HISTORICAL
BIBLIOGRAPHY No. 6

War on Film:

Military History Education

Video Tapes, Motion Pictures, and Related Audiovisual Aids

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Library of Congress Cataloging-in-Publication Data

Eiserman, Frederick A., 1949-
War on film.

(Historical bibliography ; no. 6)
Includes index.
1. United States—History, Military—Study and teaching—Audio-visual aids—Catalogs. 2. Military history, Modern—Study and teaching—Audio-visual aids—Catalogs. I. Title. II. Series.
E181.E57 1987 904'.7 86-33376

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PREFACE

We live in an age of expanding media education, where television, film, and computer imagery routinely record historical events. Every day, newscasters describe wars, assassinations, economic developments, and political events from around the world. Additionally, numerous educational programs and television specials, often designed in part for entertainment, bring bits and pieces of history into our living rooms. Because of the recent boom in the home video market, the availability and variety of these audiovisual support materials has never been greater. One 1985—86 directory lists over 4,500 commercial firms that produce or distribute some type of audiovisual product. This growing body of audiovisual materials constitutes a unique and significant source of military history documentation.

The Combat Studies Institute developed this bibliography of historical films, videotapes, motion pictures, and related audiovisual aids to support the TRADOC Military History Education Program. Instructors at the ROTC and branch service schools have indicated a growing interest and need to use audiovisual materials to enhance their military history classes. Unfortunately, most instructors do not have ready access to the rapidly expanding lists of available materials. This index attempts to overcome part of that problem by bringing together selected government and commercially produced materials in an easy-to-use format. However, this bibliography, which relies heavily on the Department of Defense Audiovisual Information System, lists only a small part of the available commercial materials.

Several words of caution are necessary when considering the commercial films identified in this listing:

- Like all commercial products, films cost money. Rental prices range from $50 to $100 for a three- to five-day period, and purchase costs can be several hundred dollars. *Your* local funds must be used to procure these items.

- Your local training and audiovisual support center (TASC) is the governing agency for the procurement of *all* films, commercial or government produced. Specific procedures have been established to govern film procurement, and the TASC is your point of contact.

- One valuable source for films that is often overlooked is local university or college libraries. Many film rental libraries have been established across the country that rent video tapes

and 16-mm films at reasonable rates. But *remember*: the TASC must be involved in the procurement of all films, so check with them first before ordering.

• The fact that a film is listed in this bibliography does not mean that you can get it overnight. Plan as far ahead as possible, and give the TASC as much lead time as you can. If a film is already in the TASC system, it is either on hand at your local TASC or will be available from Tobyhanna Depot within two to three weeks. If it is not in the TASC system, it could be six months or longer before the film can be obtained. So plan accordingly.

CHAPTER ONE

Introduction

1. PURPOSE AND SCOPE.

This bibliography is a listing of selected, unclassified government and commercially produced motion picture films, videotapes, and related audiovisual materials that support the teaching of American military history. It is designed to serve as a resource tool to assist instructors within the TRADOC Military History Education Program.

2. WARNINGS AND RESTRICTIONS.

The listing of commercial suppliers does not constitute an endorsement of those companies by the U.S. Army. It simply means that those companies have been identified as sources for particular films. There may be other companies that provide the same materials. Funding for rental or purchase of those films is up to the individual user. Companies that handle appropriate items, but are not identified in this bibliography, may submit their listings to this office for possible inclusion in future published updates (see Submission of Comments, paragraph 8). Many of the films selected from the TASC system will enhance classroom instruction, but they are outdated in terms of current doctrine. *Note*: Before all showings, the audience should be advised that these films are historical documents and are not intended to reflect current doctrine, policies, or plans.

3. ORGANIZATION OF THIS BIBLIOGRAPHY.

a. Chapter 1 serves as an introduction, with the remaining ten sections devoted to film listings. Major historical topics and time periods dealing with the U.S. Army have been broken down into separate section headings, e.g., Commanders-Personalities, American Revolution, etc. Within each chapter, such subtopics as technology, tactics, or theaters of operation have been identified where appropriate. Individual films are then listed alphabetically by title or chronologically (for convenience). In a few cases, a film category (e.g., combat bulletins) has been designated as an appropriate subtopic, with films listed in numerical sequence.

b. Listing Format.

TITLE— **The American Soldier in Combat.**

FORMAT—	(B&W [black and white]/16-mm/54 min./1960).
DESCRIPTION—	This film is an account of the combat history of the American soldier from the American Revolution through the Korean War.
DISTRIBUTOR CODE— (See chapter 1, paragraph 6.)	*D-1*:
FILM CODE AND CATALOG NUMBER—	*AIF 11.*
SAVPIN NUMBER— (See chapter 1, paragraph 5.)	*(SAVPIN 20233).*

4. TIPS FOR THE INSTRUCTOR.

a. Use and Misuse of Audiovisual Materials. The proper use of audiovisual support materials can greatly enhance classroom military history instruction. Seeing and hearing history as it happened (or is re-created) can often provide the stimuli that excites students to seek the lessons of history. But at the same time, audiovisual materials can become a crutch that detracts from effective teaching and learning. When films are readily available and class planning time is limited, the practice by instructors of showing films to take up extra time can develop. In many cases, these films have not been previewed, have little to do with the actual topics to be covered, and often bore the students. The following tips may assist an instructor in ensuring effective use of films:

(1) Order films well in advance of the projected showing dates.

(2) Preview materials prior to class use to ensure that they are appropriate.

(3) Provide appropriate introductory remarks to prepare the students for the highlights of films.

b. TASC. Your best single source for audiovisual materials is your local TASC. In addition to stocking a large selection of materials and procuring commercial films, the TASC also provides the following services:

(1) Advisory services in the programming, selection, and proper use of audiovisual materials for instruction.

(2) Loans of projection or viewing equipment.

(3) Training and licensing of projectionists used by units.

c. Copyright. As an instructor, be aware that some of the material you may want to use is copyrighted. Check with your local TASC for guidance.

5. HOW TO ORDER.

Check with your TASC to order any items listed in this bibliography. Be sure to provide the *title*, *distributor code*, *film code-catalog number*, and *SAVPIN number* (standard audiovisual production identification number) for each order. *Remember*, if the item is not in the TASC system, your local funds must be used for procurement.

6. ARMY FILM CODES.

AFIF	Armed Forces Information Film
AFMR	Armed Forces Military Reports (includes AFSM)
AIF	Army Information Film
CB	Combat Bulletin
CHR	Combat Historical Report
CMF	Combat Miscellaneous Film
CR	Campaign Reports
DDCP	Defense Preparedness Films
FB	Film Bulletin
MF	Miscellaneous Film
RT	Recordings on Tape
SFR	Staff Film Reports
STVM	Soldier's TV Magazine
TAR	The Army Reports
TF	Training Films
TV	Television Big Picture Films
TVT	Television Videotapes
VGT	Viewgraph Transparency

Note: Not all film codes are definable; some are merely designations.

7. DISTRIBUTOR CODES.

D-1 Local TASC

D-2 PMI/Films Incorporated

5547 N. Ravenswood Avenue
Chicago, IL 60640-1199
1-800-323-4222
(In Illinois, call collect (312) 256-3200.)

D-3 Coronet/MTI
108 Wilmot Road
Deerfield, IL 60015
1-800-323-5776

D-4 National Audiovisual Center
Customer Services Section EB
8700 Edgewater Drive
Capitol Heights, MD 20743-3701
(301) 763-1896

D-5 Listening Library
P.O. Box L
Old Greenwich, CT 06870
1-800-243-4504

D-6 Aviation A.V. Library
Ferde Grofe Films
3100 Airport Avenue
Santa Monica, CA 90405
1-800-854-0561, Ext. 925

D-7 Time-Life Video
100 Eisenhower Drive
P.O. Box 644
Paramus, NJ 07653
(201) 843-4545

D-8 *Virginia Country* Magazine
P.O. Box 432
Middleburg, VA 22117
(703) 687-6306

D-9 International Historic Films, Inc.
Box 29035
Chicago, IL 60629
(312) 436-8051

D-10 PBS Video
475 L'Enfant Plaza, S.W.
Washington, DC 20024
1-800-344-3337

D-11 Educational Audio Visual Inc.
Pleasantville, NY 10570

1-800-431-2196
(In New York, call (914) 769-6332.)

D-12 Blackhawk Films
Box 3990
Davenport, IA 52808
1-800-255-2255, Ext. 3990

D-13 Educational Record Sales
157 Chambers Street
New York, NY 10007
(212) 267-7437

D-14 Gould Media, Inc.
44 Parkway West
Mount Vernon, NY 10552-1194
(914) 664-3285

D-15 Videotheque
1035 Gayley Avenue
Los Angeles, CA 90024
(213) 824-9922

D-16 CBS Broadcast International
51 West 52d Street
New York, NY 10019
(212) 975-8585

D-17 Churchill Films
662 N. Robertson Blvd.
Los Angeles, CA 90069
1-800-334-7830
(In California, call (213) 657-5110)

D-18 Custer Battlefield Preservation Committee
Box 7
Hardin, MT 59034
(406) 638-2382

8. SUBMISSION OF COMMENTS.

a. Users of this bibliography are encouraged to submit recommended changes and comments to improve the publication. Specific changes should be keyed to the page, paragraph, and line of the text in which the change is recommended. Forward these recommendations to Director, Combat Studies Institute, U.S. Army Command and General Staff College, ATTN: ATZL-SWI-E, Fort Leavenworth, Kansas 66027-6900.

b. Commercial companies not listed in this bibliography may submit their names, addresses, and telephone numbers with

listings of their military history film titles for possible inclusion in future updated catalogs.

CHAPTER TWO

General Military History

1. GENERAL.

Achievements and Traditions. Part 1. (Color/TVT/40 min.) This videotape traces the Army's history from colonial America to World War I. *D-1: 010-071-0001-B. (SAVPIN 103860).*

Achievements and Traditions. Part 2. (Color/TVT/54 min.) Covered in this videotape is the Army's history from World War I to the present. *(D-1: 010-071-0002-B. (SAVPIN 103861).*

The American Soldier in Combat. (B&W/16-mm/29 min./1960) This film provides an inspiring account of the combat history of the American soldier from the American Revolution through the Korean War. *D-1: AIF 11. (SAVPIN 20233).*

America's 19th-Century Wars: Triumph and Tragedy. (Color/Sound Filmstrip/6 cassettes/6 strips) Provided in this sound filmstrip are insights into the causes and effects of the wars in which the United States took part during the nineteenth century. The developments, strategies, turning points, and outcomes of the major conflicts are outlined. The attitude of the American public toward these wars and how it influenced United States policy are examined. The wars are placed in a context of world events. Teacher's notes and a full text of the narration are included. *D-11.*

Part 1. **The War of 1812: Independence Reaffirmed**

Part 2. **The Mexican War: Animosity and Annexation**

Part 3. **The Civil War: The American Tragedy**

Part 4. **The Indian Wars: Expansion and Conquest**

Part 5. **The Spanish-American War: America Comes of Age** *D-11.*

America's 20th-Century Wars: The International Challenge. (Color/Sound Filmstrip/6 cassettes/6 strips) Beginning with World War I, this sound filmstrip set explores U.S. involvement in four twentieth-century wars by showing the step-by-step development of each conflict. Photographs

are combined with a correlated narration to provide historical background for the conflicts and an analysis of each war's resolution. Students may gain a greater insight into the nature of war as they experience this overview of twentieth-century history. Teacher's notes and a full text of the narration are included. *D-11.*

Part 1. **World War I: U.S. Becomes a World Power**

Part 2. **World War II: The European Theater**

Part 3. **World War II: The Pacific Boils Over**

Part 4. **Aggression Challenged: The Korean Conflict**

Part 5. **Vietnam: The Undeclared War** *D-11.*

The Arming of the Earth. (Color/TVT/55 min./1984) A Walk Through the Twentieth Century with Bill Moyers Series. Early twentieth-century technology brought the hope for a warless future. This program examines the development of three weapons that were originally designed to end warfare—the machine gun, submarine, and bomber—and analyzes their effects on warfare. The conclusion is that these weapons led to the development of more devastating weapons that increased the scope and scale of modern warfare. *D-10.*

Battle Glory. (Color/16-mm/17 min./1962) This film recounts the Army's historic past from the Revolutionary War to the Korean War, as represented by the 145 battle streamers on the Army flag. *D-1: TF 21-3144. (SAVPIN 28786).*

Beyond the Call. Part 1. (B&W/16-mm/29 min./1963) The Big Picture. Cited in this film are the acts of valor of American servicemen from the Revolutionary War era through the Mexican War. *D-1: TV 575. (SAVPIN 30145).*

Beyond the Call. Part 2. (B&W/16-mm/29 min./1963) The Big Picture. This film is a continuation of Part 1, with a review of the bravery of servicemen during World War I, World War II, and the Korean War. The tradition of bravery during this era is stressed. *D-1: TV 576. (SAVPIN 30146).*

The Black Soldier. (B&W/16-mm/26 min./1971) (Adopted commercial film.) Surveyed in this film is the history of the black American's participation in the armed forces of the United States from the Revolutionary War to the Vietnam War. *D-1: AFIF 204. (SAVPIN 20065).*

Defender of the Chesapeake. (Color/16-mm/26 min.) Presented in this film is a historical overview of Fort Monroe, Virginia, the Army's oldest active-duty garrison, from its conception in 1609 to its present-day mission as the home of the United States Army Training and Doctrine Command. Included in the film is vintage footage, dating back to 1920, of the buildings and gun emplacements at Fort Monroe. *D-1: MF 120-13081. (SAVPIN 70351).*

