



HOLLYWOOD GOES TO WAR

HOLLYWOOD GOES TO WAR

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Description



Bob Hope, Marlene Dietrich, and Rita Hayworth admired the "Hollywood Hall of Honor" at the Hollywood Canteen, a club founded by a group of Hollywood actors and studio employees in October, 1942. Courtesy of the Library of Congress

Hollywood played a critical role in American life during World War II. Prior to the U.S. entry into the war, the movie industry, centered in California, produced films that condemned Axis aggression and supported the Allied powers. After the bombing of Pearl Harbor, the U. S. government depended on Hollywood directors

and stars to influence the tens of millions of American moviegoers. Hollywood produced propaganda films that championed stories of patriotism, duty, and sacrifice for audiences in America and abroad. The film industry supported the war effort, and the success and continued popularity of many wartime movies such as *Casablanca* reflect the continued influence that this era has on the American cultural landscape.

Credits

Katie Boehm, Julia Brock, Brittany Coleman, Tiffanie Degner, Jennifer Dickey, Rick Dreger, Richard Harker, Amy Holden, Lindsay Jones, Jessica Namynanik, Michaela Namynanik, Sharifa Potter, Mike Santrock, John Sbardellati (consulting historian), Misty Shook, Mary Sewell, Mollie Snow, Clare Timmerman, Zoila Torres, Caitlin Webster

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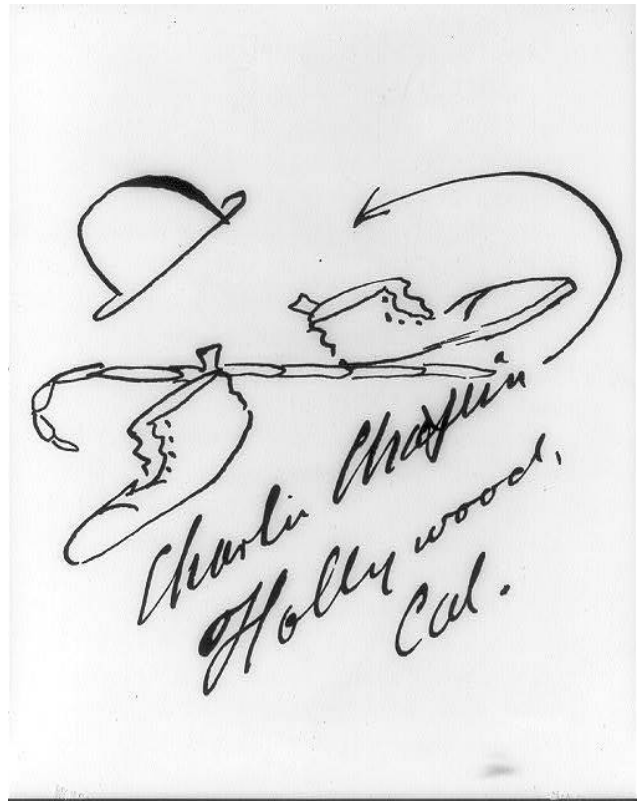


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Hollywood and American Society

"Movies meet, wisely or unwisely, man's need for escape from his anxieties; they help assuage his loneliness...they portray solutions to problems; they provide...a set of values and new folk heroes"- Hortense Powdermaker, American anthropologist, 1946

Film was one of the earliest forms of mass communication. In 1867, William Lincoln patented a device that could show animated pictures, but Frenchman Louis Lumiere is often credited as inventing the first motion picture camera in 1895. By 1910, twenty percent of Americans attended the movies on a weekly basis. The innovation of sound only fueled the medium's popularity and power, and, by 1930, ninety million Americans were attending the movies at least once a week. In an age before television, moviegoers learned about current events, including World War II, through newsreels. By the time the U.S. government enlisted Hollywood to disseminate wartime propaganda, the industry was well poised to deliver such messages with glitz and glamour.



Charlie Chaplin's autograph, including his drawing of his hat, cane, and boots. Courtesy of the Library of Congress.



CHAPLIN AUTOGRAPH

Dublin Core

Title

Chaplin Autograph

Creator

Library of Congress

Collection

[Hollywood in American Society](#)

Citation

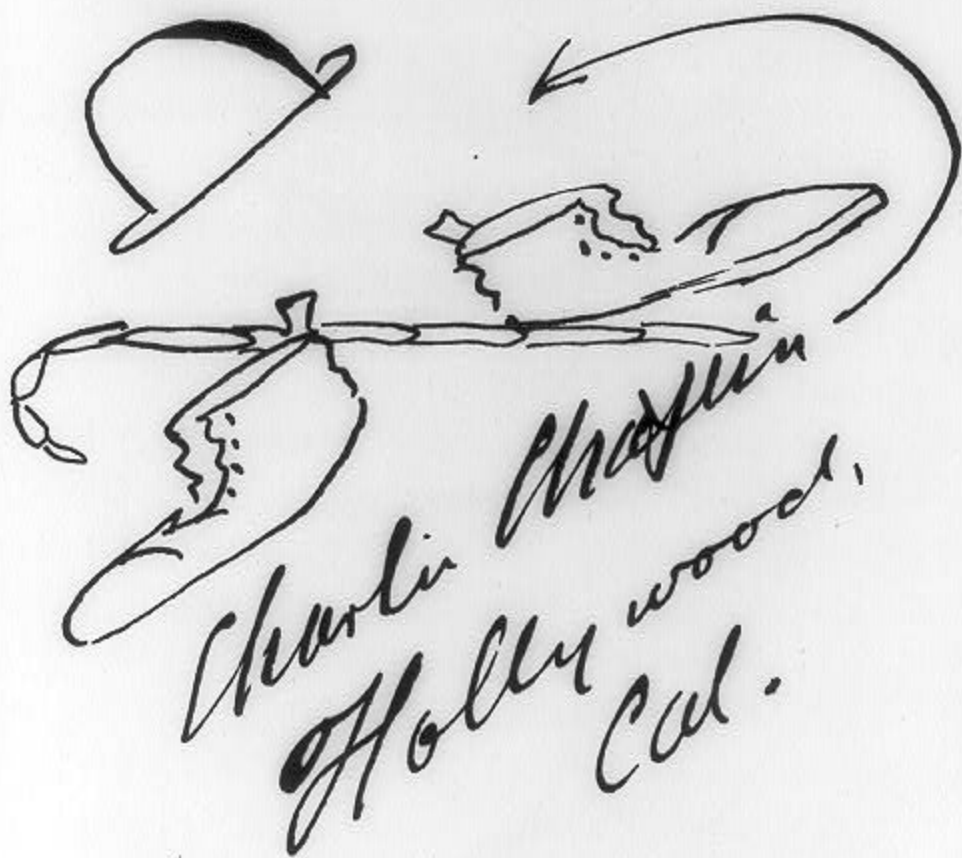
Library of Congress, "Chaplin Autograph," *Hollywood Goes to War*, accessed April 27, 2020, <http://marb.kennesaw.edu/hollywoodandwar/items/show/40>.



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Charlie Chaplin
Holly wood,
Cal.



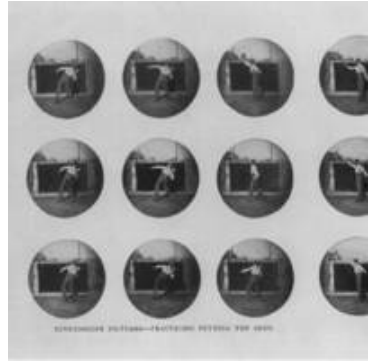
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Hollywood Before the War

Thomas Edison invented the Kinetoscope in 1891, an early motion picture camera that helped begin the movie industry in America. For the next thirty years, the film industry evolved in dramatic ways. It moved from the East Coast to California, and silent films gave way to "talkies" in the 1920s. By then, the classic Hollywood system, with its stars, studios, and feature films, was solidly in place. The largest studios were monopolies, controlling the production and distribution of films, all with the purpose of generating larger profits. By the late 1930s, the "big five" major studios (Warner Brothers, Paramount, RKO, MGM, and Twentieth-Century Fox) were vertically integrated. They owned production facilities in southern California, created regionally-based distribution companies, and built grand movie palaces in urban areas. Universal, Columbia, and United Artists made popular films but did not wield the kind of influence that the other studios did at this time. At the outset of World War II, the Hollywood studio system was producing hundreds of films every year.



Grauman's Theater, Los Angeles, California, one of the grandest of movie palaces. Courtesy of the Library of Congress.



Early kinetoscope sequential images of a man throwing shotput. Kinetoscope machines could only be used by one viewer at a time, who manually flipped the images to create the illusion of movement. Courtesy of the Library of Congress.



Some of most famous stars of the silent era were Mary Pickford, Douglas Fairbanks, and Charlie Chaplin. Here are those three and others forming United Artists, an independent production company, in 1919. Courtesy of the Library of Congress.



Recording of the famous lion roar for Metro-Goldwyn-Mayer (MGM) film company. Courtesy of the Library of Congress.



GRAUMANS THEATER

Dublin Core

Title

Graumans Theater

Creator

Library of Congress



Collection

[Hollywood in American Society](#)

Citation

Library of Congress, "Graumans Theater," *Hollywood Goes to War*, accessed April 27, 2020, <http://marb.kennesaw.edu/hollywoodandwar/items/show/89>.

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KINETESCOPE SHOT PUT

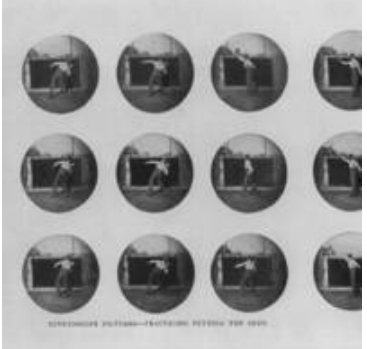
Dublin Core

Title

Kinetoscope Shot put

Creator

Library of Congress



Collection

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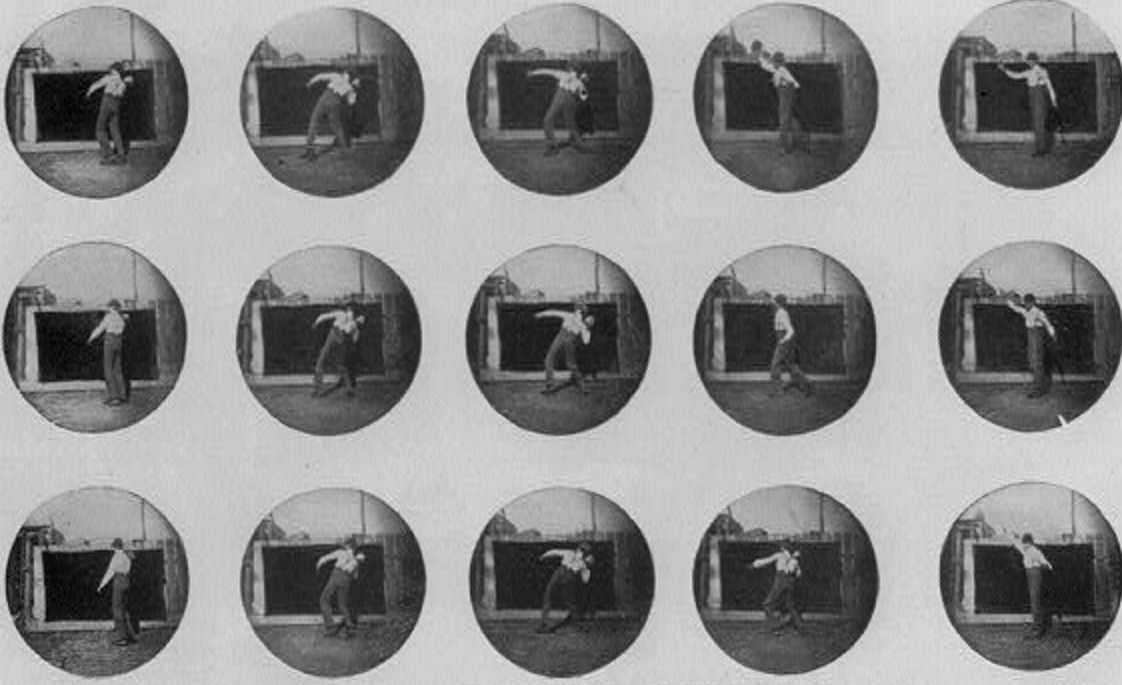
Citation

Library of Congress, "Kinetoscope Shot put," *Hollywood Goes to War*, accessed April 27, 2020, <http://marb.kennesaw.edu/hollywoodandwar/items/show/47>.

