, this in-depth history is told from a corporate viewpoint, covering the trends that influenced film-making, profit-making incentives, and the creative policies resulting in films like The Grapes of Wrath, The Snake Pit, The Robe, Cleopatra, The Towering Inferno, and Star Wars. The book spans the birth of the movies; the rise of the studio system; the coming of sound; the Consent Decrees; the development of CinemaScope; the growth of independent production; and the video revolution. Available in paperback 2001.

Twelve Inventions Which Changed America Gerhard Falk, 2013-02-13 This book describes twelve inventions that transformed the United States from a rural and small-town community to an industrial country of unprecedented power. These inventions demonstrate that no one person is ever responsible for technological advances and that the culture produces a number of people who work together to create each new invention. The book also shows the influences of technology on society and examines the beliefs and attitudes of those who partake in technological advances. The book is both a sociological analysis and a history of technology in the United States in the past two hundred years.

Elmo Williams Elmo Williams, 2006-09-26 Fate has thrown me some interesting curves, says Elmo Williams, the farm boy turned film editor, director and producer. As a young boy, he traveled with his family in a covered wagon to a new life in a New Mexico homestead. After struggling to help raise his siblings, in 1932 as a young teen he began working for film editor Merrill White. As White's gopher, he spent his spare time watching and learning the art of film editing. Within three years he was a partner in an editing company with White in London. In subsequent years his career bloomed to include producing, editing and directing. In 1954 he was awarded an Academy Award for film editing for High Noon. He also worked for Walt Disney, Darryl F. Zanuck Productions, 20th Century-Fox and others. His works include the films The Tall Texan, The Longest Day, Tora! Tora! Tora!, The Poseidon Adventure, Zorba The Greek, and Caravans, and the TV series Hee Haw, Explore, Soggy Bottom U.S.A. and Man, Woman and Child. This memoir traces Williams's life from his early childhood to his views on life at age 93. It is a story of hard work rewarded with a satisfying life, and of one man's efforts to communicate with others

in the universal language of film--and of laughter. I intend to keep laughing, he says, a habit I adopted as a child. If I can keep it up, I'll still be around to celebrate my centennial.

Writing for Visual Media Anthony Friedmann, 2014-04-16 This updated edition of Writing for Visual Media will enable you to understand the nature of visual writing that lies behind the content of all visual media. This unique kind of writing must communicate to audiences through content producers, since audiences don't read the script. Most media content provides a solution to a communication problem, which the writer must learn to analyze and solve before writing the script. The Fourth Edition strengthens the method for creating content and writing in the correct language and established format for each visual medium, including commercial communication such as ads and PSAs, corporate communications, and training. An extended investigation into dramatic theory and how entertainment narrative works is illustrated by examples and detailed analysis of scenes, scripts and storylines, designed to save writers from typical pitfalls and releasing your creative powers of invention. Writing for Visual Media will help you to develop an improved foundation for understanding interactive media and writing for non-linear content, while gaining the tools to effectively connect with your audience like a professional. Purchase of this book includes access to the companion website, which provides: Sample scripts and video clips of those produced scripts An interactive glossary of camera shots, movements, and transitions Storyboards, scripts, screenplays, and links to industry resource Instructor materials such as PowerPoint lecture slides, a sample syllabus, and a test bank. Visit the site at www.routledge.com/textbooks/9780415815857

Fly By Night Steven Chain, 2022-04-14 FLY BY NIGHT is about the helicopter crash on the set of Twilight Zone: The Movie - the Warner Bros. film co-produced by Steven Spielberg and John Landis - that killed actor Vic Morrow, and two children who had been hired illegally. Confidential sources in the studios and in the private worlds of Spielberg and Landis - and in the DA's office, the sheriff's office, Interpol and the FBI - and newly uncovered internal Warner Bros. documents - let the author show the cover-up that ensued, a \$5-million-dollar scheme to keep Landis out of jail and Spielberg out of the headlines, resulting in an unbelievable acquittal by a jury that had fallen under the spell of Hollywood. From John Huston, Jackie Cooper, Ralph Bellamy and Don Ameche to Chevy Chase, George Lucas, Dan Aykroyd and Carrie Fisher, both old and new Hollywood found themselves party to this unprecedented event.

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