The Different Drummer: Blacks in the Military. This three-part documentary tells the often-neglected history of black involvement in all of America's military conflicts from colonial times to the present. *D-2.*

Part 1. **Unknown Soldiers**. (Color/TVT/58 min./1985) The growing involvement of blacks in the military is traced in this videotape, from black enlistment in the Union Army during the Civil War to their contributions in the Indian Wars, the Spanish-American War, and World War I. *D-2. (SAVPIN 605226).*

Part 2. **The Troops**. (Color/TVT/58 min./1985) Part 2 continues the history of black military participation from World War II to the Vietnam War. *D-2. (SAVPIN 605227).*

Part 3. **From Gold Bars to Silver Stars**. (Color/TVT/58 min./1985) Part 3 moves away from a historical overview toward an examination of today's highest-ranking black officers, who, in interviews, describe their own rise up the military ladder. Interviewed, among others, are Army Lieutenant General Julius W. Becton, deputy commanding general for training; Army Brigadier General Hazel W. Johnson, chief of the Army Nurse Corps; Brigadier General Bernard P. Randolf, director of space systems and command control communications; New York Supreme Court Judge Bruce Wright; Dr. Roscoe Brown, president, Bronx Community College; and Clifford Alexander Jr., former secretary of the army. *D-2. (SAVPIN 605228).*

Dividends of Discipline. (B&W/16-mm/27 min./1961) Emphasized in this film is the importance of good discipline for optimum performance in battle, with examples drawn from World War I, World War II, and the Korean War. The vital role of discipline during nuclear war is cited. *D-1: TF 19-3013. (SAVPIN 28715).*

Equal to the Environment. (Color/16-mm/28 min./1969) The Big Picture. This film shows how history and the lessons learned from it are used to train our soldiers to adapt to the dangers and problems of a hostile climate and terrain, as well as to fight the enemy. *D-1: TV 751. (SAVPIN 30231).*

A Force of Citizens. (Color/16-mm/10 min./1975) Depicted in this film is the formation of the national Army and Navy of the United States at the time of the American Revolution. *USDAVA. D-4.*

Freedom and You. (Color/16-mm/55 min./1962) This film affirms the American precept of liberty, stressing the idea that the protection of freedom is the duty of the individual citizen. *D-1: AFIF 120. (SAVPIN 20016).*

From Then . . . 'Til Now, 1908—1945. (Color/TVT/41 min.) Reviewed in this videotape is the history of the U.S. Air Force from 1908 to 1945. *D-1. (SAVPIN 602388).*

The Guns at Springfield. (Color/16-mm/28 min./1971) The Big Picture. Shown in this film, as part of a tour through the Springfield Armory Museum, is the story of the development of the U.S. Army's small arms from the French and Indian War through the Vietnam War. *D-1: TV 796. (SAVPIN 30274).*

Heritage of Freedom. (B&W/16-mm/38 min./1963) Four portrayals in this film illuminate the beginnings and background of the growth of liberty as it was influenced by our Constitution and Bill of Rights. *D-1: AFIF 124. (SAVPIN 20018).*

The History of the U.S. Army Uniform. (B&W/16-mm/20 min./1959) Depicted in this film are soldier's uniforms from the Revolutionary War era to the modern army green uniform, with special attention given to the garb for warm and cold weather operations. *D-1: AFSM 567. (SAVPIN 20221).*

How Sleep the Brave. (Color/16-mm/29 min./1965) The Big Picture. This film gives a history of Arlington National Cemetery and is a tribute to the American statesmen and fighting men who gave their full measure for the nation. *D-1: TV 623. (SAVPIN 30167).*

In Defense of Freedom. (Color/TVT/60 min.) Narrated by Ken Howard, this commercially produced videotape outlines the

history of the U.S. Army. It closes with a strong and supportive statement about today's professional soldier. *(SAVPIN 700910).*

In the Minds of Men. (Color/TVT/29 min./1983) Depicted in this intensely emotional film is the universality of the suffering caused by war. Viewers are implored to accept responsibility for ending war. A collection of pictures of past wars, from Japanese screens of battles to heartbreaking images of the boat people, the program traces the horrors of war from the past to the present. The videotape was produced for the United Nations. *D-2.*

Landmarks in Military History. Part 1. (Color/TVT) This Air Force film was designed to show how the study of military history enhances military judgment and decision making and how it contributes to the evolution of military doctrine. General Eisenhower's interest in military history is cited and how it served him in his World War II decision making. *D-1: DF 770707. (SAVPIN 54260).*

Landmarks in Military History. Part 2. (Color/TVT/15 min.) This is an Air Force film designed to show the uses and misuses of military theory in developing strategy. *D-1: DF 770708. (SAVPIN 41290).*

Leadership and Discipline. (Color/TVT/15 min.) As an ex-B-17 pilot in World War II, Coach Tom Landry shares his ideas on leadership and discipline in the military as well as in football. Coach Landry relates the importance of the disciplined organization to the accomplishment of a task, whether it be winning the Super Bowl or carrying out the mission of the Strategic Air Command. Landry also stresses the importance of dedication and morality in both the military and society. *D-1: DF F3113. (SAVPIN 601754).*

Men with a Mission. (Color/16-mm/28 min./1968) The Big Picture. The history, mission, and training of the U.S. Army Reserve is covered in this film, with special attention given to the Reserve's role in World War II, the Korean War, and the Vietnam War. *D-1: TV 741. (SAVPIN 30222).*

The Might of the Pen. (Color/16-mm/28 min./1971) The Big Picture. Narrated by Mort Walker, this film describes the work of the combat artists who record the actions and faces of an army at war. *D-1: TV 798. (SAVPIN 30275).*

Not for Ourselves Alone. (Color/16-mm/29 min./1975) This film portrays the ideals of the Declaration of Independence to today's military. Also illustrated is the role that the armed forces have played in the creation and 200-year growth of the United States. Five major crisis periods are covered: the American Revolution, the War of 1812, the Civil War, and World Wars I and II. *D-1: AFIF 250. (SAVPIN 10759).*

Old Glory. (B&W/16-mm/28 min./1964) The Big Picture. A tribute to our flag, this film depicts how it has been an inspiration to American fighting men since it proudly carried its thirteen original stars. *D-1: TV 625. (SAVPIN 30169).*

One Force. (B&W/16-mm/21 min./1965) This film shows how the men and women of the United States military services, who come from different ethnic origins and religions, are welded into one force dedicated to the defense of this nation. *D-1: AFIF 136. (SAVPIN 20024).*

Origins of Discipline. (Color/TVT/46 min.) Reviewed in this videotape are the conditions of warfare in Europe before the industrial revolution and how these conditions affected the requirements for discipline in that era. The program also reviews the changes in discipline resulting from the industrial revolution and how these changes have affected discipline on the modern battlefield. *D-1. (SAVPIN 31080).*

Our Heritage. (Color/16-mm/29 min./1966) This film portrays our heritage of freedom as enunciated in the Declaration of Independence and brought to life for posterity by the founding fathers. The military efforts of this nation to preserve these concepts, from the Revolutionary War era to the present, are also represented. *D-1: TV 684. (SAVPIN 30192).* Also, *D-1: AFIF 144. (SAVPIN 20029).*

Patriotism: Have It Your Way. (Color/TVT/18 min./1978) Narrated by John Wayne, this film presents definitions of patriotism as revealed through the voices of Woodrow Wilson, Franklin Roosevelt, Harry Truman, and John Kennedy. In the narrations, these men express reasons why American servicemen have fought and died for their country. The conclusion to be drawn is that patriotism is alive, well, and working. *D-1: TAR 52. (SAVPIN 69284).*

Platoon Leader. (Color/16-mm/29 min./1968) The Big Picture. Men of leadership are shown in this film, men who will

take a platoon in battle, quickly assess the situation, and make the right decisions at the right time. *D-1: TV 733. (SAVPIN 30217).*

Prelude to Taps. (Color/16-mm/29 min./1964) The Big Picture. This tribute to the American soldier is shown in the form of Army drills, ceremonies, and pageants as performed by the U.S. 3d Infantry at Ft. McNair, Washington, D.C. *D-1: TV 597. (SAVPIN 30159).*

Project Warrior: An Approach to Strategy. (Color/TVT/32 min.) This videotape examines the influence of society, leadership, and ideas on military strategy. *D-1. (SAVPIN 602943).*

Project Warrior: Clausewitz on War. (Color/TVT/34 min.) Karl von Clausewitz is perhaps the most highly acclaimed of all military writers. His *On War*, written over 150 years ago, is valued as a profound study of the nature of war. In his attempt to establish a general theory of war, Clausewitz raised questions that astute military professionals must still consider. His ideas remain the starting point for the study and development of modern military theory and strategy. *D-1. (SAVPIN 680900).*

Project Warrior: Sir Basil H. Liddell Hart: That Captain Who Taught Generals. (Color/TVT/25 min.) This videotape offers a historical account of Sir Basil H. Liddell Hart's accomplishments. *D-1. (SAVPIN 604204).*

Project Warrior: The American Way of War. (Color/TVT) Based on Russell F. Weigley's military history of the United States, this film, as in Weigley's thesis, divides our strategic thought into two categories. The first category, "The American Way," is a strategy of annihilation, as practiced by Grant and Eisenhower, which on a broad front wears down the enemy. The second category of strategy is that of attrition, as practiced by George Washington, Winfield Scott, and Geronimo. *D-1. (SAVPIN 680913).*

Project Warrior: Warfare in Transition: The 18th Century and the French Revolution. (Color/TVT) In 1793, a force appeared that staggered the imagination: suddenly war became the business of the people and the nation. Nothing now impeded the vigor with which war could be waged; consequently, the opponents of France faced the utmost peril.

This dynamic era spawned the "nation at war" concept. *D-1. (SAVPIN 680892).*

Ready Around the World. (Color/16-mm/29 min./1968) The Big Picture. Depicted in this film are America's military readiness and strength in the complex international world of the 1960s. The film forms an account of the American men who are on guard around the world. *D-1: TV 717. (SAVPIN 30207).*

The Reluctant World Power. (Color/16-mm/29 min./1972) Shown in this film is the process by which the United States assumed, rejected, and finally was obliged to accept the role of a major power. Included in the depiction are the tragedy of Woodrow Wilson, World War I, the League of Nations, isolationism, the erosion of international security, and, finally, World War II. *D-4.*

Soldier, This Is Why You're Needed. (Color/16-mm/22 min./1974) Narrated by William Shatner, this film focuses on the ability of the United States to respond to any form of aggression—conventional or nuclear—at any time or in any part of the world. America's modern, computerized armed forces, with the spotlight on quality and professionalism, are depicted as capable of withstanding all forms of aggression. The need to maintain this posture is stressed. *D-1: TAR 47. (SAVPIN 27271).*

The Soldier's Heritage. (Color/16-mm/28 min./1969) The Big Picture. Documented in this film is the heritage of courage and sacrifice of the American fighting man in his determination to preserve freedom during the history of this nation. *D-1: TV 754. (SAVPIN 30234).*

Song of the Soldier. (Color/16-mm/28 min./1968) The Big Picture. Members of the chorus of the U.S. Army Band sing the songs that have been identified with periods of crisis and conflict in this nation's history, from the Revolutionary War to the Vietnam War. *D-1: TV 725. (SAVPIN 30213).*

That's Us in the USA. (Color/16-mm/21 min./1976) This film features the Johnny Mann Singers in a calvalcade of America set to song. The pioneer spirit of those who founded our country and pushed their way westward is emphasized. The motion picture also draws attention to America's response in such times of peril as the Civil War, the Spanish-

American War, World Wars I and II, the Korean War, and the Vietnam War. The object of this film is to remind viewers of the glories of their country and of the strong American desires for liberty and independence that made our country a great nation. *D-1: AFIF 274. (SAVPIN 46010).*

They Were There. (B&W/16-mm/29 min./1960) The Big Picture. Delineated in this film is the Army's role in the alleviation of distress during civil disasters since the beginning of the twentieth century. Included are accounts of the Johnstown Flood, San Francisco earthquake, and more recent calamities. *D-1: TV 486. (SAVPIN 30128).*

To Preserve, to Resist, to Protect. (Color/16-mm/22 min./1977) Two hundred years of coastal defense—as seen through the changes evident at Fort Moultrie, South Carolina—are shown in this film. *D-4.*

Traditions and Achievements. (B&W/16-mm/29 min./1964) The Big Picture. This film provides the story of the valor and determination of the citizen soldier in preserving the American ideal of freedom from Revolutionary War times to the Korean War. *D-1: TV 620. (SAVPIN 30166).*

Traditions and Achievements of the Army. (Color/16-mm/26 min./1957) Reviewed in this film is the role of the U.S. Army in the history of the nation. Also stressed is the role of the modern soldier. *D-1: MF 20-8668. (SAVPIN 22851).*

Two Centuries of Service. (Color/16-mm/28 min./1975) This film, narrated by Lorne Greene, outlines the Army's peacetime service and its technological contributions to the American way of life. *D-1: TAR 50. (SAVPIN 11270).*

United States as a Global Power. This program is designed to bridge the fundamental gap between our awareness of history as it happened on the battlefield to what happened behind policy-making doors. The film helps unravel the complex web of social and economic factors that have determined our nation's foreign policy in the past and will influence our country's role in international affairs in the future. The film examines parts of World Wars I and II. *(SAVPIN 604984).*

The Unknown Soldier. Hosted by Jason Robards, this film presents the life stories of six American servicemen who died

in action during World War II and whose bodies were never recovered or identified. These personal profiles are displayed through combat footage of the battles in which they fought, through personal letters and mementos, and through candid interviews with family members, childhood friends, and fellow servicemen. The documentary also looks at the history of the Tomb of the Unknown Soldier and presents an exclusive interview with Medal of Honor recipient and former Navy Hospitalman First Class William R. Charette. Charette was responsible, in May 1958, for selecting the World War II Unknown Soldier to be buried in the tomb. *D-2.*