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KINOSCOPE PICTURES—PRACTICING PUTTING THE SHOT.



THE SIGNING OF UNITED ARTISTS

Dublin Core

Title

The Signing of United Artists

Creator

Library of Congress



Collection

[Hollywood in American Society](#)

Citation

Library of Congress, "The Signing of United Artists," *Hollywood Goes to War*, accessed April 27, 2020, <http://marb.kennesaw.edu/hollywoodandwar/items/show/38>.

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LEO THE LION

Dublin Core

Title

Leo the Lion

Creator

Library of Congress

Collection

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Citation

Library of Congress, "Leo the Lion," *Hollywood Goes to War*, accessed April 27, 2020, <http://marb.kennesaw.edu/hollywoodandwar/items/show/110>.





After dickered with the idea of sound, accepting the idea, then rejecting it, Metro-Goldwyn-Mayer finally make the symbolic gesture--and record Leo, the lion, for the trademark. December 18, 1928. The silent era is over. Rear endpaper from HOLLYWOOD: THE PIONEERS by Kevin Brownlow, photographs courtesy of John Kobal. Published by Knopf.



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Isolationism vs. Interventionism



President Roosevelt thanked the film industry for its support of defense forces during his address to the Academy Awards in 1941. Courtesy of the Internet Archive.



Senator Gerald Nye and Senator Henry Lodge insisted President Roosevelt invoke the Neutrality Act to keep the United States out of foreign wars. Here they met on November 23, 1937. Courtesy of the Library of Congress.



Wendell Willkie, a corporate lawyer and interventionist, became the 1940 Republican Party nominee for president in 1940. Later, he became the personal ambassador to President Roosevelt and legal representation on behalf of the American film industry during the Nye Committee trials. Courtesy of the Library of Congress.

Before the 1941, the film industry mostly avoided dramatizing events in Europe as they escalated into war. Studios were concerned about offending the largely isolationist mood of the country as well as foreign audiences, an important source of profit. Nonetheless, prominent isolationists, such as Senator Gerald Nye, scrutinized Hollywood. They argued that the industry was working to bring the United States into the war. When Germany invaded Poland in 1939 to begin World War II, American films were banned in Axis countries and studios began losing money. This change freed the industry to release war-related films and newsreels. In February 1941, well before the Pearl Harbor attack that prompted America's entry into the



William Harrison Hays, Sr. was namesake of Hollywood's self-regulating Hays Office, formally known as the Motion Picture Production Code. Its board, the Production Code Administration, guided content released in the production of most United States films from 1930 to 1968. Courtesy of the Library of Congress.



A cartoon by Herbert Block (also known as Herblock) published in 1937. The cartoon satirizes Benito Mussolini (the Italian dictator) as a model for Hollywood drama. Cartoons like this one suggested that the political actors of World War II would be natural subjects for the big screen. Courtesy of the Library of Congress.

war, President Franklin D. Roosevelt thanked Hollywood at the Academy Awards for its “splendid cooperation with all who are directing the expansion of our defense forces.”

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SENATOR GERALD NYE AND SENATOR HENRY LODGE

Dublin Core

Title

Senator Gerald Nye and Senator Henry Lodge

Description

Senator Gerald Nye and Senator Henry Lodge, Republican of Massachusetts, 1937

Creator

Library of Congress

Source

Library of Congress

Contributor

Brittany Coleman



Collection

[Hollywood in American Society](#)

Citation

Library of Congress, "Senator Gerald Nye and Senator Henry Lodge," *Hollywood Goes to War*, accessed April 27, 2020, <http://marb.kennesaw.edu/hollywoodandwar/items/show/36>.

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HEAD- AND- SHOULDERS PORTRAIT OF WENDELL WILLKIE, FACING SLIGHTLY LEFT

Dublin Core

Title

Head- and- shoulders portrait of Wendell Willkie, facing slightly left

Subject

Wendell Willkie

Description

Wendell Lewis Willkie was a corporate lawyer in the United States and interventionist, who became the 1940 Republican Party nominee for president in 1940. Later, became the personal ambassador to President Roosevelt and legal representation on behalf of the American film industry during the Nye Committee trials.

Creator

Library of Congress

Source

Library of Congress

Date

1940

Contributor

Brittany Coleman

Rights

Library of Congress



Collection

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Citation

Library of Congress, "Head- and- shoulders portrait of Wendell Willkie, facing slightly left," *Hollywood Goes to War*, accessed April 27, 2020, <http://marb.kennesaw.edu/hollywoodandwar/items/show/55>.

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103648



PORTRAIT OF WILL H. HAYS

Dublin Core

Title

Portrait of Will H. Hays

Subject

Will H. Hays

Description

William Harrison Hays, Sr. was Hollywood's chief censor and the namesake of the Hays Code, or formally known as the Motion Picture Production Code, which governed the content released in the production of most United States motion pictures released by major studios from 1930 to 1968.

Creator

Harris & Ewing

Source

Library of Congress

Publisher

Brittany Coleman

Rights

Library of Congress



Collection

[Hollywood in American Society](#)

Citation

Harris & Ewing, "Portrait of Will H. Hays ," *Hollywood Goes to War*, accessed April 27, 2020, <http://marb.kennesaw.edu/hollywoodandwar/items/show/108>.

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HOW ABOUT HOLLYWOOD STUDYING MUSSOLINI? (AFTER MUSSOLINI JR. COMPLETES HIS STUDY OF HOLLYWOOD)

Dublin Core

Title

How about Hollywood studying Mussolini? (After Mussolini Jr. completes his study of Hollywood)

Subject

Interventionism versus Interventionism

Description

How about Hollywood studying Mussolini? (After Mussolini Jr. completes his study of Hollywood)

Creator

Herbert Block

Source

Library of Congress

Date

September 1937

Contributor

Brittany Coleman

Rights

Library of Congress



Collection

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Citation

Herbert Block , "How about Hollywood studying Mussolini? (After Mussolini Jr. completes his study of Hollywood) ," *Hollywood Goes to War*, accessed April 27, 2020, <http://marb.kennesaw.edu/hollywoodandwar/items/show/37>.

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HOW ABOUT HOLLYWOOD STUDYING MUSSOLINI?
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The American First Committee vs. Hollywood



World War II cartoon shows a man labeled "America First" sinking in "Isolation Quick Sand." Despite his struggle, he holds aloft a fistful of papers reading "Lindbergh," "Wheeler," "Nye," "Chicago Tribune," "Anti-Semitism," and "N.Y. Daily News." Charles Lindbergh, Senator Burton K. Wheeler, and Senator Gerald P. Nye were leaders of the America First movement. The Chicago Tribune and the New York Daily News followed a consistent isolationist line. Courtesy of the Library of Congress.

"Are you ready to send your boys to bleed and die in Europe to make the world safe for this industry and its financial backers?" - Senator Gerald Nye, August 1, 1941

Lindbergh leads America First group

Watch la

Charles Lindbergh warns against American involvement in foreign wars. Courtesy of Youtube.

After the devastation of World War I, many Americans were not willing to engage in another international conflict. This attitude, traditionally referred to as "isolationism," is now known by some historians as "non-interventionism." It was led most vocally by a few members of Congress and several prominent citizens' groups. The America First Committee, made famous by members such as aviator Charles Lindbergh, was one of the most vocal opponents supporting the Allied powers. Founded in 1940, the group encouraged investigations of Hollywood for purportedly championing the Allied cause and supporting American intervention in the war.

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GOING DOWN WITH COLORS FLYING

Dublin Core

Title

Going down with colors flying

Subject

Isolationism versus Interventionism

Description

World War II cartoon shows a man labeled "America First" sinking in "Isolation Quick Sand." Despite his struggle, he holds aloft a fistful of papers reading "Lindbergh," "Wheeler," "Nye," "Chicago Tribune," "Anti-Semitism," and "N.Y. Daily News." Charles Lindbergh, Senator Burton K. Wheeler, and Senator Gerald P. Nye were leaders of the America First movement. The Chicago Tribune and the New York Daily News followed a consistent isolationist line.

Creator

Rollin Kirby, artist

Source

Library of Congress

Date

September 29, 1941

Rights

Library of Congress

Type

Drawing



Collection

[Hollywood in American Society](#)

Citation

Rollin Kirby, artist , "Going down with colors flying," *Hollywood Goes to War*, accessed April 27, 2020, <http://marb.kennesaw.edu/hollywoodandwar/items/show/35>.

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GOING DOWN WITH COLOSSUS FLYING.

7-29-41

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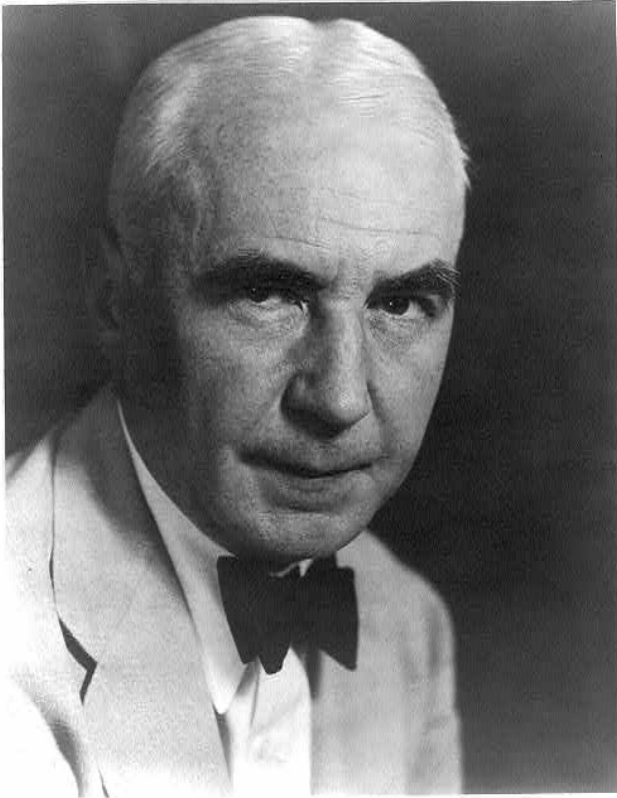
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Conflict and Censorship: Hollywood and the Government



Elmer Davis, director of the Office of War Information. Courtesy of the Library of Congress.

Hollywood films were shaped by censorship channels from within and outside of the film industry. To avoid external scrutiny, Hollywood created its own regulatory board, the Production Code Administration, in the early 1930s to establish content guidelines for films released by major studios and to ensure that potentially radical material was made less controversial. The federal government also had an interest in shaping film content because it recognized film's value as a vehicle for propaganda. After the U.S. became involved in World War II, the government created the Office of War Information (OWI), which created guidelines for the portrayal of America and its

enemies at home and abroad. The Bureau of Motion Pictures (BMP), a branch within the OWI, directly influenced the film industry by promoting the inclusion of approved governmental messages about the war. But the government was also suspicious of the influence of Hollywood. The FBI conducted secret investigations of Hollywood's film community to uncover potential communist propaganda in film in the 1920s and 1940s. These investigations would result in indirect censorship after World War II.

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ELMER DAVIS

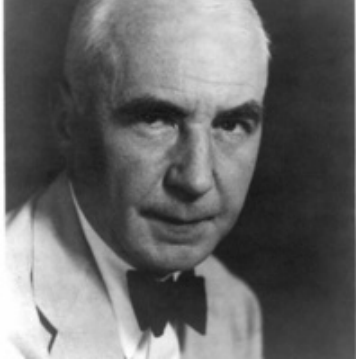
Dublin Core

Title

Elmer Davis

Description

Photograph of Elmer Davis, Director of the Office of War Information



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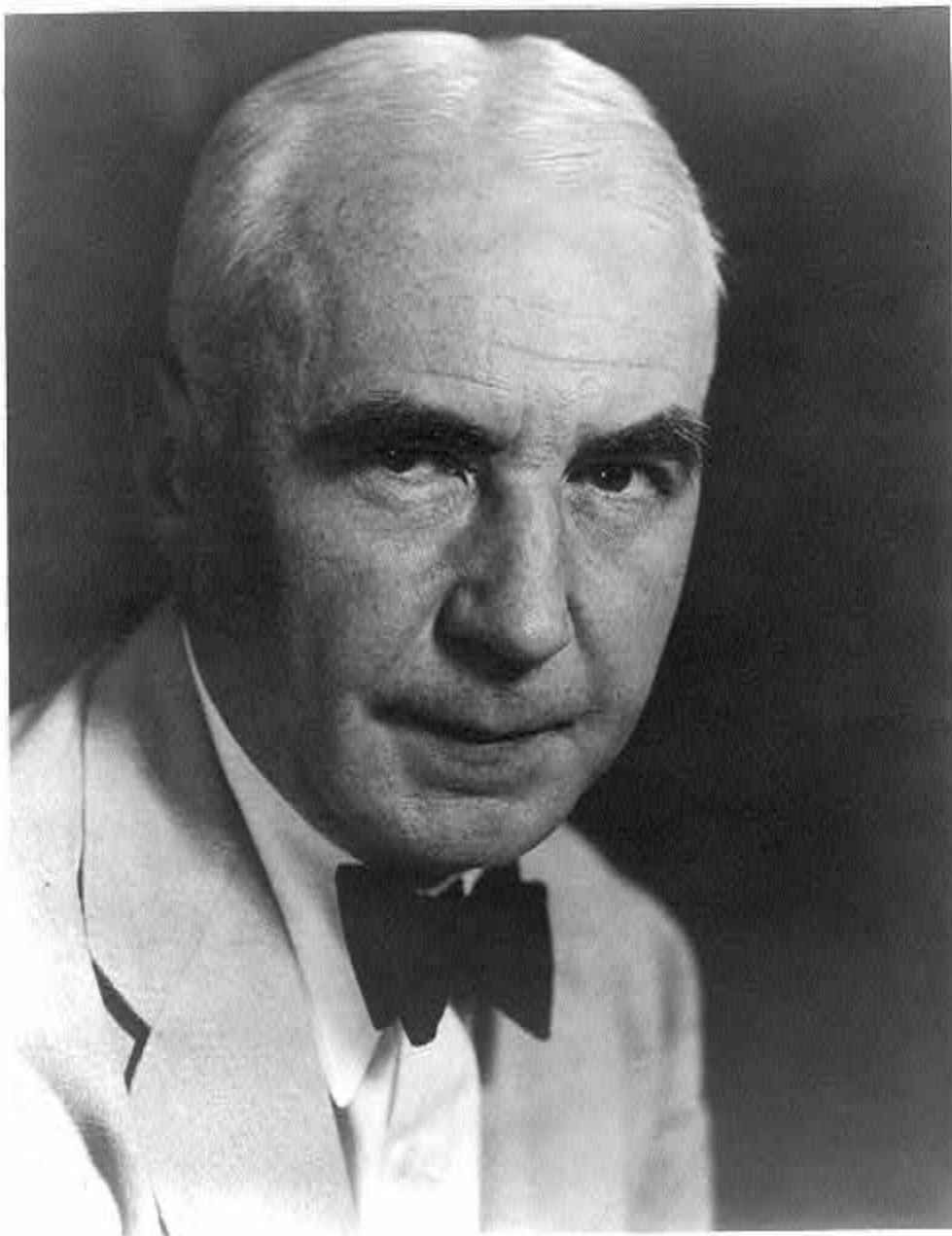
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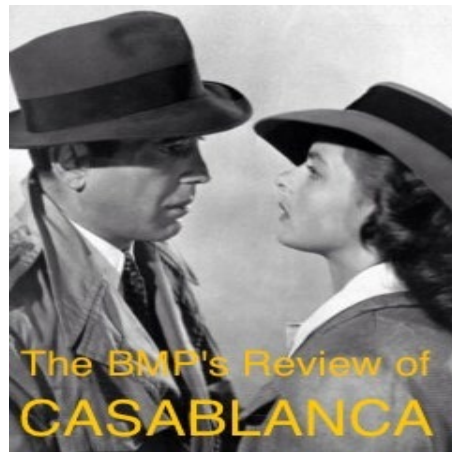
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Office of War Information and Bureau of Motion Pictures



Lowell Mellett, head of the Bureau of Motion Pictures, left. Courtesy of the Library of Congress.

"The easiest way to inject a propaganda idea into most people's minds is to let it go through the medium of an entertainment picture when they do not realize that they are being propagandized." - Elmer Davis, Director of the Office of War Information, 1942



Click the button above to read the Bureau of Motion Picture's review of *Casablanca*.

In July 1942, President Franklin D. Roosevelt signed Executive Order 9182 establishing the Office of War Information (OWI) to inform the

American public of the common war effort through print, radio, and film. As part of the OWI, the Bureau of Motion Pictures (BMP) worked directly with the film industry. Headed by former newspaperman Lowell Mellett, the BMP served as a source of information for Hollywood studios on how to promote patriotism, tolerance, duty, and sacrifice in film. The BMP published a handbook detailing its vision for motion picture scripts, which was sent to all studio heads and distributed to directors, writers, and producers. The BMP also reviewed Hollywood films to determine if they promoted an appropriate message. The OWI did not have the power to directly ban films but instead used the threat of blocking overseas distribution if films were determined to contradict OWI objectives. Until the closure of the OWI in 1945, the BMP maintained close ties to Hollywood.



LOWELL MELLETT

Dublin Core

Title

Lowell Mellett

Creator

Library of Congress

Contribution Form

Online Submission

No



Citation

Library of Congress , "Lowell Mellett," *Hollywood Goes to War*, accessed April 27, 2020, <http://marb.kennesaw.edu/hollywoodandwar/items/show/177>.

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The Red Scare in Hollywood



Historic trailer for *Action in the North Atlantic* starring Humphrey Bogart (1943). Courtesy of Internet Archive.

When the U.S. entered the war in December 1941, the Federal Bureau of Investigation (FBI) Director J. Edgar Hoover and his agents took issue with what they deemed as Communist propaganda in Hollywood. The wartime U.S.-Soviet alliance led the FBI to fear that domestic Communists could take advantage of wartime conditions, pose as patriots, and thereby infiltrate vital national institutions such as Hollywood. Films such as *Mission to Moscow* (1943) convinced the FBI that Hollywood had already fallen prey to the "red menace" and during the war the bureau institutionalized a massive surveillance program of the motion picture industry. Films



Joseph E. Davies (1939). Davies served as U.S. Ambassador to the Soviet Union from 1936 to 1938. The film "Mission to Moscow" was based on his book of the same title, which portrayed the Soviet Union under Joseph Stalin in a very positive light. Courtesy of Library of Congress.



Promotional poster for Sahara (1943). This Lawson/Bogart film was listed as subversive by the FBI simply because it was "highly recommended by the Communist Press." Interestingly enough, part of the message of this film was the idea of racial progress and equality as part of the goal of the war. Courtesy of Wikimedia Commons.



J. Edgar Hoover, head of the Federal Bureau of Investigation, 1940. Courtesy of the Library of Congress.



Stalin greets Joseph Davies in Moscow, 1943, the same year "Mission to Moscow" was released. Courtesy of the Library of Congress.

like *Action in the North Atlantic* (1943) made the list of subversive films, in this case not because of content but rather because of director John Howard Lawson's connection to the American Communist party. The FBI would later document film scenes perceived to be subversive, paying careful attention to film content. Though the bureau did not directly censor the film industry, Hollywood writers, directors, and actors would come under more intense fire from anti-Communist groups after the war.

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JOSEPH E. DAVIES (1939)

Dublin Core

Title

Joseph E. Davies (1939)

Creator

Wikipedia, Public Domain



Collection

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Citation

Wikipedia, Public Domain, "Joseph E. Davies (1939)," *Hollywood Goes to War*, accessed April 27, 2020, <http://marb.kennesaw.edu/hollywoodandwar/items/show/118>.

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SAHARA (1943) POSTER

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Title

Sahara (1943) Poster

Creator

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J. EDGAR HOOVER 1940

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Title

J. Edgar Hoover 1940

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DAVIES AND STALIN

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Title

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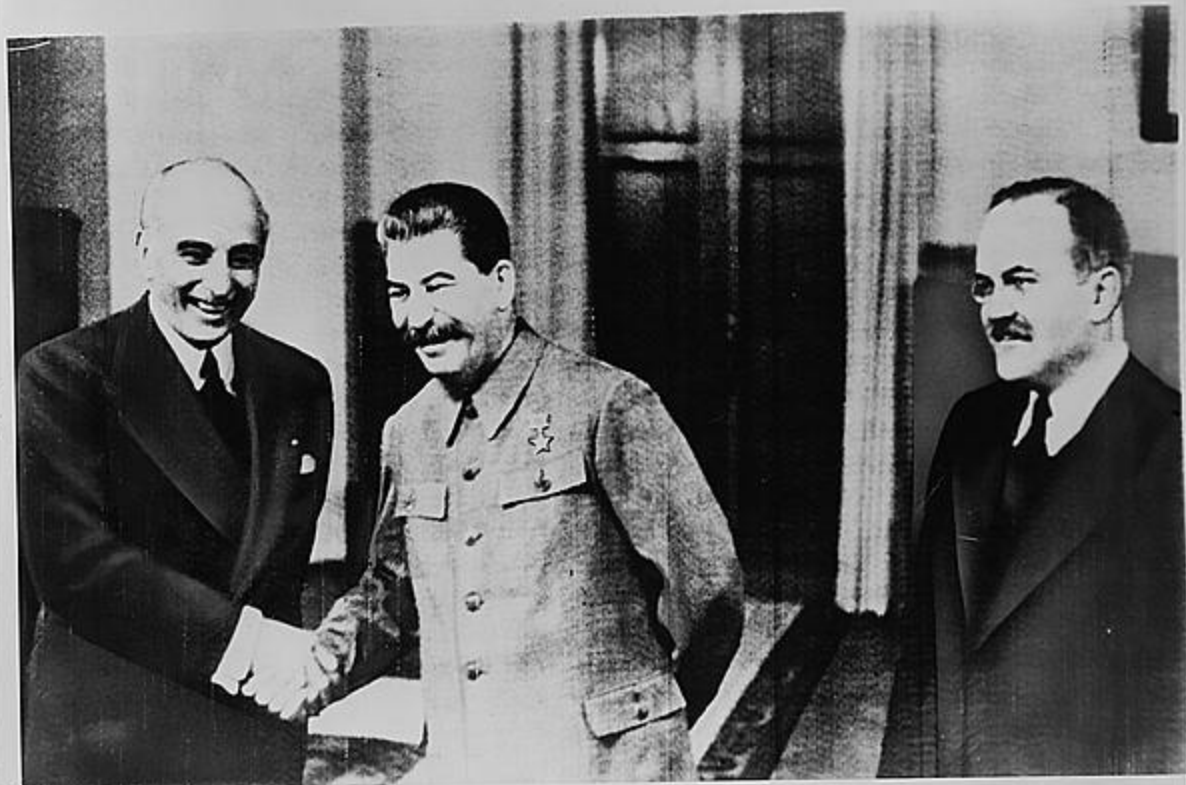
Citation

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STALIN AND DE GAULLE



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 - Defining the Enemy, Defining the Allies
 - The Home Front
 - Women in War
 - Minorities in Film
- Soldiers Return: Depicting Postwar Life Newsreels and Shorts

Popular Films of WWII

Propaganda, Politics, and Profit

"There was a time when it was considered smart to be cynical about Hollywood. That was before the War."

-Look Magazine, 1944

After the bombing at Pearl Harbor on December 7, 1941, the United States transformed both its military and its economy to meet the needs of the war. To help unify the cause at home, the government turned to Hollywood to garner public support. Over the next three and a half years, Hollywood produced 340 war-related movies that addressed different aspects of the war experience, nearly one-fourth of its total output.

Sensing the tremendous influence that the film industry had over the nation, President Franklin D. Roosevelt established the Bureau of Motion Pictures (BMP) as part of the Office of War Information (OWI), to outline the themes that movies should portray related to the war. Under the BMP, between 1942 and 1945 the federal government used the film industry as a means for propaganda to sustain support for the war on the big screen. The film industry represented a range of experiences, from battlefield conditions, to the role of women and minorities, and the importance of the home front.

[BMP review of See Here Private Hargrove](#)



Click on the image above to see a review of the 1943 film *See Here Private Hargrove*, which reveals how the Bureau of Motion Pictures worked with Metro Goldwyn Mayer Studios regarding the depiction of war themes in films. This review was typical of movies released to the public during the war. Courtesy of the Library of Congress.



Star Spangled Rhythm (1943) was a musical made by Paramount Pictures. Made to boost morale of soldiers abroad and civilians at home, the film showcased an all-star cast. Courtesy of the Library of Congress.