What Makes a Modern Army? (Color/16-mm/29 min./1970) The Big Picture. This film describes the high standards of training and logistic support afforded today's soldier that enable him to implement the four responsibilities of the modern Army: mission, motivation, modernization, and management. *D-1: TV 775. (SAVPIN 30253).*

Why the American Warrior? (Color/16-mm/20 min./1985) Combined in this film are an overview of military history and an assessment of the Soviet threat. The reasons why the American people should support a strong military force are explained. *D-1. (SAVPIN 601897).*

2. SERIES.

a. **The Air Force Story.** (B&W/16-mm/13—15 min. each) Produced by the U.S. Air Force, this series includes thirty-two segments tracing Air Force history from World War I to the late 1950s. The following entries of the series are in chronological order. *D-4.*

The Beginning. (B&W/16-mm/15 min./1953) This film highlights the history of the U.S. Air Force, particularly the role of airplanes in World War I. *D-4.*

After the War, 1918—1923. (B&W/16-mm/14 min./1953) Described in this film is the history of the U.S. Air Force during the years 1918 to 1923. *D-4.*

Entering the Era of Missiles, 1918—1959. (B&W/16-mm/15 min./1962) This film traces the development of modern missiles from experiments with liquid fuel and air-to-air missiles to the development of the V-1 and V-2 rockets. Improvements in bombers and

intermediate- and long-range missiles are reviewed. *D-4.*

Struggle for Recognition, 1924—1930. (B&W/16-mm/14 min./1953) Pictured in this film is the history of the U.S. Air Force during the years 1924 to 1930. *D-4.*

Between Wars, 1930—1935. (B&W/16-mm/13 min./1953) The history of the U.S. Air Force during the years 1930 to 1935 is depicted in this film. *D-4.*

Air Power Advances, 1935—1937. (B&W/16-mm/14 min./1953) The history of the U.S. Air Force during the years 1935 to 1937 is portrayed. *D-4.*

The War Starts, 1937—1941. (B&W/16-mm/14 min./1953) The history of the U.S. Air Force is pictured during the years 1937 to 1941, concluding with the Japanese attack on Pearl Harbor. *D-4.*

The Drawing of the Battle Lines, December 1941 to April 1942. (B&W/16-mm/14 min./1953) The history of the U.S. Air Force is represented during the period December 1941 to April 1942, including Colonel Doolittle's bombing mission over Japan. *D-4.*

The AAF Fights Back, April—July 1942. (B&W/16-mm/14 min./1953) This film traces the history of the U.S. Air Force during the period April to July 1942, including the Battle of Midway. *D-4.*

The Tide Turns, June—December 1942. (B&W/16-mm/14 min./1953) The history of the U.S. Air Force during the period June to December 1942 is highlighted. *D-4.*

North Africa, November 1942—May 1943. (B&W/16-mm/14 min./1953) Delineated in this film is the history of the U.S. Air Force during the period November 1942 to May 1943, particularly its operations in North Africa. *D-4.*

Global Operations, 1943. (B&W/16-mm/14 min./1953) Highlighted in this film is the history of the U.S. Air Force during 1943, including its operations against German submarines. Air operations over the

Himalayas and the Solomon Islands campaign are also covered. *D-4.*

Expanding Air Power, June 1943. (B&W/16-mm/14 min./1953) The history of the U.S. Air Force during June 1943 is pictured, including its expanded training program and the bombing of the island of Pantelleria. *D-4.*

Schweinfurt and Regensburg, August 1943. (B&W/16-mm/14 min./1953) This film highlights the history of the U.S. Air Force, particularly the bombing of Regensburg and Schweinfurt in August 1943. *D-4.*

Maximum Effort, October 1943. (B&W/16-mm/14 min./1953) Depicted in this film is the history of the U.S. Air Force, particularly the bombing of German war plants by the Eighth Air Force. *D-4.*

Two Years of War, September—December 1943. (B&W/16-mm/14 min./1953) The history of the U.S. Air Force is represented during the period from September to December 1943, particularly its operations in Burma, New Guinea, and Rabaul. *D-4.*

Road to Rome, September 1943—June 1944. (B&W/16-mm/14 min./1953) Traced in this film is the history of the U.S. Air Force, particularly the operations of the Twelfth Air Force in Italy. *D-4.*

Superfort, August 1943—June 1944. (B&W/16-mm/14 min./1953) Covered in this film is the history of the U.S. Air Force, particularly the building of B-29 Superforts and their bombing of Japan from air bases in China. *D-4.*

Prelude to Invasion, January—June 1944. (B&W/16-mm/14 min./1953) The history of the U.S. Air Force, particularly the aerial attacks upon German factories, airdromes, and supply lines, is represented. *D-4.*

Ploesti, March—August 1944. (B&W/16-mm/14 min./1953) This film features the bombing of the Ploesti oil refineries by the Fifteenth Air Force. *D-4.*

D-Day, June 1944. (B&W/16-mm/13 min./1953) The operations of the U.S. Air Force in the invasion of German-held Europe are described and shown. *D-4.*

Retreat and Advance, June 1944—March 1945. (B&W/16-mm/13 min./1953) The history of the U.S. Air Force, particularly the operations of the Fifth, Seventh, Thirteenth, and Fourteenth Air Forces in the recapture of the Philippines, is represented. *D-4.*

Victory in Europe, June 1944—May 1945. (B&W/16-mm/14 min./1953) This film highlights the history of the U.S. Air Force, particularly the operations of the Eighth Air Force in Europe. *D-4.*

Air War Against Japan, 1944—1945. (B&W/16-mm/14 min./1953) The history of the U.S. Air Force is pictured, particularly the bombing of Japan and the final surrender of the Japanese. *D-4.*

The Air Force and the Atom Bomb. (B&W/16-mm/14 min./1960) This film reviews the development of the atom bomb in 1944, its role in World War II, and postwar atomic tests on the Marshall Islands. The way in which the hydrogen bomb changed the nature of warfare is explained. *D-4.*

A New Air Force, 1945—1947. (B&W/16-mm/14 min./1959) The years 1945—47 in the history of the U.S. Air Force are portrayed. *D-4.*

Cold War, 1948—1950. (B&W/16-mm/15 min./1959) The years 1948—50 in the history of the U.S. Air Force are represented. *D-4.*

Meeting the Red Challenge. (B&W/16-mm/14 min./1959) The events leading up to the Korean War, the Communist invasion of South Korea, and the role of U.S. air power in stemming Communist aggression in South Korea are pictured. *D-4.*

On to the Yalu, June 1950. (B&W/16-mm/15 min./1959) This film depicts the Korean War during the summer of 1950 and explains the role of the Air Force in pushing the Communist troops back to the Yalu River. *D-4.*

Korea, the Final Phase. (B&W/16-mm/14 min./1960) Shown in this film is how the U.S. Air Force's tactical and logistical air support largely helped to end the Korean War. *D-4.*

Our Worldwide Air Force, 1953—1959. (B&W/16-mm/14 min./1960) This film demonstrates how the U.S. Air Force met the challenge of the Soviet's military buildup after World War II. Also shown are the development of the B-47 and B-52 aircraft, strategic and tactical missiles, the growth of Strategic Air Command's strike force, and the creation of NATO. *D-4.*

b. **Air Power.** (B&W/16-mm/TVT/30 min. ea.) Narrated by Walter Cronkite, this 26-part series is based on the premise that every advance in aviation reflects the changing times and changing world. The series starts its coverage with the invention of the airplane and continues through to supersonic jets and missiles. The heroes of aviation—Billy Mitchell, Rickenbacker, Doolittle, and Lindbergh—are highlighted. *D-16.*

Part 1. **The Day North America Is Attacked**

Part 2. **Early Days**

Part 3. **Luftwaffe**

Part 4. **Pearl Harbor**

Part 5. **The Battle of Britain**

Part 6. **Counterblast**

Part 7. **Fools, Daredevils and Geniuses**

Part 8. **The 1930s**

Part 9. **Target: Ploesti**

Part 10. **Schweinfurt**

Part 11. **Conquest of the Air**

Part 12. **The Japanese Perimeter**

Part 13. **Interdiction and Blockade**

Part 14. **Strangle**

Part 15. **Pacific Pattern**

Part 16. **Advance the Bomber Line**

Part 17. **The Winning of France**

Part 18. **Superfort**

Part 19. **Victory in Europe**

Part 20. **Kamikaze**

Part 21. **Defeat of Japan**

Part 22. **The Cold Decade: Airlift**

Part 23. **The Cold Decade: To the Yalu**

Part 24. **The Cold Decade: Korean Stalemate**

Part 25. **Starfighter**

Part 26. **New Doctrine** *D-16.*

c. **Army in Action.** The Big Picture Series. (B&W/16-mm/1960s) Films listed here were part of an official series. Other films listed in the "General" section above as "The Big Picture" were not necessarily part of this series.

Episode 1. **The Winds of Change.** (B&W/16-mm/29 min./1964) The Big Picture. Featured in this film are the U.S. Army posture during the first quarter of the twentieth century, the World War I buildup, peacetime demobilization, and the nature of life in the United States during the 1920s and 1930s. *D-1: TV 634. (SAVPIN 30170).*

Episode 2. **The Three Faces of Evil.** (B&W/16-mm/29 min./1964) The Big Picture. This film chronicles the post-World War I rise of Mussolini and Hitler, Japan's aggression in China, the Ethiopian War, the Spanish Civil War, and the effects of the Great Depression in the United States. *D-1: TV 635. (SAVPIN 30171).*

Episode 3. **Flames on the Horizon.** (B&W/16-mm/29 min./1964) The Big Picture. This film portrays world events from 1939 to 1941, including the

war in China, the early phases of World War II in Europe, the fall of France, U.S. World War II mobilization, and Japan's attack on Pearl Harbor. *D-1: TV 636. (SAVPIN 30172).*

Episode 4. **The Spreading Holocaust.** (B&W/16-mm/29 min./1965) The Big Picture. Military events in 1941 and 1942, with particular focus on U.S. involvement in the Pacific, Europe, and North Africa, are shown. *D-1: TV 637. (SAVPIN 30173).*

Episode 5. **The Slumbering Giant Awakens.** (B&W/16-mm/29 min./1965) The Big Picture. Depicted in this film are U.S. logistical and tactical operations in 1943 in North Africa, the Pacific, the Aleutians, New Guinea, and Europe (up to the invasion of Sicily). *D-1: TV 638. (SAVPIN 30174).*

Episode 6. **Global War.** (B&W/16-mm/29 min./1965) The Big Picture. The conduct of war in 1943 on the European and Pacific fronts is sketched, including the Allied advance in Sicily, New Guinea, Russia, Italy, and the Pacific islands. *D-1: TV 639. (SAVPIN 30175).*

Episode 7. **The Tide Turns.** (B&W/16-mm/29 min./1965) Shown in this film are the conduct of the war in Europe in 1944; the Allied advance in Italy, France, and Belgium; the liberation of Paris; and the Allied advance into Germany. *D-1: TV 640. (SAVPIN 30176).*

Episode 8. **The Victory.** (B&W/16-mm/29 min./1965) The Big Picture. Events leading up to the German surrender in May 1945 are covered, including the demise of Hitler and Mussolini, the liberation of the Philippines, and the final surrender of Japan in September 1945. *D-1: TV 641. (SAVPIN 30177).*

Episode 9. **The Years Between.** (B&W/16-mm/29 min./1965) The Big Picture. Postwar events from 1945 to 1949 are depicted, including the U.S. rehabilitation of Japan and Germany, Russia's expansion in Europe, the Indochina and Greek Wars, and the Berlin blockade. *D-1: TV 642. (SAVPIN 30178).*

Episode 10. **The Cobra Strikes.** (B&W/16-mm/29 min./1965) The Big Picture. This film chronicles the events leading up to the Korean War, the conduct of the war from 1950 to 1953, and the cessation of hostilities in July 1953. *D-1: TV 643. (SAVPIN 30179).*

d. **Between the Wars.** The following entries of the series are in chronological order.