Four Jills in a Jeep (1944) was produced by Twentieth-Century Pictures and starred Kay Landis, Carole Landis, Martha Raye, and Mitzi Mayfair as themselves. In the film, the women (all famous Broadway stars and film actresses) reenacted their USO tour in North Africa and Europe. Courtesy of the Library of Congress.



Two Girls and a Sailor (1944) was a musical produced by MGM. Like *Star Spangled Rhythm*, the film depicted celebrities as USO entertainers during the war--a plot that mirrored the real-life support of the war effort by the film industry. Courtesy of the Library of Congress.

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BMP REVIEW OF SEE HERE PRIVATE HARGROVE

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Library of Congress, "BMP review of See Here Private Hargrove," *Hollywood Goes to War*, accessed April 27, 2020, <http://marb.kennesaw.edu/hollywoodandwar/items/show/133>.

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STAR SPANGLED RHYTHM POSTER

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Star Spangled Rhythm Poster

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FOUR JILLS IN A JEEP

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Four Jills in a Jeep

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Kodak EPY 7626

FOUR JILLS IN A JEEP

Key **FRANCIS** *Carole* **LANDIS** *Martha* **RAYE** *Mitzi* **MAYFAIR**
Jimmy **DORSEY** AND HIS ORCHESTRA *John* **HARVEY** *Phil* **SILVERS**
And Introducing Dick **HAYMES** *Alice* **FAYE** *Betty* **GRABLE**
Carmen **MIRANDA** *George* **JESSEL**

20th CENTURY-FOX PICTURE

DIRECTED BY WILLIAM A. SEITER
 PRODUCED BY IRVING STARR

SCENARY PLAY BY ROBERT SILEY, BRUCE COOPER AND LINDA MERRILL. STORY BY FRANK LAND AND JERRY WALKER. MUSIC AND LYRICS BY FRANK MULLICA AND RUSSELL ROSSIGNOL

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TWO GIRLS AND A SAILOR

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Two Girls and a Sailor

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M-G-M's
Ship-Shape Musical

TWO GIRLS AND A SAILOR



KODAK Color Control Patches

KODAK Color Control Patches

Kodak Epy 7611

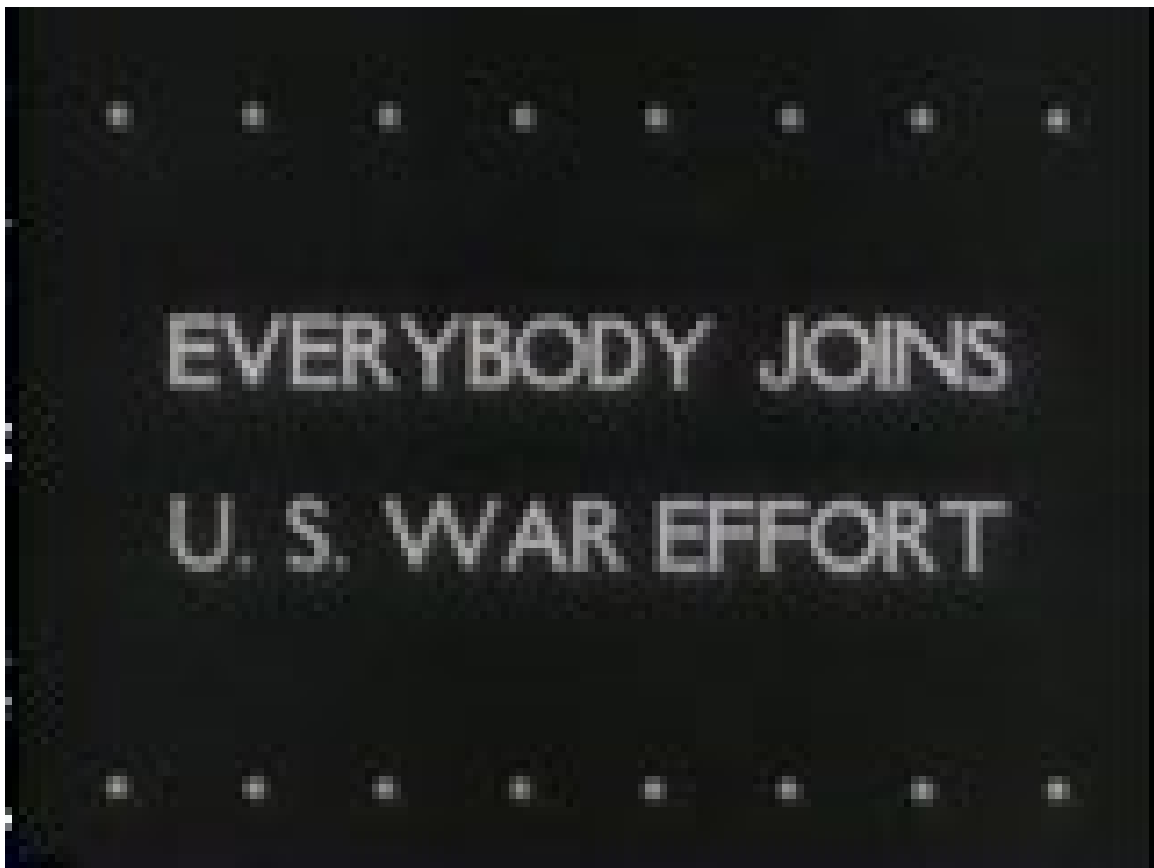


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Stars on the Front Lines

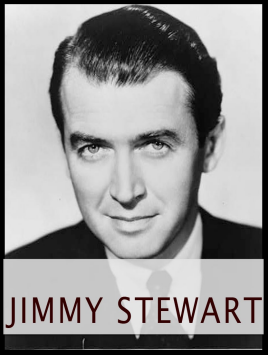
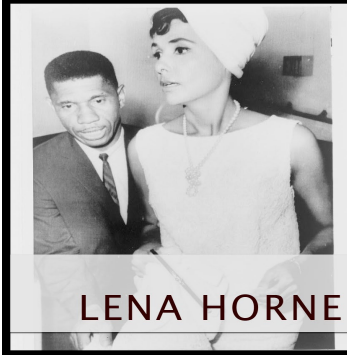
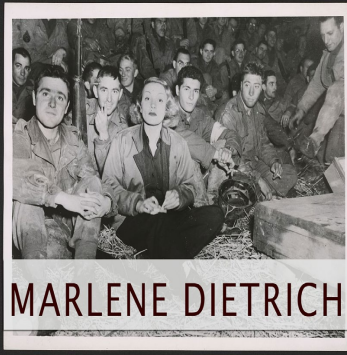
"It may sound corny, but what's wrong with wanting to fight for your country?" - Jimmy Stewart, when asked in an interview why he chose to enlist in the Army Air Corps



"Everybody Joins the U.S. War Effort" (1942). This United News newsreel showcased celebrities joining the war effort, including Hedy Lamarr, Clark Gable, Jimmy Stewart, Joe Louis, and Douglas Fairbanks, Jr. Courtesy of the Internet Archive.

During World War II, celebrities were called upon to help glamorize the war effort. Some actors, such as James Stewart, fought in the war against the wishes of the film studios. He enlisted in 1941 as a private and in four years rose to the rank of colonel in the Army Air Corps flying dozens of combat missions. Those who did not serve in the armed forces worked at home by selling war bonds or volunteering for the United Services Organization (USO) or at the Hollywood Canteen—a famous club that catered to members of the armed services. The USO also enlisted Hollywood stars such as German born Marlene Dietrich and Bob Hope to entertain troops abroad and at home. Actors and actresses used their star power to popularize rationing, collect needed materials like scrap metal, and plant victory gardens. In addition, some actresses became popular pin-up models, a status that some of these women—particularly Lena Horne—rejected.

Explore the individual stories of actors and actresses below.



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Postwar Hollywood

After the end of World War II in 1945, the United States and Soviet Union found themselves in an ideological battle known as the Cold War. The House Committee on Un-American Activities, with the help of the FBI, began to once again accuse American citizens and institutions of having ties to communism. In October 1947, Hollywood became a target of HUAC, which was investigating perceived communist threat. Many well known Hollywood screenwriters, producers, and directors, who were accused of being communist sympathizers, went on trial in front of HUAC. These trials resulted in a blacklist of the so-called "Hollywood Ten," while trials between 1951 and 1953 led to the blacklisting of hundreds more in Hollywood who lost work in the industry—some for the next thirty years. Some historians also consider this period the end of the "classical era" of Hollywood.



Editorial cartoon showing an automobile, "Committee on Un-American Activities," recklessly driven by J. Parnell Thomas. As he runs over pedestrians on the sidewalk, the passenger in the car turns to reassure the injured that, "it's okay [because] we're hunting communists." This cartoon was published in 1947 after a week of testimony by Hollywood screenwriters that included Ring Lardner, Jr., Lester Cole, Berthold Brecht, and John Howard Lawson. Courtesy of the Library of Congress.



Motion picture poster for *The Iron Curtain* (1948) with stars Dana Andrews, Gene Tierney, and June Havoc. This black-and-white thriller followed a Soviet spy in wartime Canada. Hollywood capitalized on the Cold War as fodder for dramatic films. Courtesy of the Library of Congress.



Marquee of the Grande Theater, New York City, advertising the movie *Salt of the Earth* (1954). The film, made by a blacklisted company of Hollywood directors, writers, and actors, told the story of the 1951 strike against the Empire Zinc Company in New Mexico. Due to its content and its association with blacklisted Hollywood workers, the film was a sensation. Courtesy of the Library of Congress.



A cartoon by Herbert Block (also known as "Herblock"), showing beloved movie and cartoon characters walking into a Soviet bunker (1948). Courtesy of the Library of Congress.



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Battle Films: Why We Fight!

"With sons and brothers and husbands fighting and being killed, would people want to pay money to see it happening? The answer . . . turned out to be yes."-Jeanine Basinger, film historian

Between 1942 and 1945, Hollywood produced a series of battlefield films that reflected the concerns of ordinary soldiers. These films, which would account for 60 percent of all war-related films by 1945, were produced in part at the insistence of the OWI to express to the American public the unified theme of "why we fight." Hollywood's dramatic and fictional representations of war, along with combat footage from newsreels, helped create a genre of films that often reflected actual events, though film critics and BMP reviewers criticized some of these depictions for minimizing the seriousness of war by creating swashbuckling epics. Many battle films provided the nation with images of men's honor, valor and courage under extraordinary and dangerous circumstances, proving initially very popular with audiences. The production of these films would decrease by 1944, however, indicating a nation weary from the prolonged war.



Wake Island was released by Paramount Pictures in 1942. It chronicled the "last stand" efforts of a group of U.S. Marines on an island outpost in the South Pacific. The film reflected the tenuous struggle early in the war to check the advancing Japanese Empire. As a result, it received endorsements from both the OWI and the Marine Corps. Courtesy of Wikimedia Commons.



The actual invasion of Wake Island occurred in December of 1941-simultaneous with the attack at Pearl Harbor and part of the same effort by the Japanese to wipe out the U.S. presence in the Pacific. Generally it took a year for Hollywood to produce a film based on actual events, which explains the film's release date in 1942. In this image, civilian contractors are taken prisoner by the Japanese forces after the invasion. Courtesy of Wikimedia Commons.



This image is a still from the movie *The Story of G.I. Joe*, released by RKO Studios in 1945. The film was a dramatic portrayal based on the war correspondence of Pulitzer Prize winner Ernie Pyle (played in the film by Burgess Meredith). Its grim depiction of both the physical and mental suffering of soldiers at war reflected the national mood. By 1945, the war-weary nation was receptive to less glamorized and more realistic depictions of war. Courtesy of Wikimedia Commons.



Here, Ernie Pyle shares a cigarette with U.S. Marines on Okinawa, an image that coincides with his character's portrayal in *The Story of G.I. Joe*. Although he worked closely with the producers of the film, Pyle would not live to see it. He was killed in action during the Okinawa campaign, on April 18, 1945, just two months before the film's release. Courtesy of Wikimedia Commons.