Versailles: The Lost Peace. Featured in this film is President Woodrow Wilson's fight for ratification of the League of Nations. Portrayed is Wilson's idealistic hope for world peace through collective security. *D-2. (SAVPIN 605006).*

Return to Isolationism. Shown in this film is how President Woodrow Wilson's struggle for the League of Nations destroyed him. The film describes how the President and the Senate fought for control of American foreign policy and how the Senate ultimately won. When Wilson took his case to the American people on an 8,000-mile brainstorming trip, he suffered a stroke. Wilson's refusal to compromise on the League of Nations question was responsible for his failure. *D-2. (SAVPIN 605007).*

The First Salt Talks. In 1921, the world's first major disarmament conference limited the postwar arms race and the most important weapon of the times—the battleship. This film shows how General Billy Mitchell demonstrated the superiority of air power by bombing obsolete battleships in Chesapeake Bay. *D-2. (SAVPIN 605008).*

Radio, Racism and Foreign Policy. This film demonstrates how, disillusioned by World War I, the United States tried to isolate herself from the world. Strict immigration quotas were imposed, and a mistrust of foreigners and minorities ushered in an ugly period of racism and ethnic discrimination. To counter this trend, the advent of radio helped to project an image of the good American. *D-2. (SAVPIN 605009).*

The Great Depression and Foreign Affairs. Emphasized in this film is that the Great Depression

was a traumatic national experience that shattered U.S. self-confidence and paralyzed its foreign policy. As a consequence, President Hoover found he was not equipped to deal with crises. In the field of foreign affairs, Japan was insulted at the London Naval Conference and invaded Manchuria, capping a sad series of events. *D-2. (SAVPIN 605010).*

America in the Pacific, Clash of Two Cultures. This overview of U.S.-Japanese relations from the turn of the century until 1933 is a story of conflict. The film delineates America's expansion into the Pacific. *D-2. (SAVPIN 605017).*

The Recognition of Russia; A Climate of Mutual Distrust. From the Bolshevik Revolution in 1917 until the Roosevelt administration officially recognized the USSR in the first detente in 1933, American relations with Russia were mistrustful and hostile. In this film, cold war attitudes are traced back to this period, and the national paranoia over bolshevism is examined. *D-2. (SAVPIN 605018).*

Latin America—Intervention in Your Own Backyard. This film depicts how Franklin Roosevelt's "good neighbor policy" was a key development in reversing the U.S. attitude toward Latin America. It also discusses the controversy over the Panama Canal and the subsequent control over the Canal Zone. *D-2. (SAVPIN 605019).*

FDR and Hitler, Their Rise to Power. The careers and styles of Franklin Roosevelt and Adolf Hitler are contrasted in this film to show how individual charisma and leadership can influence history. *D-2. (SAVPIN 605015).*

FDR and Hitler, the Dynamics of Power. This film explores the differences in the national tactics used by Franklin Roosevelt and Adolf Hitler prior to World War II. *D-2. (SAVPIN 605016).*

The Italian-Ethiopian War—Africa in World Affairs. The Italian-Ethiopian War led to an examination by the Allied nations of Italian fascism, the character of Mussolini, and how he came to power. This film

reveals how this war was one of the chief episodes that paved the way for World War II. *D-2. (SAVPIN 605020).*

The Spanish Civil War. This film covers the Spanish Civil War and reveals how Mussolini and Hitler sent troops, planes, and supplies to Franco. Also pictured are the idealists of the American Lincoln Brigade, who fought on the side of the Loyalists. The American public is shown to have been confused over the issues of fascism and communism. *D-2. (SAVPIN 605011).*

Japan Invades China, Crisis in the Far East. In the summer of 1937, Japan was bent on establishing an empire and went to war with China. This film shows how Japan met unexpected resistance when Mao and Chiang united against their common enemy. *D-2. (SAVPIN 605021).*

The Phony War. This film demonstrates how Hitler's error in assuming that England would not go to war to defend Poland triggered World War II. President Roosevelt is described as being torn between his desire to aid Britain and his wish to maintain neutrality. The 1930s ended with America still unconvinced that its destiny was intertwined with the rest of the world. *D-2. (SAVPIN 60512).*

Churchill—the Human Relationship. This film depicts how the close personal friendship between Roosevelt and Churchill had a profound effect on the history of the Western world. The film shows how Roosevelt posed lend-lease as the most practical means of allowing the United States to remain neutral while still arming Britain. *D-2. (SAVPIN 605013).*

War Comes to Pearl Harbor. Franklin Roosevelt has been accused of maneuvering the Japanese into attacking Pearl Harbor. This film explores American diplomacy in 1941 as it culminated with the Japanese attack on Pearl Harbor. *D-2. (SAVPIN 605014).*

e. **The Rise and Fall of the Third Reich.** (B&W/TVT/28 min. each/1972) The Third Reich is now only a painful memory, but the impact of Adolf Hitler and his

short-lived Germanic empire on our world can never be erased. This three-part series, narrated by Richard Basehart, is based on the book by William L. Shirer and traces the Nazi rise and fall. *D-2.* Also, *D-13: MU 2573.*

Part 1. **The Rise of Hitler**. Part 1 reveals how Hitler and nazism offered the German people the myth of Aryan supremacy, the opportunity for revenge for World War I, and a target—the Jews—for their frustrations. *(SAVPIN 605576).*

Part 2. **Gotterdammerung—the Fall of the Third Reich.** This film depicts the second year of World War II, when Hitler was an adored hero in Germany and the country's repeated military victories had silenced German internal opposition. *(SAVPIN 605254).*

Part 3. **Nazi Germany—Years of Triumph.** Germany in the 1930s is portrayed in this film, showing how nazism flourished and the freedom of 67 million people was subverted by the techniques of Hitler. *(SAVPIN 605255).*

f. **Small-Arms Technology**. (Color/TVT/1985) This is an excellent nineteen-part series produced by West Point that is especially designed for use in the classroom. Each segment treats a specific technological advancement and its impact on weapons and tactics. Each segment can stand alone or be used as part of an entire series. *D-1.*

Part 1. **The History of Small-Arms Technology**. (48 min.) This is a self-contained overview on small arms aimed at the high-school and college-freshman level. It covers the flintlock smoothbore, Kentucky rifle, rifled musket, breechloader, bolt-action rifle, and water-cooled machine gun. It also discusses major technological concepts and developments, but in lesser detail. *D-1: TVT 21-77. (SAVPIN 705960).*

Part 2. **Components of Firepower**. (15 min.) This videotape introduces the series and lays the historical and technical foundation so that viewers

may extract maximum value from the tapes. *D-1: TVT 21-78. (SAVPIN 705961).*

Part 3. **Terminal Effect.** (11 min.) Amplified in this program are the historical and technical aspects of "terminal effect" and the myth of "tumbling bullets and the water-filled can." The film also explains pertinent engineering concepts and discusses the suffering of wounded men on the battlefield. *D-1: TVT 21-79. (SAVPIN 705962).*

Part 4. **Crossbow vs. Longbow.** (13 min.) Discussing the historical and technical aspects of the crossbow and longbow, this videotape uses the Battle of Crecy as an example of the intelligent employment of these weapons (1200—1400 A.D.). *D-1: TVT 21-80. (SAVPIN 705963).*

Part 5. **Matchlock.** (12 min.) This film delineates the development of plate armor, the effects of plate armor on the use of the longbow, and the subsequent near-universal application of the matchlock (1500—1700 A.D.). *D-1: TVT 21-81. (SAVPIN 705964).*

Part 6. **Flintlock Smoothbore.** (11 min.) Covered in this program are the development of the flintlock smoothbore musket and why it supplanted the matchlock. Also discussed in detail is the interrelationship of the weapon to the drill, discipline, organization, and the tactics of linear warfare (1700—1850 A.D.). *D-1: TVT 21-82. (SAVPIN 705965).*

Part 7. **Kentucky Rifle in the American Revolution.** (15 min.) Destroying the myth of the backwoods rifleman, this videotape analyzes the advantages and disadvantages of the Kentucky rifle and describes its uses in the Battle of Cowpens as an example of the successful employment of the rifle when integrated with other weapons (1775—81 A.D.). *D-1: TVT 21-83. (SAVPIN 705966).*

Part 8. **.58 Rifled Musket.** (16 min.) Discussed in this film are the technical developments and practical uses of rifling. The film uses the exper-

iences of the American Civil War as an example of the effects of rifled muskets on the battlefield and of man's ability to adjust to this challenge. *D-1: TVT 21-84. (SAVPIN 705967).*

Part 9. **12-Pounder Napoleon.** (16 min.) Shown in this progam are types of artillery projectiles and their employment in the American Civil War. The effects of such weaponry are graphically portrayed. *D-1: TVT 21-85. (SAVPIN 705968).*

Part 10. **Breechloader, 1866—1890.** (17 min.) Covered in this program are breechloading designs and other technical concepts and advances. The cartridge case is emphasized, as well as improvements in machine tools. The film ends with examples of breechloaders used in action, and the links between the tactical employment of the breechloader and earlier rifled muskets are shown. *D-1: TVT 21-86. (SAVPIN 705969).*

Part 11. **Breechloader vs. Muzzleloader.** (11 min.) Early breechloaders are discussed in this videotape, and the question is resolved as to why they were not in general use in the Civil War. Coverage of one breechloading system (Allin, in U.S. Models 1866, 1868, and 1873) is described, and it is compared to a rifled musket. The "Wagon Box Fight" is used as an example. *D-1: TVT 21-87. (SAVPIN 705970).*

Part 12. **Custer's Last Stand.** (15 min.) The myth of the Winchester lever-action rifle is destroyed in this film. Lever-action guns are compared with single-shot breechloaders, revealing the latter to be the rifle used in winning the West. Plevna and Custer's Last Stand are used as examples concerning a leader's understanding and employment of weapons in the field. *D-1: TVT 21-88. (SAVPIN 705971).*

Part 13. **Impact of Smokeless Powder.** (18 min.) Detailed technical discussions of the full spectrum of changes in small arms from 1885 to 1905 are featured in this film. Graphically portrayed is the effect of the change caused by the use of a

"sterile" range-firing approach. The film ends with a strong emotional portrayal of the changes in small-arms employment, using the Boer Wars as an example. *D-1: TVT 21-89. (SAVPIN 705972).*

Part 14. **Bolt-Action Rifle.** (14 min.) This videotape discusses the bolt-action magazine rifle in detail and describes its effect on the course of World War I. *D-1: TVT 21-90. (SAVPIN 705973).*

Part 15. **Water-cooled Machine Gun.** (16 min.) Covered in this program are the design and function of the water-cooled machine gun. Convincingly demonstrated are the power of the weapon and the attendant disadvantages associated with its use. *D-1: TVT 21-91. (SAVPIN 705974).*

Part 16. **Trench Assault.** (14 min.) This film discusses the deadlock of World War I and the small-arms designer's answers to it. Compared are the bolt-action rifle, shotgun, and submachine gun. The integration of the submachine gun into the tactics and organization of the German Storm Battalions of 1918 is shown. *D-1: TVT 21-92. (SAVPIN 705975).*

Part 17. **Mobile Machine Gun.** (19 min.) Introduced in this videotape is the idea of design trade-offs in machine guns. Covered also are major technical concepts concerned with the use of the MG-34 and Browning automatic rifle. A comparison of the weapons follows, which concludes with the different capabilities of the weapons and how armies have employed them. *D-1: TVT 21-93. (SAVPIN 705976).*

Part 18. **Greatest Battle Implement.** (13 min.) This program covers the gas operation system and its use in the M-1 Garand. The M-1 Garand is compared to the bolt-action rifle, and the M-1's employment in World War II is described. *D-1: TVT 21-94. (SAVPIN 705977).*

Part 19. **Assault Rifle.** (18 min.) Covered in this film are the historical background and technical aspects of the assault rifle. Two assault rifles,

the AK-47 and the M-16A1, are compared with the main battle rifle, the M-14. Viewers are left with a number of questions concerning the employment of weapons in the field. *D-1: TVT 21-95. (SAVPIN 705978).*

g. **Soldiers: A History of Men in Battle.** (Color/TVT) These are thirteen historical programs by John Keegan and Richard Holmes that are produced by the British Broadcasting Corporation. *D-17.*

Part 1. **Experience of Battle**

Part 2. **Infantry**

Part 3. **Artillery**

Part 4. **Cavalry**

Part 5. **Tanks**

Part 6. **Military Engineer**

Part 7. **Air Power**

Part 8. **Great Leaders**

Part 9. **Logistics**

Part 10. **Training**

Part 11. **Irregular Warfare**

Part 12. **Face of Battle**

Part 13. **Impact of War** *D-6.*

h. **The Speeches of FDR.** (B&W/16-mm/1982) Shown in this film are a series of three speeches by President Franklin Delano Roosevelt. They include a State of the Union Message, 6 January 1942; an address at Chautauqua, New York, 14 August 1936; and a Navy and Total Defense Day address, 27 October 1941. *D-4.*

Part 1. **Address at Chautauqua, New York, August 14, 1936.** (29 min.) On 14 August 1936 in Chautauqua, New York, President Roosevelt delivered his first address on foreign policy since taking office in 1933. At that time, Hitler and

Mussolini were on the march, and the president noted in his address the tendency toward violent and hostile aggression that was growing in the world. He detailed the areas in which the United States had made efforts to promote goodwill and peace, and he reminded his listeners of his inaugural statement about the "good-neighbor policy." *D-4.*

Part 2. **Navy and Total Defense Day Address, October 27, 1941.** This film presents President Franklin Roosevelt's address on Navy and Total Defense Day, which was delivered on 27 October 1941. On 4 September 1941, an American ship had been fired upon by Nazi submarines, causing FDR to order all naval vessels in the North Atlantic to shoot on sight if Nazi naval forces threatened. On 16 October 1941, the U.S.S. *Kearney* was sailing as a part of a convoy when a German U-boat attacked it. Eleven men on the *Kearney* were killed, and damage was done to the ship. *D-4.*

Part 3. **State of the Union Message, January 6, 1942.** (42 min.) President Roosevelt delivered this 1942 State of the Union Address to a serious and concerned Congress. Just one month earlier, the United States had been drawn into World War II by the attack on Pearl Harbor. Roosevelt outlined for the American people the steps and the sacrifices the nation must undertake in order to achieve victory. He spoke of the belligerent history of the Axis powers and outlined their conquests during the 1930s. *D-4.*

i. **The Truman Years.** This four-part series presents an invaluable and authentic view of an important era in America's history. Offering rare footage of many prominent figures and historic occasions, the programs examine the policies and precedents of the Truman administration (1945—52) and include direct quotes by President Truman. *D-3.*

Part 1. **Truman and the Atomic Bomb.** (B&W/TVT/15 min./1969) "I made the only decision I ever

knew how to make. I did what I thought was right." With these words, President Truman answered the questions of his fellow Americans and the people of the world after the United States became the only nation in history to make wartime use of the atomic bomb. This program presents the story of his decision. *D-3.*

Part 2. **Truman and the Cold War.** (B&W/TVT/16 min./1969) "The end of a war—especially a great war—is usually the beginning of trouble." So mused Truman regarding the postwar emergence of the Soviet Union and the United States as the two major global powers. This development produced tensions that rapidly hardened into the cold war. In this videotape, we see the United States rebuilding the West through the Truman Doctrine and Marshall Plan, while we view the USSR as it assimilates the eastern European countries. *D-3.*

Part 3. **Truman and the Korean War.** (B&W/TVT/18 min./1969) When the North Korean Army attacked over the 38th Parallel, Truman induced the Security Council of the UN to vote for intervention. According to Truman, "to allow the Communists the wanton luxury [of the attack] was to invite future takeovers all over the world." In response to the attack, the United States sent troops to a country where a civil war was in progress. Truman acted according to a political philosophy that would later be applied to Vietnam and Cambodia. This program chronicles the famous events. *D-3.*

Part 4. **Truman and the Uses of Power.** (B&W/TVT/18 min./1969) This videotape portrays how President Truman enlarged the power of the executive branch of the government. It examines his handling of domestic issues—the postwar recession, the coal miners' strike, McCarthyism, and the first legal reforms in civil rights since the Civil War. Truman's direct intervention is seen as characteristic of a forthright President who

acted and depended upon his countrymen to follow. *D-3.*

j. **Twentieth-Century History.** (Color/TVT/20 min. each/ 1981) Designed and produced for classroom use, this fourteen-part series illuminates events and issues that have been crucial in shaping modern world history. Drawing on rare archival footage, animated maps, and contemporary illustrations, the films vividly document actions that have caused reverberations around the world. *D-2.*

Part 1. **Make Germany Pay.** This is a portrait of life in Germany after its defeat in World War I. The armistice agreement and the Treaty of Versailles are seen to have triggered vast anger among the German people, which may have conditioned them for the eventual rise of the Nazis. The film shows the serious financial inflation of the times and the problems caused by French and Belgian occupation of the Ruhr. The program ends as Germany joins the League of Nations in 1926. *D-2.*

Part 2. **Boom and Bust.** Modern consumer society began in the United States in the years following World War I. The effects of the industrial revolution and mass production had reached the common man, while the resulting profits were immense. Unfortunately, this economic boom received a setback from the collapse of the stock market on 24 October 1929. The boom was over, and the Great Depression had begun. This film portrays the succession of significant events. *D-2.*

Part 3. **Hitler's Germany.** Starting as a very small group in the 1920s, and viewed by most as comic-opera fanatics, Adolf Hitler and the Nazi party managed, through political persuasion and violence against opponents, to take over Germany by 1933. This program covers that period, the subsequent reoccupation of the Rhineland in 1936, the beginning of the persecution of the Jews, and the growth of the Nazi propaganda machine under Joseph Goebbels. *D-2.*

Part 4. **Roosevelt and the New Deal.** The Great Depression in the United States rapidly reached a crisis, and by 1932, 10 million people were out of work, with none of the welfare programs of today to ameliorate conditions. People were hungry. When Franklin Delano Roosevelt became President in 1933, he began a vast number of programs under the title The New Deal to try to resolve the situation. This film describes the process and the main aims of the programs that created such profound changes in the United States during those years. *D-2.*

Part 5. **Why Appeasement?** Contemporary newsreel commentaries evoke the mood of the period in 1938 when Hitler demanded a portion of Czechoslovakia and when Great Britain's Prime Minister Neville Chamberlain—eager to avoid world war—gave him what he wanted. Germany proceeded to absorb all of Czechoslovakia and to invade Poland, which Britain had pledged to defend. Sadly, Chamberlain broadcast to the British people that they were at war with Germany. *D-2.*

Part 6. **Britain Alone.** On 3 September 1939, Great Britain declared war on Germany. The subsequent German victory in western Europe left the British soldiers involved in the defense of France to be rescued from the beach at Dunkirk, thus isolating Britain from the mainland. The Germans then began preparations for the invasion of England. Fortunately, they were unable to destroy the Royal Air Force, and the United States and Russia entered the war. All of these events are chronicled in this program. *D-2.*

Part 7. **Stalin and the Modernization of Russia.** This film follows the ascendancy and important political moves of Stalin. When Lenin died in 1924, a power struggle between Trotsky and Stalin resulted in Trotsky's exile and Stalin's rise to power. Stalin subsequently began five-year plans to modernize Russia, including a massive industrial expansion and the collectivization of Russian agriculture. This film shows Stalin's

ruthlessness in dealing with his opposition and his purges, especially of the Red Army. It is seen that these moves weakened the country and made it vulnerable to the Nazis' incursions. *D-2.*

Part 8. **Pearl Harbor to Hiroshima.** A portrait of the economic, political, and military background that led Japan into World War II, this videotape includes a history of the war period and a discussion of the reasons why the United States ultimately dropped atomic bombs on the cities of Hiroshima and Nagasaki. Japan is seen as it emerges from feudal isolation, becomes a great aggressive power, and, upon losing the war, redirects itself into industrial technology. *D-2.*

Part 9. **The Road to Berlin.** This is the story of the final four years of World War II, from Germany's first real defeat at Stalingrad, through the Allied invasion of Berlin and the end of the war. The film concludes with the revelation of the greatest horror of the war: the Nazi death camps—where more than 6 million people died. *D-2.*

Part 10. **India—the Brightest Jewel.** In 1947, India was moving toward independence from British rule. The principal leaders of the independence movement—Gandhi, Nehru, and Jinnah—are shown in contemporary film footage, as is the implementation of the concept of passive resistance. The film ends with the partition of the country into India and Moslem Pakistan amid rejoicing, bloodshed, and bitterness. *D-2.*

Part 11. **Mr. Kennedy and Mr. Khrushchev.** In the early fifties, Cuba was a military dictatorship led by Fulgencio Batista. In 1956, Fidel Castro overthrew that government. This film documents that period, together with the rise to power of Nikita Khrushchev in the Soviet Union and John Kennedy's election. These last two powerful leaders confronted each other in 1963 over the establishment of Soviet rocket sites in Cuba. *D-2.*

Part 12. **One Man's Revolution—Mao Tse-tung**. Mao Tse-tung became the leader of the world's largest nation after nearly fifty years of war and civil war. He led the Chinese Communist party for forty-two years. This film covers his career: his temporary alliance with Chiang Kai-shek against the warlords, the legendary "long march," the Japanese invasion of China, the Sino-Soviet split, and the "cultural revolution." When Mao died in 1976, China was a nation dominated by his ideas. *D-2.*

Part 13. **Israel and the Arab States**. The creation of the state of Israel in 1948 resulted in an Israeli dispute with the Arabs who had occupied the area that continues to this day. This is a history of that conflict. It includes the rise to power of Nasser in Egypt, the Suez incident, the events leading up to the Arab-Israeli Six-Day War in 1967 and its aftermath, the emergence of the Palestinian guerrillas, and the invasion of Israel by Egypt and Syria in 1973. *D-2.*

Part 14. **Cold War—Confrontation**. This is a videotape study of two issues—the Berlin airlift and the Korean War—which brought confrontation and hostility between communism and the West. At the end of World War II, Germany was divided, leaving its former capital deep in the Soviet area. In 1948, all land transportation to the East was stopped, and all supplies were flown in until the Soviet government relented. At the opposite end of the globe, in Korea, the UN forces kept communism from overrunning South Korea. *D-2.*

k. **Victory at Sea**. The naval battles of World War II are portrayed, with a narration by Alexander Scourby and a background score by Richard Rodgers. *D-13: RS 29025.*

Volume 1. **Design for War**. The Battle of the Atlantic, 1939—41, is pictured, with views of Nazi U-boats roaming the North Atlantic at will. *D-13: VB 7524.*

Volume 2. **The Pacific Boils Over.** This is a pictorial account of the Japanese attack on Pearl Harbor, from planning to execution. Featured are Japanese combat films. *D-13: VB 7525.*

Volume 3. **Sealing the Beach.** Antisubmarine warfare from 1941 to 1943 is shown, including captured German films. *D-13: VB 7526.*

Volume 4. **Midway Is East.** The Japanese are depicted as they overrun Southeast Asia and finally meet disaster at the Battle of Midway. *D-13: VB 7527.*

Volume 5. **Mediterranean Mosaic.** Pictured in this film is the struggle for control of the Mediterranean in the early stages of World War II. Shown are Gibraltar, Allied and enemy fleets, and Malta. *D-13: VB 7528.*

Volume 6. **Guadalcanal.** America's first ground victory in the Pacific is featured in this film. *D-13: VB 7529.*

Volume 7. **Rings Around the World.** The struggle for the Solomon Islands is covered. *D-13: VB 7530.*

Volume 8. **Mare Nostrum.** This film traces out naval operations in the Mediterranean, 1940—42. *D-13: VB 7531.*

Volume 9. **Sea and Sand.** The invasion of North Africa is described. *D-13: VB 7532.*

Volume 10. **Beneath the Southern Cross.** The war in the South Atlantic is featured. *D-13: VB 7533.*

Volume 11. **Magnetic North.** Sea operations from Murmansk to Alaska are revealed in this film. *D-13: VB 7534.*

Volume 12. **The Conquest of Micronesia.** Carrier warfare around the Gilbert and Marshall Islands is depicted. *D-13: VB 7535.*

Volume 13. **Melanesian Nightmare.** The New Guinea campaign is traced in this film. *D-13: VB 7536.*

Volume 14. **Roman Renaissance**. This film features views of Sicily and the Italian campaign. *D-13: VB 7537.*

Volume 15. **D-Day, June 6, 1944**. Viewed here is the Allied invasion of Normandy. *D-13: VB 7538.*

Volume 16. **Killers and the Killed**. The victory over the U-boats in the Atlantic, 1943—45, is pictured. *D-13: VB 7539.*

Volume 17. **The Turkey Shoot**. The conquest of the Marianas is shown in this film. *D-13: VB 7540.*

Volume 18. **Two if by Sea**. Naval battles around Peleliu and Angaur are portrayed. *D-13: VB 7541.*

l. **Vietnam: A Television History**. (Color/TVT/60 min. each/1983) This thirteen-part series follows events in Vietnam from the 1945 revolution against the French to the U.S. evacuation from Saigon in April 1975. The series places Vietnam in the perspective of history and permits viewers to form their own conclusions about the conflict. *D-2.*

Episode 1. **The Roots of War**. This is a short pictorial history of the century during which France dominated colonial Vietnam. It leads up to the rise of Ho Chi Minh. In the last days of World War II, the tiny country was the scene of chaos, great-power rivalries, and a power vacuum. Ho, flanked by U.S. officers, declared independence in Hanoi, but the British helped the French regain control of Saigon—effectively dividing the country. *D-2. (SAVPIN 701775).*

Episode 2. **The First Vietnam War, 1946—1954**. This film depicts how the Viet Minh, led by Ho Chi Minh, tried to oust the French from the Vietnam peninsula. The United States viewed this attempt, together with the loss of China and the challenges of the Korean War, as part of the cold war. The United States escalated aid to the French, while growing increasingly impatient with them. The French influence in Vietnam ended with their defeat at Dien Bien Phu and

the 1954 Geneva Conference that resulted in a cease-fire and the temporary division of the country. *D-2. (SAVPIN 701776).*

Episode 3. **America's Mandarin, 1954—1963.** Covered in episode 3 is the division of Vietnam, an event that caused Catholics and pro-French northerners to flee to the south where Ngo Dinh Diem had become president (with U.S. support in the form of monetary aid and a few military advisers). In 1960, the National Liberation Front (FLN) appeared as an effort to overthrow the South Vietnamese government. In 1963, with Kennedy as U.S. President, the number of U.S. advisers escalated. Ultimately, Diem was overthrown by political groups of the right, rather than the left. *D-2. (SAVPIN 701777).*

Episode 4. **LBJ Goes to War, 1964—1965.** After Kennedy's assassination in 1963, Lyndon Johnson inherited an unstable coup-prone government in Saigon, as none of Diem's successors was able to control South Vietnam. Depicted in this film is the increasing control of the countryside by FLN guerrillas, as the South Vietnam Army disintegrated. Other events represented are the Tonkin Gulf incident, which was precipitated by raids on North Vietnam, and the Marine landing at Danang. By this time, Johnson had secretly approved open-ended deployment of U.S. troops. *D-2. (SAVPIN 701778).*

Episode 5. **America Takes Charge, 1965—1967.** How did the Viet Minh and the FLN respond to the big American buildup? We see their response, as well as an American soldier's view of this war fought against a seldom-seen enemy. The buzz words of the war—"search and destroy," "body count," "pacification"—are seen as they were implemented in Operation Cedar Falls—an example of a major military operation of the period. *D-2. (SAVPIN 701779).*

Episode 6. **With America's Enemy, 1954—1967.** This is a view of the war as experienced by the

followers of Ho Chi Minh and described by their opponents—U.S. soldiers and prisoners of war. We see the effects of Hanoi's growing socialization, the results of U.S. bombing, and the consequences of guerrilla and conventional warfare. Americans analyze the fighting qualities and behavior of their enemy in this film. *D-2. (SAVPIN 701780).*

Episode 7. **Tet, 1968.** One of the big turning points in the Vietnam War came when the Americans learned that instead of winning the war, they were involved in a stalemate. On the Tet holiday, attacks came in areas that the United States had thought to be secure, including Saigon. The defeats caused second thoughts in Washington that eventually resulted in Johnson's decision to call a partial bombing halt and to not run for reelection. Peace talks began, while the war continued. *D-2. (SAVPIN 602961).*

Episode 8. **Vietnamizing the War, 1969—1973.** This film shows how the United States began disengaging itself from the war in Vietnam by training the South Vietnamese Army to fight the battles. The withdrawal of U.S. troops resulted in hardships for the South Vietnamese as the flow of goods and dollars diminished. In the 1972 spring offensive and battle for Quang Tri, nearly all of the allied casualties were Vietnamese. *D-2. (SAVPIN 701781).*

Episode 9. **No Neutral Ground: Cambodia and Laos.** This film portrays how the fate of two of Vietnam's weaker neighbors was also decided as the South disintegrated. The U.S. extension of the war into Laos and Cambodia to stop attacks and supplies from crossing these borders hurt the countries involved more than it hurt the Communists. As an indirect result of the attacks, Prince Sihanouk of Cambodia was overthrown, and he joined the Khmer Rouge. *D-2. (SAVPIN 701782).*

Episode 10. **"Peace Is at Hand."** Richard Nixon promised, if elected, to end the war in Vietnam.