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WAKE ISLAND MOVIE POSTER

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Wake Island movie poster



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THE SURRENDER OF WAKE ISLAND-1941

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The surrender of Wake Island-1941

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THE STORY OF G.I. JOE

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Title

The Story of G.I. Joe

Subject

Battle Films: "Why We Fight"

Description

Creator

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1952



ERNIE PYLE ON OKINAWA

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Ernie Pyle on Okinawa

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Defining the Enemy, Defining the Allies

Hollywood filtered visual messages about the enemy to the American public. Films employed the repetition of negative imagery of Axis powers and positive, heroic portrayals of the Allies. Films used simplified and racist stereotypes to portray European fascists and the Japanese. The famous film *Casablanca* (trailer below) is full of such depictions: the cruel German, the flawed but honorable Frenchmen, and the tough and dutiful American.

Casablanca trailer, 1942. Courtesy of the Internet Archive.

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The Home Front

"The Unconquerable Fortress [is] The American home." - Foreword to the film *Since You Went Away*, 1943



Letter from Bataan (1944). Short films such as this one made by Paramount Pictures urged families at home to conserve materials for the war effort. Courtesy of the Internet Archive.

Just as the U.S. government poured resources into military campaigns during World War II, it also directed a propaganda campaign toward the domestic war effort. Due in large part to the influence of the Bureau of Motion Pictures, Hollywood reinforced the ideas of patriotism and civilian sacrifice by producing a genre of movies known as the home front melodramas. These films constituted one-third of all war-related films during the years 1943 and 1944. Many of the films that dramatically reflected life on America's home front were critically and economically



This 1942 Works Progress Administration poster, designed by Louis Hirshman and William Tasker, reminded the American public at home of its responsibility in the war effort. Moviegoers in the 1940s would discover these themes woven into Hollywood scripts, as well. Courtesy of the Library of Congress.



In 1944, David O. Selznick, studio executive at MGM, produced the home front melodrama *Since You Went Away*, which depicted a mother's struggle to raise a family as her husband fights overseas. The Selznick format of combining an epic drama with an A-list cast (Claudette Colbert and Joseph Cotten, among others) returned unprecedented success at the box office while conveying the message that those left to endure the war from home were as essential to the effort as the soldiers fighting in it. Courtesy of Wikimedia Commons.

successful. They appealed to the women and families left behind to adjust to the changes of a country at war. Themes such as rationing, material shortages, displaced veterans, and the changing role of women in society dominated the film industry's depiction of life at home. These films helped secure Hollywood's place as a contributor to the nation's domestic war effort.

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SERVICE ON THE HOME FRONT

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SERVICE ON THE HOME FRONT

- ★ CITIZENS DEFENSE CORPS
- ★ CITIZENS SERVICE CORPS
- ★ AMERICAN UNITY
- ★ SALVAGE PROGRAM
- ★ VICTORY GARDENS



*There's a job for every Pennsylvanian
in these* CIVILIAN DEFENSE EFFORTS

PENNSYLVANIA STATE COUNCIL OF DEFENSE
CAPITOL BUILDING, HARRISBURG, PENNA.



DAVID O. SELZNICK

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Title

David O. Selznick

Creator

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HOLLYWOOD GOES TO WAR

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Women in War



Carole Landis, Martha Raye, Kaye Francis and Mitzie Mayfair in *Four Jills in a Jeep* (1944). In the film, the women re-enacted their overseas USO tour. Courtesy of Wikimedia Commons.

"Women are represented [during WWII]... as moral/spiritual supporters of men during the struggle and as rehabilitators of men in its aftermath." Michael Renov, film historian

In America's wartime propaganda, women symbolized the moral strength of the family and the importance of support on the home front. Women were encouraged by wartime propaganda campaigns to join the labor force of wartime industries, to ration carefully, and to support their family members serving overseas.

These themes were also present in Hollywood films. In some films, such as *Cry Havoc* (1943), the lead actress performed brave acts as a nurse in battle. She was serving the soldiers, though, and was not portrayed as a heroine in her own right. In other films, women were shown sacrificing their safety, individuality, and value as workers in order to maintain a level of femininity that was unrealistic in an industrial setting.

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FOUR JILLS AND A JEEP SCENE

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Title

Four Jills and A Jeep Scene

Source

<http://articles.latimes.com/2012/may/28/entertainment/la-et-classic-hollywood-20120528>

Contributor

Los Angeles Times



Collection

[The Popular War: The Films of WWII](#)

Citation

"Four Jills and A Jeep Scene ," *Hollywood Goes to War*, accessed April 27, 2020, <http://marb.kennesaw.edu/hollywoodandwar/items/show/175>.

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Minorities in Film



The Negro Soldier (1943). Made by famous Hollywood director Frank Capra, *The Negro Soldier* was a documentary created on behalf of the United States Army and used as a recruitment tool. Its narrators focused on the achievements of African Americans in the United States as well as the importance of black soldiers to military forces. Like dramatic feature films, this series emphasized the necessity of all races joining together to fight a common enemy. Courtesy of the Internet Archive.



Films that portrayed people of color during World War II rarely offered a realistic portrayal of race relations in the 1940s. Few films depicted segregation, the forced deportation of Americans of Mexican descent, and the eventual internment of Japanese Americans. While military life reflected these realities (units were segregated by race and African American soldiers were largely banned from combat fighting), war-related films suggested that Americans lived and worked together in perfect harmony in their fight against fascism. This idyllic portrayal of race relations was a key feature in the popular film *Bataan* (1943, poster left courtesy of Wikimedia Commons), in which twelve men, including African American, Mexican American, Filipino, and white soldiers, fight alongside one another to defeat the enemy. Such a portrayal reflected the OWI's agenda to emphasize the success of democracy and freedom at home. Though these portrayals could be seen as attempts to whitewash American racism, Bureau of Motion Pictures

officials and some in the film industry were confident in the power of film to influence ideas about race. By showing that blacks were equal to whites, and that all Americans had common interests, these films might, they hoped, shape the reality of race relations in the United States.

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Soldiers Return: Depicting Postwar Life



Characters Peggy Stephenson and Fred Derry played by actors Teresa Wright and Dana Andrews in the film *The Best Years of Our Lives* (1946). Peggy is pictured comforting Fred, a veteran newly returned home, after he awakens from a post war nightmare. Courtesy of Library of Congress.

By 1944, the public was weary of war. The federal government, too, was beginning to place more emphasis on post-war planning, resulting in the passing of the Servicemen's Readjustment Act of 1944 (known as the GI Bill) for returning soldiers. The film industry, always sensitive to public demand, began looking to depict stories after the war. William Wyler's *The Best Years of Our Lives* (1946), one of the most popular postwar films, confronted the issues American families had to

face after the war. The film dramatically depicts men coping with physical disabilities, the mental anguish of wartime service, and the difficulties of returning to a family after being absent for several years. Not all films depicted postwar tension as artfully, but films that explored postwar issues could be a source of entertainment as well as of guidance and comfort.

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THE BEST YEARS OF OUR LIVES

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The Best Years of Our Lives

Subject

Soldiers Return: Life After War

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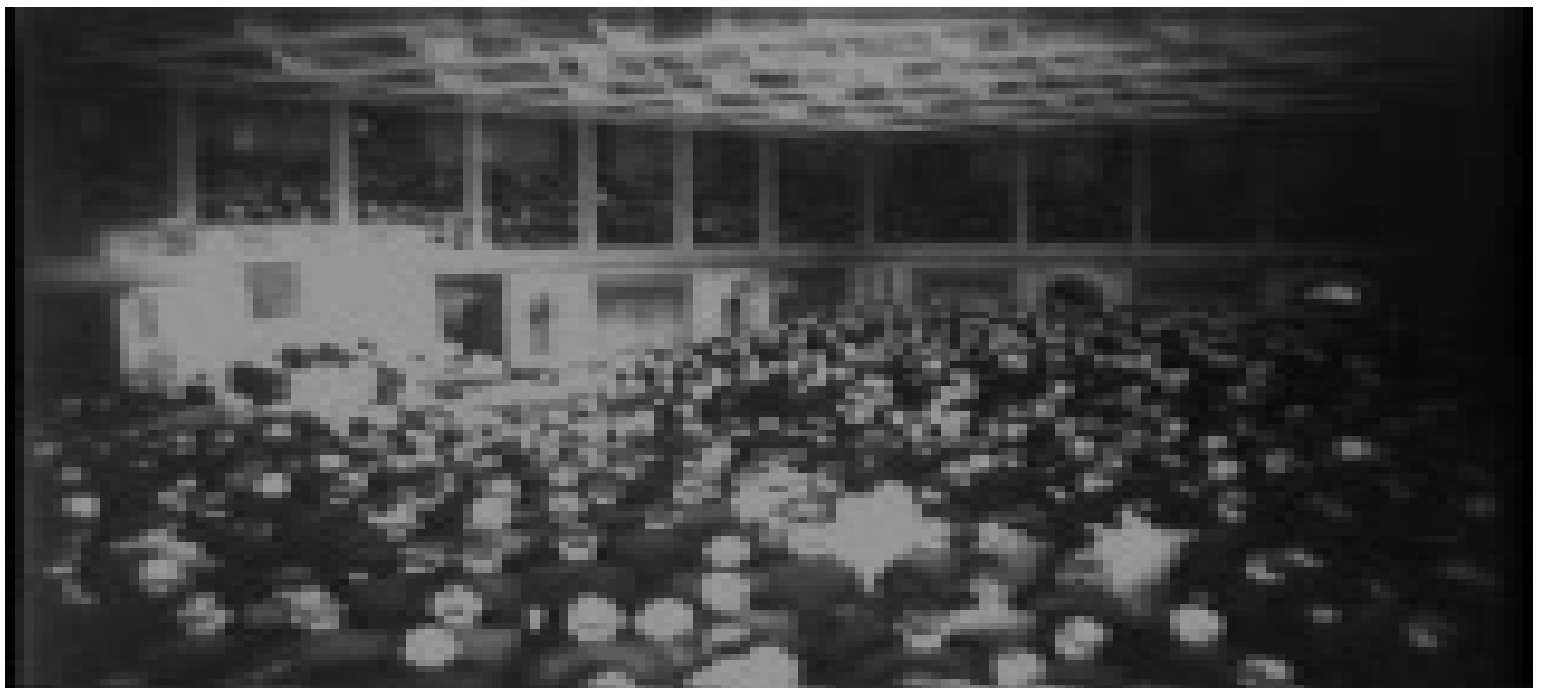
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Newsreels and Shorts

A significant part of Hollywood's contribution to the war effort came through the production of newsreels and documentaries. Some of Hollywood's most accomplished directors, such as Frank Capra and William Wyler, produced training films, propaganda material, and even joined U.S. Army's Signal Corps in order to accompany foot soldiers and pilots into battle to rally public support by revealing the war experience to Americans back home. As part of their collaboration with the studios to promote the war effort to moviegoers, the Office of War Information (OWI) ensured the distribution of government films to 16,000 theaters across the country. Of all the war-related films produced in 1945, nearly half were newsreels or documentaries.



This eight-minute newsreel of December, 1941, highlighted events just after the attack at Pearl Harbor, including Roosevelt's third inauguration, the war in Russia, and the first naval attack by the Nazis on an American vessel. Released by Universal Newsreel, a subsidiary of Universal Studios, it is likely that thousands of moviegoers watched this release before a feature film at their local theater. Courtesy of the Internet Archive.



Memphis Belle (1944), was a documentary chronicling the mission of the famed bomber crew on their next to last mission over Europe. It was directed by Major William Wyler, who had joined the U.S. Air Force to create films that would build morale to both the civilian and military populations at home. Wyler was considered one of Hollywood's more seasoned directors, having produced works such as *Wuthering Heights* (1939) and *Mrs. Miniver* (1942). Courtesy of the Library of Congress.



Colonel Frank Capra (right) of the U.S. Signal Corps, edits the 1944 film, *Tunisian Victory*. Before and after the war, Capra would direct such notable films as *Mr. Smith Goes to Washington* (1939) and *It's a Wonderful Life* (1946). Courtesy of Wikimedia Commons.



This image from Capra's *The Battle of Russia* indicates territory lost to the Axis powers as of the end of 1941. The film, the fifth in a series titled *Why We Fight*, demonstrated how the resources of the film industry, in conjunction with the U.S. War Department, were used as vehicles to inspire American support for countries fighting fascist regimes. Courtesy of Wikimedia Commons.



One of the most recognized images of the war is of a Frenchman weeping in Marseilles as French flags were removed before the invading German troops arrived in February 1941. Capra would use this image in his 1943 release, *Divide and Conquer*. The practice of using actual footage from newsreels in dramatic filmmaking would become common as the war progressed. Courtesy of Wikimedia Commons.