This film demonstrates how, from 1968 to 1973, Nixon and Henry Kissinger worked to end the war, hoping for a victory through increased bombing, but wishing to end it in any way necessary. As Vietnamization increased, U.S. ground troops were withdrawn, except for some advisers to the South Vietnamese Army. Prisoners of war were exchanged, and the spirit of detente with Russia and China helped lead to peace. *D-2. (SAVPIN 701783).*

Episode 11. **Homefront, U.S.A.** The years of heavy U.S. involvement in Vietnam (1965—73) changed America. This film shows that a sizable portion of the public in this country believed our involvement in the Vietnam War was unnecessary. The country became polarized between hawks and doves. This film provides a portrait of the interplay between the reporting of events, public opinion, and policy making. War was certainly no longer a unanimously agreed on endeavor. *D-2. (SAVPIN 701784).*

Episode 12. **The End of the Tunnel, 1973—1975.** With the North Vietnamese spring offensive of 1975, the South Vietnamese Army collapsed. As it fell back to Saigon, we are able to view in this film the memorable exodus of the remaining Americans by helicopter from the roof of the embassy. For the first time, American soldiers were returning home to indifference rather than admiration. To further challenge the public faith, Watergate destroyed the respect of many for the presidency itself. *D-2. (SAVPIN 701785).*

Episode 13. **Legacies.** In many respects, Vietnam remains the war that will not go away. Chronicled in this film are such veterans' issues as delayed-stress syndrome and the effects of Agent Orange. The waning popularity of the U.S. military, the plight of the boat people, and the destructive effects of the thirty-year war on Vietnam are covered. *D-2. (SAVPIN 701786).*

m. **War.** (Color/TVT/60 min. each/1985) This videotape was written and hosted by Gwynne Dyer and produced

by the National Film Board of Canada. Programs 1—7 of *War* were filmed over a three-year period in ten countries and on two oceans, with the cooperation of the armed forces of six nations. Program 8 was produced by PBS (Public Broadcasting Service) station KCTS, Seattle, and serves as a companion piece to the series. *War* does not analyze one war, nor all wars, but focuses on the nature, consequences, and future of modern warfare. The series argues that war is not an outlet for natural aggression but an institution invented to settle disputes between nations—an institution that no longer serves its purpose. Its conclusion is that nations must abolish war and find other ways to resolve their differences, because if World War III happens, it will destroy the world. *D-2.*

Program 1. **The Road to Total War.** From Napoleon to Nagasaki, host Gwynne Dyer charts how the major social, economic, and technological developments of the last 200 years have changed the methods and impact of modern warfare, leading us to the brink of total destruction. *D-2.*

Program 2. **Anybody's Son Will Do.** This film takes us to the Parris Island Marine Recruit Training Depot in South Carolina to observe the rituals that will transform a group of eighteen-year-olds into Marines trained to kill the enemy on command. *D-2.*

Program 3. **The Profession of Arms.** This film is about professional soldiers—career officers in every country—who devote their lives to maintaining military organizations. The men in this film, officers from Israeli, American, Soviet, and Canadian forces, describe battles they have fought and the special characteristics they have needed to pursue their careers. *D-2.*

Program 4. **The Deadly Game of Nations.** All through history, war has been linked to feelings of nationalism. Most countries in the world established themselves by means of wars: wars of conquest, wars of independence, and wars of

unification. Focusing on Israel's struggle for security in the Middle East and the attempts of the Palestinians to create a nation, Dyer explores some of the reasons why people, and the governments acting on their behalf, feel the need to keep armies and to fight wars. *D-2.*

Program 5. **Keeping the Old Game Alive.** Every autumn in central Europe, the combined forces of the fifteen member countries of NATO meet to conduct war games—elaborate dress rehearsals for World War III. More than a half dozen wars have been fought on these plains in the last three centuries, and in the film, Dyer looks at how the next one might unfold. *D-2.*

Program 6. **Notes on Nuclear War.** In this film, Dyer follows the developments of the arms race and attempts to unravel some of the political doctrines and military strategies that have been devised by the superpowers to govern their enormous nuclear weapons systems—concepts such as nuclear "deterrence," "mutual assured destruction," and "limited nuclear war." *D-2.*

Program 7. **Goodbye War.** For centuries, the international system of states has settled questions of power, territory, national pride, and sovereignty with military force. At any given time, there are about twenty wars being waged, and in all of them, the people involved have a goal to achieve that they believe outweighs the cost of the war. Dyer looks at recent wars, including the confict in the Falkland Islands, to point out that while most wars start over matters of principle, the reality of war has little to do with justice. *D-2.*

Program 8. **The Knife Edge of Deterrence.** Produced by KCTS, Seattle, this film contains authoritative points of view concerning the issue of deterrence. Major government figures, defense strategists, military specialists, political scientists, historians, and philosophers of international repute focus on this subject, which is viewed as the central strategic idea of our time. Edwin Newman hosts. *D-2.*

n. **The War Years.** (B&W/16-mm/30 min. ea.) These films, produced by CBS and narrated by Walter Cronkite, are a part of the larger CBS series, *20th Century. D-16.*

Part 1. **The Russo-Finnish War.** Chronicled in this film is the 105-day war in which the Soviet Army was revealed to the world. *D-16.*

Part 2. **Silent Sentinel.** Told in this program is how radar saved Britain during the early days of World War II. *D-16.*

Part 3. **Battle for Norway.** Pictured in this film is the invasion and occupation of Norway. *D-16.*

Part 4. **Get the Graf Spee.** This film portrays the tracking down of the German pocket battleship and its sinking in Montevideo harbor. *D-16.*

Part 5. **Siege at Malta.** The heroic stand of this Mediterranean island during the early days of World War II is represented. *D-16.*

Part 6. **Sabotage!** Depicted in this film is the Danish underground movement—filmed during World War II and never before seen. *D-16.*

Part 7. **Suicide Run to Murmansk.** The story of a massacred convoy on the North Atlantic run to Russia in World War II is told. *D-16.*

Part 8. **Stalingrad.** Pictured in this film is the epic battle that turned the tide against the Nazis in World War II. *D-16.*

Part 9. **Target: North Africa.** Portrayed in this motion picture are the Allied landings in North Africa and the diplomatic maneuvers that accompanied this historic event. *D-16.*

Part 10. **Invasion of Sicily.** The invasion of this stepping stone to the mainland of Europe is represented. *D-16.*

Part 11. **Beachhead at Anzio.** Covered in this film is the bitter battle fought on this tiny beachhead on the road to Rome. *D-16.*

Part 12. **Battle of Cassino**. This film chronicles the fight for the monastery that blocked the road to Rome during World War II. *D-16.*

Part 13. **D-Day: Buildup and Attack** (in two parts). Depicted is the Normandy invasion, from the initial assault on 6 June 1944 to the capture of Cherbourg. *D-16.*

Part 14. **Air Drop at Arnhem**. Pictured is the disastrous British-American parachute attempt during World War II. *D-16.*

Part 15. **Battle of the Bulge**. Shown in this film are the Germans' last try at throwing back the Allied offense and the Americans' successful resistance. D-16.

Part 16. **The Remagen Bridge**. Highlighted in this motion picture is the capture of the bridge that hastened the end of World War II. *D-16.*

Part 17. **The Liberation of Paris**. Represented in this movie is the French capital from the Nazi occupation to the arrival of French and American troops. *D-16.*

Part 18. **The Road to Berlin**. The Allied conquest of Berlin in 1945 and the events that led to the divided city are presented. *D-16.*

Part 19. **Attack on Singapore**. Covered in this film is the British defeat by the Japanese in 1942. *D-16.*

Part 20. **The Doolittle Raid**. Told is the story of the group that first bombed Japan. *D-16.*

Part 21. **Tarawa**. Filmed is the battle that brought home the full horrors of war to the American people. *D-16.*

Part 22. **The Plots Against Hitler** (in two parts). Reviewed is the little-known or appreciated German underground that during World War II plotted against Hitler's life. *D-16.*

Part 23. **Army of the Damned**. Featured in this film is the little-known General Vaslov, hero of

the Battle of Leningrad, and the two divisions of Russians who fought against Stalin. *D-16.*

Part 24. **Siege of Leningrad.** Shown is the longest siege in modern history, when, for 880 days, Leningraders held out against German encirclement. *D-16.*

Part 25. **The Warsaw Uprising.** This film pictures the doomed uprising of the Poles of Warsaw against their Nazi conquerors in 1944. *D-16.*

Part 26. **The Frozen War.** Shown is the little-known Aleutian campaigns during World War II. *D-16.*

Part 27. **Burma Road and the Hump.** The building of the Burma Road and the air route called "The Hump" are highlighted. *D-16.*

Part 28. **End of the Battlewagon.** Portrayed in this film is the story of the battleship, from the fighting galleys to mothball fleets. *D-16.*

Part 29. **Typhoon at Okinawa.** Pictured is the typhoon that nearly wrecked the U.S. fleet in the closing days of World War II. *D-16.*

Part 30. **Over There.** This film depicts what it was like in America during World War II. *D-16.*

Part 31. **The Week That Shook the World.** Seen in this film is the signing of the Russo-Nazi pact that presaged World War II. *D-16.*

Part 32. **Partisan: The Nazi-Soviet War.** The Soviet partisan force that harassed and hampered the Nazi invaders in World War II is shown. *D-16.*

Part 33. **Czechoslovakia: From Munich to Moscow.** The story is told of the little democracy that survived Nazi occupation but was later taken over by the Communists. *D-16.*

Part 34. **The Agony of Austria.** This film gives us a historical look at Hitler's takeover of Austria and what led up to it. *D-16.*

Part 35. **War in Spain.** The Spanish Civil War's role as a testing ground for World War II is pictured. *D-16.*

Part 36. **War in China**. Focused on in this motion picture is the Japanese invasion of China in the 1930s. *D-16.*

Part 37. **From Kaiser to Führer**. The rise and fall of Germany's Weimar Republic is chronicled. *D-16.*

Part 38. **Rommel**. Portrayed is the story of the "Desert Fox," his successes and his ultimate failure. *D-16.*

Part 39. **The Strange Case of Rudolph Hess**. The story is told of Hitler's number three man, who flew to Scotland in a misguided effort to end the war. *D-16.*

Part 40. **Patton and the Third Army**. Pictured are World War II's most colorful general and the war machine he commanded. *D-16.*

Part 41. **Laval: Portrait of a Traitor**. This is an account of the French leader who staked his career on a Nazi victory and lost. *D-16.*

Part 42. **Goering**. This film follows the career of Hitler's number two man. *D-16.*

Part 43. **General Marshall**. Sketched in this film is the story of the man who led us to victory in World War II and, as statesman, fathered the Marshall Plan. *D-16.*

Part 44. **Mussolini**. The first Fascist dictator's story is told. *D-16.*

Part 45. **Minister of Hate (Josef Goebbels)**. Portrayed is Joseph Goebbels and the propaganda machine he built. *D-16.*

Part 46. **F.D.R.: Third Term to Pearl Harbor**. Depicted are Roosevelt's third term campaign and the Japanese attack that united the country. *D-16.*

Part 47. **The Nisei: The Pride and the Shame**. Pictured are the Japanese-American citizens who, on a wave of war hysteria, were herded into detention camps. *D-16.*

Part 48. **Hiroshima**. Shown is the secret training of the bomber crew that dropped the first atom bomb on Japan. *D-16.*

Part 49. **Freedom for the Philippines**. Reviewed are the Japanese invasion, McArthur's return, and Philippine independence. *D-16.*

Part 50. **Zero Hour in Greece**. Presented are the civil war in Greece that followed its liberation from Nazi occupation and the creation of the Truman Doctrine. *D-16.*

Part 51. **Trial at Nuremberg**. Portrayed is the unprecedented trial of twenty-two Nazis for crimes against humanity. *D-16.*

Part 52. **Crisis at Munich**. Examined are Hitler's claim to Sudetenland and how he got away with it. *D-16.*

o. **Why We Fight Series**. This prestigious World War II film series was made by Major Frank Capra, a famous Hollywood director, in answer to an order from the Army Chief of Staff, General George C. Marshall, commissioning a series of films to explain the government's policy to America's hastily assembled armed troops. Of special note are the animated map sequences created by Walt Disney and his staff. The series includes seven motion pictures that not only fulfilled their original purpose but were declared by many to have revolutionized the art of documentary filmmaking. In 1944, the *Why We Fight Series* was presented with the New York Film Critics Award as the best documentary series. The series was soon being shown to the public in the theaters of our Allies, and prints were requested by Winston Churchill and the Russian government. *D-9.*

Part 1. **Prelude to War**. (B&W/TVT/54 min./1942) This introductory film to the series portrays the events leading up to World War II: the Japanese attacks on Manchuria, the rise of fascism in Germany and Italy, and the lack of military preparedness in the United States. *Prelude to War* won the Academy Award for best documentary in 1942. *D-9: #030.*

Part 2. **The Nazis Strike.** (B&W/TVT/41 min./1943) Events pursued in this film are the Nazis' rise to power, Hitler's imposed dictatorship of Germany, the Nazis' march on Austria and Czechoslovakia, and their invasion of Poland. While attempts at appeasement were made by the Allies, World War II is seen to develop. *D-9: #031.*

Part 3. **Divide and Conquer.** (B&W/TVT/60 min./1943) In this videotape, the German war machine is seen as it continues its march through Europe. Denmark and Norway fall. France's Maginot Line crumbles, and the country is conquered. The British Army is defeated at Dunkirk, and the Low Countries are added to the list of Nazi possessions. *D-9: #032.*

Part 4. **The Battle of Russia.** (B&W/TVT/83 min./1944) The Battle of Stalingrad climaxes this account of the Nazi invasion of Russia. This film was nominated for an Academy Award as the best feature-length film documentary in 1943. *D-9: #033.* Also, *D-15.*

Part 5. **The Battle of Britain.** (B&W/TVT/55 min./1943) Britain's valiant struggle against the Nazis during the country's trying year of air attacks is portrayed in this program. *D-9: #034.* Also, *D-15.*

Part 6. **The Battle of China.** (B&W/TVT/67 min./1944) This is a look at China, focusing on her people, culture, and industry. The total commitment of Japan to the conquest of China, in order to use Chinese manpower to take over Asia, is also covered in this entry. *D-9: #035.* Also, *D-15.*

Part 7. **War Comes to America.** (B&W/TVT/67 min./1945) This videotape is a historical and sociological treatment of America's reaction to the terrifying events in Europe before World War II and the effects on the American people of the transition from isolationism to involvement in the fight against the Axis. Frank Capra has stated in his book, *The Name Above the Title,*

that this "last film of the series was and still is one of the most graphic visual histories." *D-9: #036.* Also, *D-13: VM 1078.*

p. **The World at War Series.** (B&W/TVT/52 min. ea.) This is a pictorial documentary of World War II. The material presented in this twenty-six-part series is a vital record of events that shaped the world. It is narrated by Sir Laurence Olivier. *D-13.*

Volume 1. **The New Germany, 1933—1939.** This film chronicles Hitler's emergence as Germany's dictator and follows his aggressive policy in Europe and abroad. *D-13: TE 1001.*

Volume 2. **The Distant War, 1939—1940.** Events portrayed in this program include Germany's attacks on Poland, England, and Norway and Churchill's replacement of Chamberlain. *D-13: TE 1002.*

Volume 3. **France Falls, May—June 1940.** Covered in this film are France's collapse under German armored attacks, the occupation of Paris, the surrender of France, and the British retreat to Channel ports. *D-13: TE 1003.*

Volume 4. **Alone—Britain, May 1940 to June 1941.** The evacuation of Allied troops from Dunkirk is portrayed in this film, as well as Churchill's inspirational leadership during the air battle over England. *D-13: TE 1004.*

Volume 5. **Germany Attacks Russia, June—December 1941.** This film depicts early German victories in Russia and follows the deep German penetrations into Russian territory that halted before Moscow. The program emphasizes the effects of mud and cold on the battle. *D-13: TE 1005.*

Volume 6. **Japan Strikes, December 1941.** The Japanese attack at Pearl Harbor is depicted, as well as the Japanese captures of Hong Kong, Burma, Malaya, Singapore, the Dutch East Indies, and the Philippines. *D-13: TE 1006.*

Volume 7. **America Enters the War**. Featured in this videotape are Roosevelt's help to the British, the escalating fighting in Europe, and Germany's declaration of war on the United States. *D-13: TE 1007.*

Volume 8. **Desert**. The war in North Africa is covered in this program, with special attention being given to the Allied-Axis struggle for Libya and Egypt and the confrontation between British General Montgomery and German General Rommel. *D-13: TE 1008.*

Volume 9. **Stalingrad**. In this film, the myth of German invincibility is dispelled, as the Germans are stopped 1,200 miles inside Russia. *D-13: TE 1009.*

Volume 10. **Wolfpack**. This videotape follows the German submarine war and Germany's attempts to starve Britain through submarine attacks on Allied shipping. *D-13: TE 1010.*

Volume 11. **Red Star**. Germany's two and one-half year siege of Leningrad is viewed in this program, which features interviews with survivors. *D-13: TE 1011.*

Volume 12. **Whirlwind**. This film depicts British bombers in their strikes on Germany as part of a massive air campaign. *D-13: TE 1012.*

Volume 13. **Tough Old Gut**. Represented in this videotape are the Allied landing in North Africa, America's first defeat in an important battle there, and the reorganization of forces and ultimate desert triumphs by General George S. Patton. *D-13: TE 1013.*

Volume 14. **It's a Lovely Day Tomorrow**. Shown in this film is the nightmare of jungle fighting in Burma, where monsoon rains and disease take their toll of Allied troops. *D-13: TE 1014.*

Volume 15. **Home Fires**. The theme of this program is the Battle of Britain, featuring the Germans' indiscriminate bombing of English cities and the

German failure to break British morale. *D-13: TE 1015.*

Volume 16. **Inside the Reich—Germany, 1940—1944.** Portrayed in this videotape is the German euphoria over early victories—an elation that turns to fear and despair as the war is brought home through massive Allied bombings of the German heartland. *D-13: TE 1016. (SAVPIN 82033).*

Volume 17. **Morning—June 6, 1944.** The largest amphibious invasion force in history is featured in this program, as American, Canadian, and British troops land in Normandy. *D-13: TE 1017.*

Volume 18. **Occupation.** The German rule of the Netherlands is depicted in this film, showing the Germans replacing their initial clemency with an iron fist. *D-13: TE 1018.*

Volume 19. **Pincers.** Portrayed in this program is the autumn of 1944, which shows Germany on the verge of defeat, but hanging on. *D-13: TE 1019.*

Volume 20. **Genocide.** The German plan for the annihilation of "inferior" races is focused on in this revealing film. *D-13: TE 1020.*

Volume 21. **Nemesis.** Depicted in this film is the final assault against Germany, with Russia attacking from the east and the British, Canadians, and Americans pushing from the west. *D-13: TE 1021.*

Volume 22. **Japan, 1941—1945.** This videotape follows the course of World War II, from early Japanese victories to Japan's overwhelming defeat. *D-13: TE 1022.*

Volume 23. **Pacific—the Island-to-Island War.** America's strategy in the Pacific—to bypass Japanese forces by island-hopping directly to Japan—is pictured. *D-13: TE 1023.*

Volume 24. **The Bomb**. This program follows the explosive events that changed our world forever. *D-13: TE 1024.*

Volume 25. **Reckoning**. The postwar problems of dealing with a defeated Germany and Japan are delineated in this film. *D-13: TE 1025. (SAVPIN 82034).*

Volume 26. **Remember**. The editorial stance of this film is that if enough people remember the devastation of World War II, we shall achieve peace. *D-13: TE 1026.*

q. **World War I.** (B&W/16-mm/TVT/30 min. ea.) Narrated by Robert Ryan, this documentary series chronicles the era of World War I—its causes, events, and aftereffects. The series covers the politics and personalities behind the battlefront and the decisive events on the field. From the sinking of the *Lusitania* to the battles at Verdun, Gallipoli, and the Argonne, we view the breadth of the great war. *D-16.*

Part 1. **The Summer of Sarajevo**

Part 2. **Clash of the Generals**

Part 3. **The Doomed Dynasties**

Part 4. **Atrocity 1914**

Part 5. **They Sank the Lusitania**

Part 6. **Verdun the Inferno**

Part 7. **Battle of Jutland**

Part 8. **The Trenches**

Part 9. **D-Day at Gallipoli**

Part 10. **America the Neutral**

Part 11. **Wilson and War**

Part 12. **Revolution in Red**

Part 13. **Behind the German Lines**

Part 14. **Year of Lost Illusions**

Part 15. **Over There**

Part 16. **Over Here**

Part 17. **Daredevils and Dogfights**

Part 18. **The Agony of Caporetto**

Part 19. **Tipperary and All That Jazz**

Part 20. **The Promised Lands**

Part 21. **The Tide Turns**

Part 22. **Battle of the Argonne**

Part 23. **The Day the Guns Stopped Firing**

Part 24. **Wilson and Peace**

Part 25. **The Allies in Russia**

Part 26. **Heritage of War** *D-16.*

r. **World War II** (B&W/16-mm/90 min. ea.) This is a twelve-part series narrated by Walter Cronkite. Each ninety-minute episode examines a significant aspect of World War II. The series features battle footage from both Allied and Axis archives, along with close-up portraits of the military and political leaders who played critical roles in the historical conflict that has shaped the second half of the twentieth century. *D-16.*

s. **World War II: G.I. Diary.** (Color/TVT/30 min. ea.) Years after Pearl Harbor, extraordinary interest remains in the events that led to the fall of the Third Reich and the final victory in the Pacific. This twenty-five-part series presents a unique look at those events by documenting the human drama of the American GIs who were actually in the foxholes. Here, dates and places are less important than the unheralded men who made the history. *D-7.*

Part 1. **Okinawa: At the Emperor's Doorstep** *(SAVPIN 600621).*

Part 2. **G.I. Christmas** *(SAVPIN 600622).*

Part 3. **Desert War** *(SAVPIN 600623).*

Part 4. **The Double Strike: Air Force Raids on Schweinfurt-Regensburg** *(SAVPIN 600624).*

Part 5. **Anzio to Rome** *(SAVPIN 600625).*

Part 6. **Kamikaze: Flower of Death** *(SAVPIN 600626).*

Part 7. **Americans in Paris** *(SAVPIN 600627).*

Part 8. **Target: Tokyo** *(SAVPIN 600628).*

Part 9. **Midway** *(SAVPIN 600629).*

Part 10. **Return to the Philippines** *(SAVPIN 600630).*

Part 11. **The Bulge** *(SAVPIN 600631).*

Part 12. **The Flying Fortress** *(SAVPIN 600632).*

Part 13. **The Toughest Target** *(SAVPIN 600633).*

Part 14. **Big Ben** *(SAVPIN 600634).*

Part 15. **D-Day: One Bad Day in June** *(SAVPIN 600635).*

Part 16. **The Battle for Saipan** *(SAVPIN 600636).*

Part 17. **Savage Road to China** *(SAVPIN 600637).*

Part 18. **The Last Barrier: Crossing the Rhine** *(SAVPIN 600638).*

Part 19. **Peleliu: The Killing Ground** *(SAVPIN 600639).*

Part 20. **Sicily: The Yanks Are Coming** *(SAVPIN 600640).*

Part 21. **Road to Berlin** *(SAVPIN 600641).*

Part 22. **Nightmare at San Pietro** *(SAVPIN 600642).*

Part 23. **Medal of Honor** *(SAVPIN 600643).*

Part 24. **Hell in the Arctic** *(SAVPIN 600644).*

Part 25. **Iwo Jima: Eight Square Miles of Hell** *(SAVPIN 600645).*

3. TECHNOLOGY.

a. Aviation.

The Chopper. (Color/TVT/55 min./1983) The secrets of vertical flight were not really discovered until 1940, yet only twenty-five years later, the helicopter provided the basic transportation for the war in Vietnam. This is a history and explanation of an extraordinary flying machine that can stand still in the air and take off or land from an area about its own size. The impact of the helicopter on aviation in the military and the future of the machine make a fascinating story. *D-2.*

History of Aviation. Part 1. (B&W/16-mm/29 min./1961) The Big Picture. This film portrays the history of aviation from early pioneer efforts to the pre-Billy Mitchell era. *D-1: TV 502. (SAVPIN 30131).*

History of Aviation. Part 2. (B&W/16-mm/29 min./1961) The Big Picture. The history of aviation from the Billy Mitchell era to the present-day (1961) jet age is chronicled in this film. *D-1: TV 503. (SAVPIN 30132).*

History of Aviation. Part 3. (B&W/16-mm/29 min./1961) The Big Picture. This film examines various types of military aircraft and their applications as viewed from the present-day concept of mobility and dispersion. *D-1: TV 504. (SAVPIN 30133).*

History of the Air Force, 1908—1916. (B&W/16-mm/11 min.) The history of the development of the airplane and its eventual adaptation for use as a military weapon are focused on in this motion picture. *D-1. (SAVPIN 38431).*

Men with Wings. (B&W/16-mm/14 min./1964) This pictorial report traces fifty years of military aviation, from the first flights of the Wright brothers to the modern supersonic jets of today's armaments. *D-1: AFMR 620. (SAVPIN 20119).*

Sea-Air Operations. (Color/Sound Filmstrip/2 cassettes/2 strips) Described in this sound filmstrip are the developments of flight operations made from

water. Told is the story of naval operations during World War II, which includes material on many notable figures in the history of naval aviation. *D-4.*

Wings of the Army. (B&W/TVT/45 min./1940) This U.S. Army Air Corps film shows highlights of military and civilian aviation history between the wars: the first flights at Kitty Hawk, North Carolina; the first flight across the English Channel; stunt flyers; the airmail service; forest patrols; the circumnavigation of the world (Smith and Nelson); the establishment of new speed, endurance, and altitude records; and the 1938 goodwill flight of Flying Fortress bombers to Argentina. Also pictured are such technological breakthroughs as variable-pitch propellers and autogyros. Shown are President Roosevelt and General Arnold as they examine B-15 bombers and new air base facilities. *D-9: #060.*

World War I Aviation. (Color/Sound Filmstrip/2 cassettes/2 strips) Dealt with in this filmstrip are the role of aircraft in World War I and how the war influenced aircraft design. The viewer is also acquainted with some of the outstanding aviators who figured prominently in the war. *D-4.*

World War II Aviation. (Color/Sound Filmstrip/2 cassettes/2 strips) The technological advances made in aircraft design in response to wartime needs are described in this filmstrip. Also shown are how technological changes have altered the practices of war. The student is provided with a perspective on some of the major events and personalities of the war. *D-4.*

Air Power Series. See chapter 2, paragraph 2b.

b. Chemical.