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MEMPHIS BELLE

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Citation

Library of Congress, "Memphis Belle," *Hollywood Goes to War*, accessed April 27, 2020, <http://marb.kennesaw.edu/hollywoodandwar/items/show/3>.

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FRANK CAPRA

Dublin Core

Title

Frank Capra

Subject

Newsreels and Shorts

Source

commons.wikimedia.org



Collection

[The Popular War: The Films of WWII](#)

Citation

"Frank Capra," *Hollywood Goes to War*, accessed April 27, 2020, <http://marb.kennesaw.edu/hollywoodandwar/items/show/120>.

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SOVIET LOSSES 1941

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Title

Soviet losses 1941

Subject

newsreels and shorts

Source

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Collection

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"Soviet losses 1941," *Hollywood Goes to War*, accessed April 27, 2020, <http://marb.kennesaw.edu/hollywoodandwar/items/show/130>.

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FRENCHMAN WEEPING NEWSREEL

Dublin Core

Title

Frenchman Weeping newsreel

Creator

Wikimedia Commons



Collection

[The Popular War: The Films of WWII](#)

Citation

Wikimedia Commons, "Frenchman Weeping newsreel," *Hollywood Goes to War*, accessed April 27, 2020, <http://marb.kennesaw.edu/hollywoodandwar/items/show/165>.

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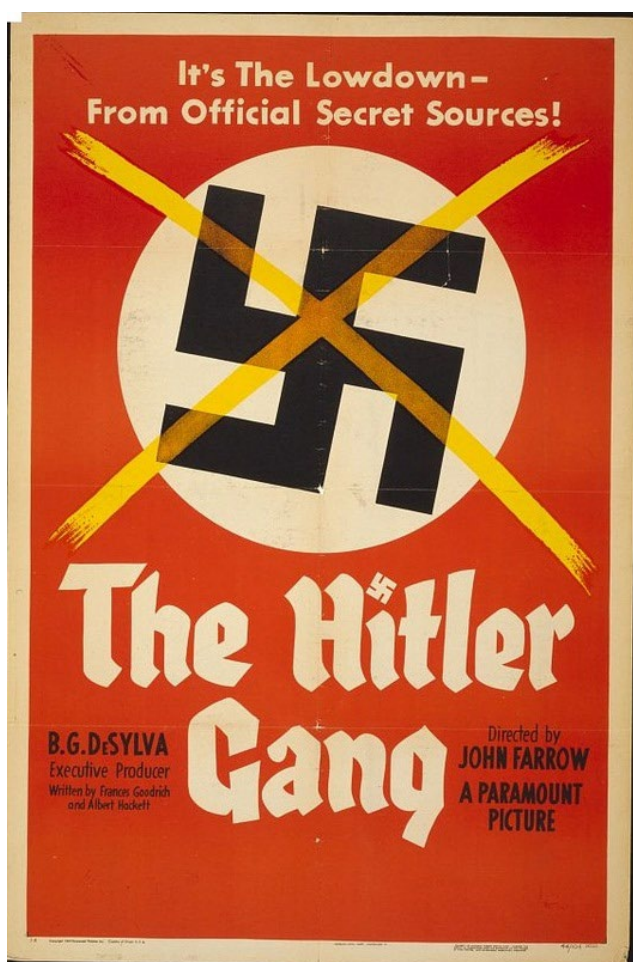
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Hollywood and the Holocaust



The Hitler Gang, released by Paramount Studios in 1944, told the story of Hitler's rise to power after World War I and his pursuit of world domination, both military and political, during World War II. It did not, however, focus on the Nazi racial policy. Courtesy of the Library of Congress.

Knowledge about Germany's racial policies was extensive in the United States. Events such as the passing of the Nuremberg Laws of 1935 and the Kristallnacht pogrom in 1938 were widely publicized in the American press. Nevertheless, anti-Semitism and racism in American culture limited sustained critical commentary or direct action on the part of the American government and general population. Though Hollywood studios were largely run by Jewish immigrants, few movies directly confronted the persecution of Jews. An important exception was Charlie Chaplin's *The Great Dictator* (1940), a major film that directly associated Nazism and anti-Semitism. Most films focused, however, on Nazi military aggression and the threat of fascism instead of Nazi racial policies. Movies such as *Confessions of a Nazi Spy* (1939) portrayed a German

aggressor threatening to take over America, and a whole host of films in the early 1940s depicted the dangers of "Hitler-ism" and the indoctrination of Germans. When the shocking truth about Hitler's "Final Solution" was revealed as concentration camps were liberated in 1944 and 1945, the focus gradually shifted from global war to genocide. The movie industry did not confront the Holocaust in a direct way until the 1960s with films such as *Exodus* (1960), directed by Otto Preminger, and *The Pawnbroker* (1964), directed by Sidney Lumet.



THE HITLER GANG MOVIE POSTER

Dublin Core

Title

The Hitler Gang Movie Poster

Date

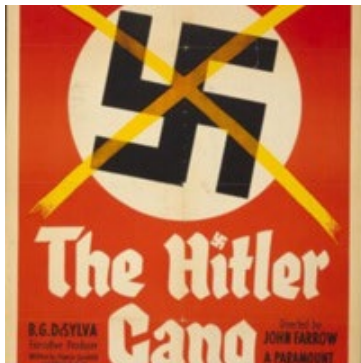
March 21, 2013

Contributor

Library of Congress

Type

Still Image



Citation

"The Hitler Gang Movie Poster," *Hollywood Goes to War*, accessed April 27, 2020, <http://marb.kennesaw.edu/hollywoodandwar/items/show/73>.

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**It's The Lowdown -
From Official Secret Sources!**



The Hitler Gang

B.G. DESYLVA
Executive Producer
Written by Frances Goodrich
and Albert Hackett

Directed by
JOHN FARROW
A PARAMOUNT
PICTURE



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Jews and the Hollywood Studio System

Many prominent and powerful leaders of the film industry such as Carl Laemmle (founder of Universal Pictures) and Jack and Harry Warner (of Warner Brothers) were Jewish and of Eastern European descent. Though they did not publicize their Jewish heritage (in order to avoid anti-Semitism), some studio heads were vocal about the threat of Nazism. The Warner brothers, for example, spoke out against Hitler and fascism in the 1930s, and their studio made films such as *Confessions of a Nazi Spy* (1939) to call America's attention to the growing crisis in Europe. Warner Brother was also the only studio that stopped distribution of films to Germany. Other studio heads acted against fascism in other ways. Laemmle sponsored the immigration of hundreds of Jews from his hometown in Germany in order to spare them from Nazi persecution.



Carl Laemmle, ca. 1930s. Courtesy of Library of Congress.



CARL LAEMMLE

Dublin Core

Title

Carl Laemmle

Date

March 21, 2013

Contributor

Library of Congress

Type

Still Image



Citation

"Carl Laemmle," *Hollywood Goes to War*, accessed April 27, 2020, <http://marb.kennesaw.edu/hollywoodandwar/items/show/71>.

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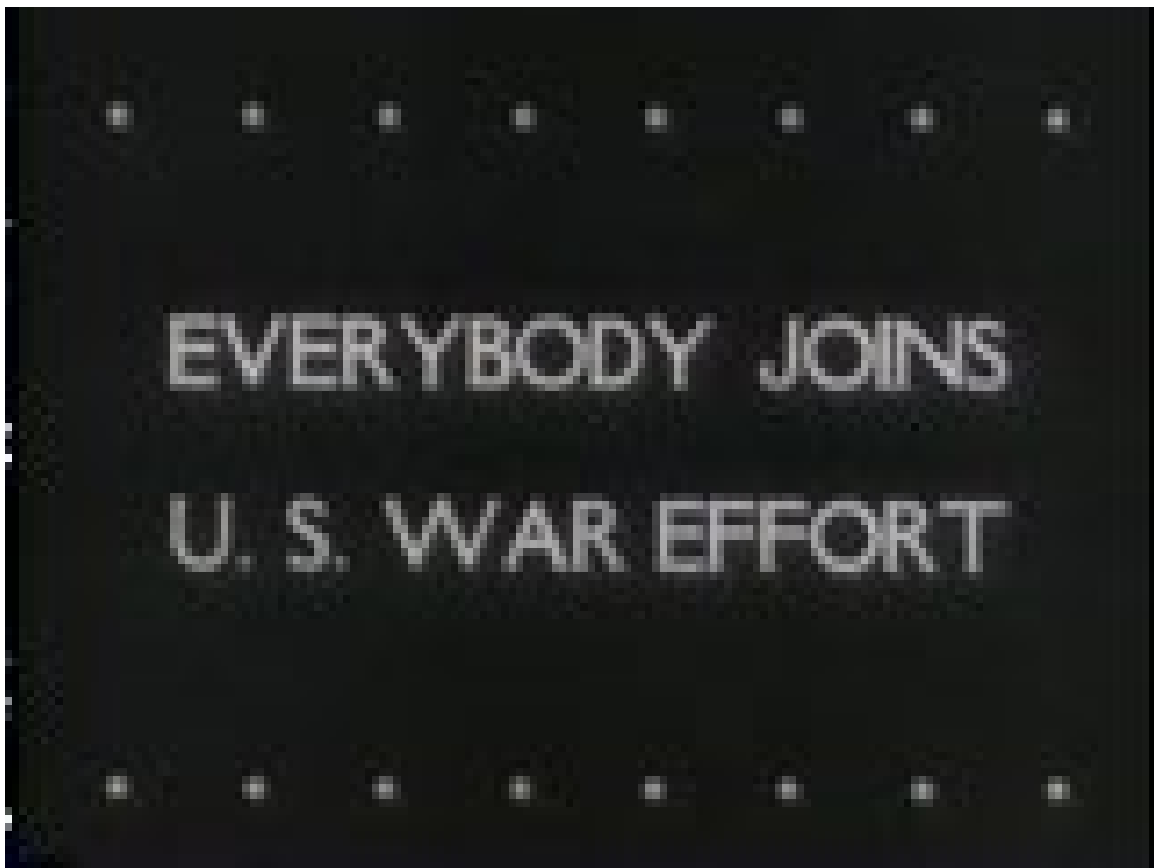


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Stars on the Front Lines

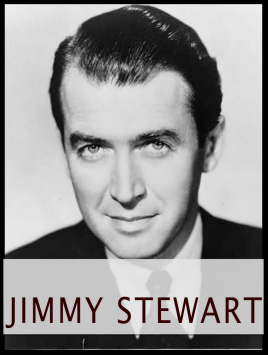
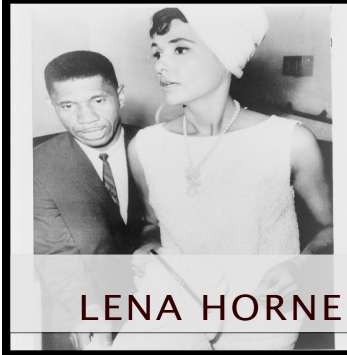
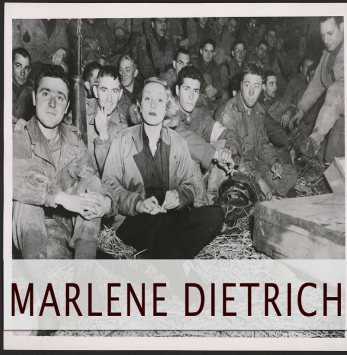
"It may sound corny, but what's wrong with wanting to fight for your country?" - Jimmy Stewart, when asked in an interview why he chose to enlist in the Army Air Corps



"Everybody Joins the U.S. War Effort" (1942). This United News newsreel showcased celebrities joining the war effort, including Hedy Lamarr, Clark Gable, Jimmy Stewart, Joe Louis, and Douglas Fairbanks, Jr. Courtesy of the Internet Archive.

During World War II, celebrities were called upon to help glamorize the war effort. Some actors, such as James Stewart, fought in the war against the wishes of the film studios. He enlisted in 1941 as a private and in four years rose to the rank of colonel in the Army Air Corps flying dozens of combat missions. Those who did not serve in the armed forces worked at home by selling war bonds or volunteering for the United Services Organization (USO) or at the Hollywood Canteen—a famous club that catered to members of the armed services. The USO also enlisted Hollywood stars such as German born Marlene Dietrich and Bob Hope to entertain troops abroad and at home. Actors and actresses used their star power to popularize rationing, collect needed materials like scrap metal, and plant victory gardens. In addition, some actresses became popular pin-up models, a status that some of these women—particularly Lena Horne—rejected.

Explore the individual stories of actors and actresses below.



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HOLLYWOOD GOES TO WAR

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Hollywood Canteen

Listen to the Jack Benny radio show from the Hollywood Canteen, February 27, 1944. Courtesy of the Internet Archive.

"There are few accomplishments in my life that I am sincerely proud of. The Hollywood Canteen is one of them."- Bette Davis, 1987

This servicemen's club in Hollywood was located at 1415 Cahuenga Boulevard, Los Angeles. Known as the Hollywood Canteen and directed by actress Bette Davis, soldiers came to dance and socialize before being shipped to the Pacific Theater. Stars, including actors who could not directly fight in the war, made an effort to work at the Canteen, sometimes coming straight from the movie set to volunteer.



Bob Hope and Marlene Dietrich at the Hollywood Canteen, ca. 1940s. Courtesy of the Library of Congress.

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BOB HOPE AND MARLENE DIETRICH AT CANTEEN

Dublin Core

Title

Bob Hope and Marlene Dietrich at Canteen

Creator

Library of Congress



Citation

Library of Congress, "Bob Hope and Marlene Dietrich at Canteen," *Hollywood Goes to War*, accessed April 27, 2020, <http://marb.kennesaw.edu/hollywoodandwar/items/show/107>.

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Postwar Hollywood

After the end of World War II in 1945, the United States and Soviet Union found themselves in an ideological battle known as the Cold War. The House Committee on Un-American Activities, with the help of the FBI, began to once again accuse American citizens and institutions of having ties to communism. In October 1947, Hollywood became a target of HUAC, which was investigating perceived communist threat. Many well known Hollywood screenwriters, producers, and directors, who were accused of being communist sympathizers, went on trial in front of HUAC. These trials resulted in a blacklist of the so-called "Hollywood Ten," while trials between 1951 and 1953 led to the blacklisting of hundreds more in Hollywood who lost work in the industry—some for the next thirty years. Some historians also consider this period the end of the "classical era" of Hollywood.



Editorial cartoon showing an automobile, "Committee on Un-American Activities," recklessly driven by J. Parnell Thomas. As he runs over pedestrians on the sidewalk, the passenger in the car turns to reassure the injured that, "it's okay [because] we're hunting communists." This cartoon was published in 1947 after a week of testimony by Hollywood screenwriters that included Ring Lardner, Jr., Lester Cole, Berthold Brecht, and John Howard Lawson. Courtesy of the Library of Congress.



*Motion picture poster for *The Iron Curtain* (1948) with stars Dana Andrews, Gene Tierney, and June Havoc. This black-and-white thriller followed a Soviet spy in wartime Canada. Hollywood capitalized on the Cold War as fodder for dramatic films. Courtesy of the Library of Congress.*



*Marquee of the Grande Theater, New York City, advertising the movie *Salt of the Earth* (1954). The film, made by a blacklisted company of Hollywood directors, writers, and actors, told the story of the 1951 strike against the Empire Zinc Company in New Mexico. Due to its content and its association with blacklisted Hollywood workers, the film was a sensation. Courtesy of the Library of Congress.*



A cartoon by Herbert Block (also known as "Herblock"), showing beloved movie and cartoon characters walking into a Soviet bunker (1948). Courtesy of the Library of Congress.



HUNTING COMMUNISTS

Dublin Core

Title

Hunting Communists

Creator

Library of Congress



Citation

Library of Congress, "Hunting Communists," *Hollywood Goes to War*, accessed April 27, 2020, <http://marb.kennesaw.edu/hollywoodandwar/items/show/105>.

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"IT'S OKAY --- WE'RE HUNTING COMMUNISTS"



HERBLOCK
©1947 THE WASHINGTON POST CO.



THE IRON CURTAIN 4

Dublin Core

Title

The Iron Curtain 4

Creator

Library of Congress

Collection

[Hollywood After the War](#)

Citation

Library of Congress, "The Iron Curtain 4," *Hollywood Goes to War*, accessed April 27, 2020, <http://marb.kennesaw.edu/hollywoodandwar/items/show/5>.



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SALT OF THE EARTH 1 & 4

Dublin Core

Title

Salt of the Earth 1 & 4

Creator

Library of Congress



Collection

[Hollywood After the War](#)

Citation

Library of Congress, "Salt of the Earth 1 & 4," *Hollywood Goes to War*, accessed April 27, 2020, <http://marb.kennesaw.edu/hollywoodandwar/items/show/7>.

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NXP109-3/15-REA YORKine controversial motion picture "Salt of the Earth" opened here 3/14 to a capacity house, and, despite anonymous threats of violence, the premiere went off without incident. Produced by the International Union of Mine, Mill and Smelter Workers, the movie concerns a strike in a New Mexico mine town. UNITED PRESS TELEPHOTO. -ka-



COMMUNIST DONALD DUCK 1946 4

Dublin Core

Title

Communist Donald Duck 1946 4

Creator

Library of Congress



Collection

[Hollywood After the War](#)

Citation

Library of Congress, "Communist Donald Duck 1946 4," *Hollywood Goes to War*, accessed April 27, 2020, <http://marb.kennesaw.edu/hollywoodandwar/items/show/17>.

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(Handwritten scribbles)

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same size*

10-22-48



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McCarthyism



Senator Joseph McCarthy. 1954. Courtesy of the Library of Congress.



Political cartoon depicting President Dwight D. Eisenhower as lion tamer holding Senator Joseph McCarthy at bay. Courtesy of the Library of Congress.



David Schine (left), Roy M. Cohn, and Senator Joseph McCarthy (right) during a subcommittee hearing in New York in 1953. Courtesy of the Library of Congress.

"I further stated that I have in my possession the names of 57 communists who are in the state department at present." - Telegram from Senator Joseph McCarthy to President Truman, 1950



Senator Joseph McCarthy Telegram to President Truman, 1950. Courtesy of the National Archives.

McCarthyism is a shorthand term that refers to a period of spiked anti-communist sentiment and activity in the United States during the 1950s. Senator Joseph McCarthy of Wisconsin, the namesake of the term, was a vicious anti-communist who used character assassination and false claims to suggest that communists had thoroughly infiltrated the United States government. Though he was discredited and censured by the Senate in 1954, his feverish pursuit of communists mirrored that of HUAC, an older House committee that did not have a formal relationship with McCarthy.



JOSEPH MCCARTHY 4

Dublin Core

Title

Joseph McCarthy 4

Creator

Library of Congress



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[Hollywood After the War](#)

Citation

Library of Congress, "Joseph McCarthy 4," *Hollywood Goes to War*, accessed April 27, 2020, <http://marb.kennesaw.edu/hollywoodandwar/items/show/9>.

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EISENHOWER MCCARTHY 4

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Eisenhower McCarthy 4

Creator

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Library of Congress, "Eisenhower McCarthy 4," *Hollywood Goes to War*, accessed April 27, 2020, <http://marb.kennesaw.edu/hollywoodandwar/items/show/14>.

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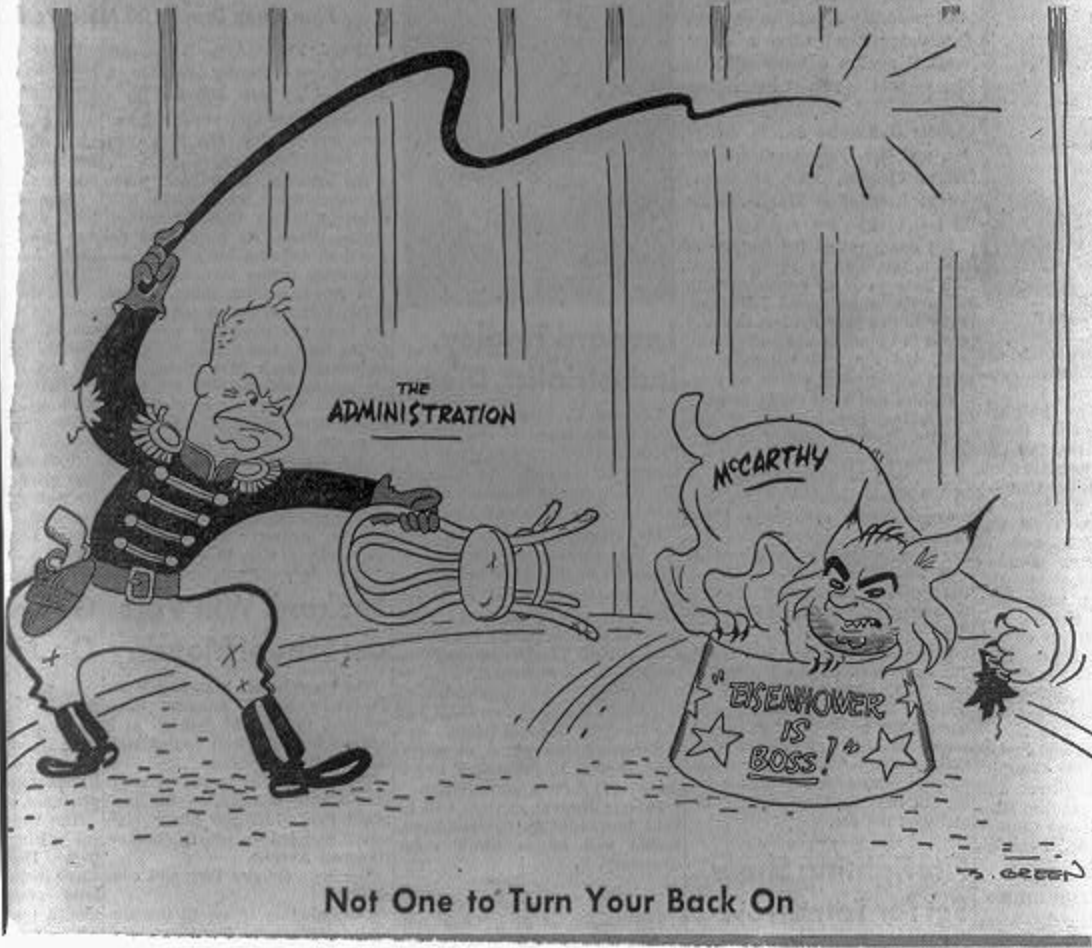
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The Providence Journal

Have a F

PROVIDENCE, FRIDAY, DECEMBER 4, 1953



Not One to Turn Your Back On



SCHINE MCCARTHY 4

Dublin Core

Title

Schine McCarthy 4

Creator

Library of Congress



Collection

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MCCARTHY TELEGRAM

Dublin Core

Title

McCarthy Telegram

Creator

Archives.gov



Citation

Archives.gov, "McCarthy Telegram," *Hollywood Goes to War*, accessed April 27, 2020, <http://marb.kennesaw.edu/hollywoodandwar/items/show/128>.

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RENO NEV FEB 11 1139A

The White House
Washington

THE PRESIDENT

THE WHITE HOUSE

IN A LINCOLN DAY SPEECH AT WHEELING THURSDAY NIGHT 1950 FEB 11 PM 7 31

I STATED THAT THE STATE DEPARTMENT HARBORS A NEST OF COMMUNISTS AND COMMUNIST SYMPATHIZERS WHO ARE HELPING TO SHAPE OUR FOREIGN POLICY, I FURTHER STATED THAT I HAVE IN MY POSSESSION THE NAMES OF 57 COMMUNISTS WHO ARE IN THE STATE DEPARTMENT AT PRESENT. A STATE DEPARTMENT SPOKESMAN

ALY DENIED THIS AND CLAIMED THAT THERE IS NOT A SINGLE COMMUNIST IN THE DEPARTMENT. YOU CAN CONVINCE YOURSELF OF THE FALSITY OF THE STATE DEPARTMENT CLAIM VERY EASILY. YOU WILL RECALL THAT YOU PERSONALLY APPOINTED A BOARD TO SCREEN STATE DEPARTMENT EMPLOYEES FOR THE PURPOSE OF WEEDING OUT FELLOW TRAVELERS. YOUR BOARD DID A PAINS-TAKING JOB. AND NAMED HUNDREDS WHICH IT LISTED AS "DANGEROUS TO THE SECURITY OF THE NATION", BECAUSE OF COMMUNISTIC CONNECTIONS.

WHILE THE RECORDS ARE NOT AVAILABLE TO ME, I KNOW



ELY THAT OF ONE GROUP OF APPROXIMATELY 300 CERTIFIED TO THE SECRETARY FOR DISCHARGE, HE ACTUALLY DISCHARGED ONLY APPROXIMATELY 50. I UNDERSTAND THAT THIS WAS DONE AFTER LENGTHY CONSULTATION WITH ALGER HISS. I WOULD SUGGEST THEREFORE, MR. PRESIDENT, THAT YOU SIMPLY PICK UP YOUR PHONE AND ASK MR. ACHESON HOW MANY OF THOSE WHOM YOUR BOARD HAD LABELED AS DANGEROUS, HE FAILED TO DISCHARGE. THE DAY THE HOUSE UN-AMERICAN ACTIVITIES COMMITTEE EXPOSED ALGER HISS AS AN IMPORTANT LINK IN AN INTER-NATIONAL COMMUNIST SPY RING, YOU SIGNED AN ORDER FORBIDDING THE



S

TATE DEPARTMENTS GIVING TO THE CONGRESS ANY INFORMATION IN REGARD TO THE DISLOYALTY OR THE COMMUNISTIC CONNECTIONS OF ANYONE IN THAT DEPARTMENT, DISPISTE THIS STATE DEPARTMENT BLACKOUT, WE HAVE BEEN ABLE TO COMPILE A LIST OF 57 COMMUNISTS IN THE STATE DEPARTMENT. THIS LIST IS AVAILABLE TO YOU, BUT YOU CAN GET A MUCH LONGER LIST BY ORDERING THE SECRETARY ACHESON TO GIVE YOU A LIST OF THESE WHOM YOUR OWN BOARD LISTED AS BEING DISLOYAL, AND WHO ARE STILL WORKING IN THE STATE DEPARTMENT. I BELIEVE THE FOLLOWING IS THE MINIMUM WHICH CAN BE EXPECTED OF YOU IN THIS CASE



(1) THAT YOU DEMAND THAT ACHESON GIVE YOU AND THE PROPER CONGRESSIONAL COMMITTEE THE NAMES AND A COMPLETE REPORT ON ALL OF THOSE WHO WERE PLACED IN THE DEPARTMENT BY ALGER HISS, AND ALL OF THOSE STILL WORKING IN THE STATE DEPARTMENT WHO WERE LISTED BY YOUR BOARD AS BAD SECURITY RISKS BECAUSE OF THE COMMUNISTIC CONNECTIONS.

(2) THAT UNDER NO CIRCUMSTANCES COULD A CONGRESSIONAL COMMITTEE OBTAIN ANY INFORMATION OR HELP FROM THE EXECUTIVE DEPARTMENT IN EXPOSING COMMUNISTS.



FAILURE ON YOUR PART WILL LABEL THE DEMOCRATIC PARTY OF BEING THE BED-FELLOW OF INTER-NATIONAL COMMUNISM. CERTAINLY THIS LABEL IS NOT DESERVED BY THE HUNDREDS OF THOUSANDS OF LOYAL AMERICAN DEMOCRATS THROUGHOUT THE NATION, AND BY THE SIZABLE NUMBER OF ABLE LOYAL DEMOCRATS IN BOTH THE SENATE AND THE HOUSE

JOE MC CARTHY U.S.S. WIS..





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HUAC

"Every true American, and that includes every Klansman, is behind you and your committee in its effort to turn the country back to the honest, freedom-loving, God-fearing American to whom it belongs."- Message from the KKK to Martin Dies, chair of HUAC, 1937

The House Committee on Un-American Activities was formed in 1938 under the direction of Congressman Martin Dies, a staunch anti-New Deal southern Democrat. When World War II came to an end, the Cold War provided HUAC with the platform needed to investigate allegations of communist activity in Hollywood. The leader of this investigation was Republican J. Parnell Thomas of New Jersey, who revived the earlier anti-communist campaign in Hollywood. Accusations included using communist propaganda in film, involvement in the Communist party, and refusal to "name names" of other supposed communist sympathizers. Under the direction of HUAC, another "Red Scare" in America boiled to the surface. The committee's use of scare tactics and the media's exposure of the trials are remembered today as shameful and irrational. HUAC was not disbanded until 1975.



Universal Newsreels, "Hollywood Red Probe Begins" (1947). Courtesy of the Internet Archive.



An early formation of the House Un-American Activities Committee, 1938 Left to right: Rep Joe. Starnes, Alabama; Rep. Harold G. Mosier, Ohio; Rep. Noah M. Mason, Illinois; and Rep. Arthur D. Healey, Mass. Courtesy of the Library of Congress.



Movie actors running into in the spotlight of HUAC, 1947. Originally entitled, "Oh boy--a spotlight!" by artist Herbert Block. Courtesy of the Library of Congress.



Cartoon showing three men representing the "Thomas committee," J. Parnell Thomas' House Un-American Activities Committee, beating and chaining a man labeled "Movies." Other men, identified as "Press," "Radio," and "Art" watch with worried faces, but do not move to help. 1947. Courtesy of the Library of Congress.

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DIES COMMITTEE 4

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Title

Dies Committee 4

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HUAC SPOTLIGHT CARTOON 4-1

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HUAC Spotlight Cartoon 4-1

Creator

Library of Congress



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Library of Congress, "HUAC Spotlight Cartoon 4-1," *Hollywood Goes to War*, accessed April 27, 2020, <http://marb.kennesaw.edu/hollywoodandwar/items/show/12>.

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6/11/5

3460V - A SPOT L. 6/11/5



495
328

#69274 3 col + 2 col for Monday

632

5-11-54



THOMAS COMMITTEE 1 & 4

Dublin Core

Title

Thomas Committee 1 & 4

Creator

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AL PAULSEN

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The Hollywood Ten

"My opinions are not an issue in this case. The issue is my right to have opinions." - John Howard Lawson, 1947, during his HUAC trial

The Hollywood Ten were a group of screenwriters and directors whom the FBI and HUAC considered to be "unfriendly" witnesses during the 1947 HUAC trials. The FBI had linked these men to the Communist Party and then secretly passed their information to HUAC. During the trial, the accused refused to testify or name other communist sympathizers in Hollywood, claiming their right to First Amendment protection. Their attempts to counter the committee only resulted in jail time for the men, who were found in contempt of Congress. After the trials, several of the Hollywood Ten and many of the blacklisted within Hollywood were unable to secure jobs within the industry.

The Hollywood Ten: Herbert J. Biberman, Lester Cole, Edward Dmytryk, Ring Lardner Jr., John Howard Lawson, Albert Maltz, Samuel Ornitz, Adrian Scott, Dalton Trumbo, Alvah Bessie



Dalton Trumbo, screenwriter and one of the Hollywood Ten, surrounded by supporters as he leaves for New York, 1950. He served a one-year prison sentence for contempt of Congress for refusing to tell HUAC whether or not he was a communist. Courtesy of the Library of Congress.



Hollywood screenwriters Dalton Trumbo (left) and John Howard Lawson, surrounded by supporters, as they leave New York for a Washington, D.C. prison, 1950. Courtesy of the Library of Congress.



Hollywood screenwriter Ring Lardner, Jr. being led away to serve a one-year jail sentence for refusing to answer questions before the House Committee on Un-American Activities, 1950. Courtesy of the Library of Congress.



DALTON TRUMBO 4

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Title

Dalton Trumbo 4

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Citation

Library of Congress, "Dalton Trumbo 4," *Hollywood Goes to War*, accessed April 27, 2020, <http://marb.kennesaw.edu/hollywoodandwar/items/show/16>.





LAB288-6/8/50-LOS ANGELES: Screen writer Dalton Trumbo (2nd man from left, wearing horn-rimmed glasses), one of the Hollywood 10, was surrounded by banner carrying boosters as he prepared to board a TWA Constellation for a trip to New York that will end in federal prison. Trumbo must serve a one-year sentence for contempt of Congress because he refused to tell the House Un-American Activities Committee whether he was a Communist. (ACME TELEPHOTO)ds



JOHN HOWARD LAWSON 4-1

Dublin Core

Title

John Howard Lawson 4-1

Creator

Library of Congress



Collection

[Hollywood After the War](#)

Citation

Library of Congress, "John Howard Lawson 4-1," *Hollywood Goes to War*, accessed April 27, 2020, <http://marb.kennesaw.edu/hollywoodandwar/items/show/10>.

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RING LARDNER 4

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Ring Lardner 4

Creator

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Collection

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Citation

Library of Congress, "Ring Lardner 4," *Hollywood Goes to War*, accessed April 27, 2020, <http://marb.kennesaw.edu/hollywoodandwar/items/show/8>.

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The Good War?

Scene from *The Thin Red Line* by director Terence Malick (1998). The film follows a company of soldiers during fighting at Guadalcanal in the Pacific theater and is a prime example of contemporary war realism in film. In this scene, soldiers reflect on the brutalities of war. Due to mature content, this clip is not appropriate for audiences under 13 years of age. Courtesy of Vimeo.

Hollywood has become the chief contributor in promoting the Allied efforts of World War II and defining American memory of the war afterwards. War-related films made since 1945 have largely supported the idea that World War II was a “good war,” with clear sides of good and evil and a noble “band of brothers” fighting in battle while their families willingly sacrificed on the home front. But, beginning with the *Best Years of Their Lives* (1946), films have also shown the costs of war--the wrenching loss of life, property, and freedom. The movie industry has confronted, for example, Japanese American internment in the United States in *Snow Falling on Cedars* (1999) and the Holocaust in *Schindler’s List* (1993). Less sentimental views of battle are reflected in *Catch-22* (1970), *The Thin Red Line* (1998) and *Flags of Our Fathers* (2008). Hollywood, therefore, has both promoted and exposed the “good war” stereotype, humanizing and complicating what is one of the defining experiences of the twentieth century.

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List of World War II Films

The list is a work in progress—please suggest films to add by contacting jbrock39@kennesaw.edu.

1939

Confessions of a Nazi Spy

Hitler, Beast of Berlin

South of the Border

Wings of the Navy

1940

Comrade X

Foreign Correspondent

The Great Dictator

The Long Voyage Home

The Man I Married (I Married a Nazi)

The Mortal Storm

The Phantom Submarine

Ski Patrol

Waterloo Bridge

Women in War

1941

All Through the Night

Buck Privates

Caught in the Draft

Confirm or Deny

Dangerously They Live

Dive Bomber

International Lady

Man Hunt

Parachute Battalion

Sundown

Underground

A Yank in the RAF

1942

Across the Pacific

Atlantic Convoy

The Bugle Sounds

Captains of the Cloud

Casablanca

The Dawn Express

Desperate Journey

Eagle Squadron

Flying Tigers

Hillbilly Blitzkreig

Jungle Siren

Lady from Chungking

Let's Get Tough!

Mrs. Miniver

Navy Comes Through

Pacific Rendezvous

The Phantom Plainsman

The Pied Piper

Private Buckaroo

Reunion in France

The Shores of Tripoli

Wake Island

A Yank in Libya

1943

Action in the North Atlantic

Aerial Gunner

Air Force

Air Raid Wardens

Background to Danger

Bataan

Behind the Rising Sun

Bombardier

Bombs over Burma

The Boy from Stalingrad

China

Corregidor

The Cross of Lorraine

Cry 'Havoc'

Destination Tokyo

Destroyer

Edge of Darkness

Five Graves to Cairo

Guadalcanal Diary

Hitler's Madmen

Journey Into Fear

Minesweeper

Mission to Moscow

Northern Pursuit

The North Star

Sahara

Salute to the Marines

So Proudly We Hail!

The Strange Death of Adolf Hitler

Watch on the Rhine

1944

Action in Arabia

The Conspirators

Days of Glory

The Fighting Seabees

Four Jills in a Jeep

The Hour Before Dawn

The Imposter

In the Meantime, Darling

Ladies Courageous

Lifeboat

Marine Raiders

The Master Race

Mr. Winkle Goes to War

The Navy Way

Passage to Marseille

The Purple Heart

Rosie the Riveter

Since You Went Away

Song of Russia

Tampico

Thirty Seconds over Tokyo

U-Boat Prisoner

Uncertain Glory

Waterfront

The White Cliffs of Dover

Winged Victory

1945

Back to Bataan

Blood on the Sun

Cornered

Counter-Attack

First Yank in Tokyo

God is my Co-Pilot

Keep Your Powder Dry

Objective, Burma!

Out of Depths

Pride of the Marines

Samurai

The Story of G.I. Joe

They Were Expendable

This Man's Navy

Too Young to Know

A Walk in the Sun

1946

The Best Years of Our Lives

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Teacher's Guide

Click here to access the teacher's guide for grades 9-12.

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