Biology at War: The Mystery of the Yellow Rain. (Color/TVT/50 min./1984) In 1977, hundreds of Hmong tribesmen swept out of the hills of Laos, bringing horrendous accounts of atrocities against them by a new biological weapon called "yellow rain." Since then, other reports have suggested that the Russians were, indeed, importing deadly fungal toxins into Southeast Asia and spraying them on helpless remote villages. This program pieces together

the clues that lead to a quite different explanation—involving the bizarre behaviors of Asian honey bees. If the original American allegations had been true, it meant that the Soviets had broken the treaty designed to rid the world of biological warfare. Had that grim spectre risen again? Host Peter Wilson traveled to Thailand, Kampuchea, and Laos to investigate the claims and track the clues to find the true answer. *D-2.*

A Higher Form of Killing—Chemical Warfare. (Color/TVT/50 min./1981) In 1915, the Germans launched the first gas attack against the Allies at Ypres. It was called "a higher form of killing" by its inventor. By 1918, it had claimed the lives of 100,000 men. Sixty years later, the world has developed nerve gases many thousands of times more powerful. Moreover, the Russians and Americans have created enormous stockpiles of these weapons. This film investigates the continued development of one of the most feared weapons. *D-2.*

c. Espionage.

The Hi-Tech Trail to Moscow. (Color/TVT/50 min./1985) This film is a detailed investigation into the Kremlin's successful campaign to buy or steal the West's high-technology secrets. Since microelectronics is at the heart of modern warfare, one result of the Russian campaign is that it is now costing the NATO countries millions of dollars to develop measures to counter our own stolen technology. The middlemen working for Moscow are interviewed in this program and reveal the elaborate smuggling network they use. One of these middlemen featured is a millionaire West German industrialist now on the run from American justice. Another is a Hong Kong businessman secretly financed by the Russians to infiltrate the heart of America's electronic warfare industry in order to gain access to personal records and potential blackmail victims. Hundreds of Soviet diplomats have been expelled from Western countries for indulging in such high-technology espionage. *D-2.*

A Modern American Tragedy. (Color/TVT/16-mm) The selling of defense secrets by trusted employees—a

form of industrial espionage—is an ever present threat to business, the American public, and to our national security. *A Modern American Tragedy*, a heralded segment produced by CBS' "60 Minutes," explores this problem of protecting classified information and dealing with this reoccurring situation in today's business and governmental arenas. It is the story of William Bell, a twenty-seven-year employee of Hughes Aircraft Company, who became a suspect in the stealing of classified defense secrets and the selling of them to foreign governments. An FBI investigation revealed that Bell, heavily in debt, fell prey to his neighbor, a Soviet spy, who convinced him to steal certain classified secrets in exchange for money. For a total of $100,000, Bell sold out his country. *D-2.*

The Spies Among Us. (Color/TVT/52 min.) To what extent is the United States threatened by Russian espionage? This special report explores the danger of Soviet-bloc spy activities in the United States. Narrated by Jessica Savitch, it covers the whole range of Soviet intelligence gathering operations, including the number and variety of Russian agents involved, the covert methods they use to gain information, and how United States counterintelligence agencies are dealing with the problem. The program also deals with the newly recognized issue of illegal transfer of technical equipment and microcircuitry information as orchestrated by the KGB. *D-2.*

d. Firepower.

Close Air Support. (Color/TVT/32 min.) Reviewed in this videotape is the role played by aircraft in providing close air support to ground forces from World War I to the present. *D-1. (SAVPIN 20983).*

Firepower for Freedom. (Color/16-mm/29 min./1966) The Big Picture. The history of the research and development of modern firepower, as well as current developments in the field, are covered in this film. Special focus is placed on the missions of Picatinny Arsenal, Frankford Arsenal, Edgewood Arsenal, and the Army Procurement and Supply Agency. *D-1: TV 687. (SAVPIN 30193).*

Progress in Field Artillery Firepower. (Color/16-mm/22 min./1973) A cavalcade of field artillery from Civil War vintage to modern computerized models is shown in this film, with the accompanying point being made that America's weaponry must remain sufficiently sophisticated to sustain our national security. This report demonstrates advances in artillery fire control, mobility, transportability, and speed and ease of placement. Depicted are the soft recoil system, the TACFIRE system of programmed firepower, lasar application, prepackaged liquid propellants, and projectiles with rocket motors. *D-1: RD 50. (SAVPIN 26051).*

Small-Arms Technology. See chapter 2, paragraph 2f.

e. Mobility.

The Army Air Mobility Team. (Color/16-mm/28 min./1969) The Big Picture. This film demonstrates how air mobility promotes combat operations by supporting units and their supply in the difficult terrain of Southeast Asia. *D-1: TV 752. (SAVPIN 30232).*

An Army Moves. (B&W/16-mm/28 min./1964) The Big Picture. Featured in this film is the history of Army mobility from the Revolutionary War era to present day, with focus on logistical and transportation progress in the twentieth century and the nature of future mobility needs. *D-1: TV 610. (SAVPIN 30163).*

Army on Wheels. (B&W/TVT/27 min./1938) Produced by the Dodge Motor Company and the U.S. War Department, this film documents the various military uses of heavy Dodge trucks on peacetime maneuvers at Fort Benning, Fort Sam Houston, and in the Sabine River area of Texas. *D-9: #065.*

Army Transportation—Key to Mobility. (Color/16-mm/29 min./1968) The Big Picture. This is the story of the men of the Army Transportation Corps, who deliver men and equipment to the battlefields. Depicted is their mission and their training. *D-1: TV 719. (SAVPIN 30208).*

Military Railways. (B&W/16-mm/20 min./1968) Pictured in this film are the diverse activities performed by the military railway service of the U.S. Army Trans-

portation Corps during World War II in Iran, Alaska, and Europe. *D-1: TF 55-3948. (SAVPIN 29496).*

Progress in Ground and Air Mobility. (Color/16-mm/23 min./1974) This film provides a look at the history of mobility in warfare, from the early days of the foot soldier and soldier on horseback to the Army's modern wheeled and tracked vehicles. Reviewed are the technological advances in armor, firepower, and mobility and the research done on special-purpose ground and air vehicles, including helicopters. *D-1: RD 49. (SAVPIN 26049).*

Seek and Strike. (Color/16-mm/28 min./1969) The Big Picture. The development of mobile armor is examined in this film. Focused on is the training of a tanker, as he learns to move, shoot, and communicate from aboard the latest combat vehicles. *D-1: TV 753. (SAVPIN 30233).*

f. Naval.

The Deep Cold War. (Color/TVT/50 min./1980) A new cold war is being fought deep under the oceans of the world, a dark and shadowy conflict that continues day and night. This is a report on the secret and silent struggle between NATO's antisubmarine forces and the Soviet submarine fleet—the biggest underwater armada in history. The impact of this submarine fleet on vital oil and other supplies is considered, as well as what our losses might be in case of a conflict at sea against this submarine-bolstered navy. *D-2.*

The Rise of the Red Navy. (Color/TVT/50 min./1980) The commander in chief of the Russian Navy controls powerful warships, nuclear submarines, a fishing and oceanographic research fleet larger than that of the rest of the world put together, a merchant fleet second only to Japan's, and a unique flotilla of over fifty intelligence and surveillance vessels. This film traces the growth of the Russian Navy from the time of Peter the Great to the present. *D-2.*

g. Nuclear.

Bombs Will Make the Rainbow Break. (Color/TVT/17 min./1983) Through the innocence of children's

artwork and words, the impact of growing up in a world on the brink of nuclear destruction is presented in this unique and thought-provoking film. In this story of the "children's campaign for nuclear disarmament," the anger and fear that children feel are seen as the stimuli motivating them to confront the adult world in an organized way. This film is meant to inspire adults and children to take action for nuclear disarmament. *D-2.*

The Lost Generation. (Color/TVT/20 min./1983) A plea for world peace, this heartbreaking film is a verbal and visual diary of the events that took place on 6 and 9 August 1945, when the United States dropped atom bombs on Hiroshima and Nagasaki. The shocking testimonies of the survivors are painful in every detail, as they recount the dreadful and irreversible effects on the populations of both cities. These are pictures that make atomic war unthinkable. *D-2.*

Nuclear War: A Guide to Armageddon. (Color/TVT/25 min./1982) What actually would happen if a one-megaton nuclear bomb exploded a mile above the heart of London? This portrayal uses ingenious camera techniques, startling dramatic simulations, and exceptional special effects in its assessment of the effectiveness of measures governments have proposed to protect their populations. Designed to shock even the most complacent viewer, the film shows the impossibility of defense against heat, blast, and fallout. *D-2.*

On the Eighth Day. (Color/TVT/60 min./1984) Scientists in both the West and the Soviet Union have come to realize that the fallout from a nuclear exchange would not be just radioactive. In this film, a group of leading scientists build a computer model of the earth's atmosphere to test the effects of the enormous injection of smoke and dust into the atmosphere after a global nuclear war. The results are that temperatures would fall by up to 40 degrees and remain below freezing for months. What would this "nuclear winter" destroy? Scientists project the effects of huge dust clouds from nuclear war by studying the dust from volcanic eruptions. They also consider

the theory that the extinction of dinosaurs was caused by huge dust clouds caused by the earth's colliding with a giant meteor. In 1984, the U.S. government announced allocations of $50 million to study nuclear winter. *D-2.*

Prophecy. (Color/TVT/43 min./1982) This is an actual film taken of the explosions and aftermath of the atomic bombings of Hiroshima and Nagasaki. The footage was shot in 1945 but never made public. The American bombs put 90,000 people to death instantly, but the fate of the survivors was infinitely worse. This Japanese-made film brings to viewers an unforgettable message from the anguished Japanese victims of the atomic blast, who continue to suffer. The film was produced by the Hiroshima-Nagasaki Publishing Committee. *D-2.*

Threads. (Color/TVT/110 min./1984) This is a deeply moving and realistic account—based on scientific, medical, agricultural, and psychological research—of what might happen during, and after, a nuclear attack on Britain. The time span of the story runs from a month before to thirteen years after the imagined war, and relates events through the experiences of two families—the working-class Kemps and the middle-class Becketts. In this postatomic world, money has no value, old manual skills have to be relearned, and barter becomes the basis of the economy. The psychological impact of the war is in many ways as great as the physical destruction. *D-2.*

To Die, to Live: The Survivors of Hiroshima. (Color/TVT/63 min./1982) The dropping of the first atom bomb on Hiroshima was the greatest single catastrophe man has ever inflicted on man. This film presents the thoughts and feelings of survivors of that tragedy, their guilt at being alive when their friends and families are dead, and the still-remaining dangers of radiation effects. The film suggests that, in a sense, we are all survivors of that cataclysmic event at Hiroshima. *D-2.*

The War Game. (B&W/TVT/49 min./1966) This classic film has opened the eyes of many thousands to the reality of a nuclear war. It simulates the aftereffects

of a nuclear attack based on information supplied by experts in nuclear defense, economics, and medicine. The use of man-on-the-street interviews, location shooting with hand-held cameras, and amateur actors results in a film of such impact and realism that it has been kept off television. *D-2.*

War Without Winners II. (Color/TVT/29 min./1982) Brought to light in this film are the startling facts and raw emotion of what has been called the number one health hazard in the world today: nuclear war. This new edition of *War Without Winners* intertwines interviews of political figures, such as Caspar Weinberger and film star Paul Newman, with citizens of the United States and the Soviet Union to present a frightening, but balanced, picture of the world's nuclear position. *D-2.*

h. Space.

Beyond Deterrence. (Color/TVT/50 min./1983) Death rays, space-based lasers, and computers smart enough to fight battles on their own: these are the exotic new weapons President Reagan has ordered his military scientists to perfect. They are designed to prevent Soviet missiles from striking the United States, and they take the West into a new defense strategy. This is an examination of how close to reality the President's vision has come. *D-2.*

The Real Star Wars: Defense in Space. (Color/TVT/50 min./1984) President Reagan's "Star Wars" proposal represents a turning away from the doctrine of deterrence, or "Mutual Assured Destruction" (M.A.D.), to a defensive policy that would depend on exotic weapons and super-fast computers—a strategic defense system that might protect the United States from Soviet missile attacks. Among the exotic weapons that might be used is the deadly X-ray laser, developed by Dr. Edward Teller, the father of the H-bomb. The program uses a unique, three-dimensional animation process that employs models of new weapons systems that employ lasers, particle beams, and hyper-velocity projectiles. Also featured are several short debates between experts. Secretary of De-

fense Weinberger confronts Robert McNamara and physicist Richard Garwin, who both oppose the defense initiative, and then joins with scientist Robert Jastrow, who supports the administration view. *D-2.*

CHAPTER THREE

Commanders-Personalities

1. ARNOLD, HENRY HARLEY.

Arnold—Famous Generals. (B&W/16-mm/29 min./1963) The Big Picture. General "Hap" Arnold's career during World War II is portrayed, which is also the story of the growth of the present-day U.S. Air Force. *D-1: TV 595. (SAVPIN 30157).*

2. BISMARCK, OTTO VON.

Bismarck: Germany from Blood and Iron. (Color/TVT/30 min./1976) This powerfully acted videotape, replete with authentic settings, focuses on the dynamic Otto von Bismarck, who was by turns machiavellian, affectionate, ruthless, bullying, and cajoling. Bismarck's role as the engineer of the events that achieved the unification of Germany is charted. *D-3.*

3. BRADLEY, OMAR NELSON.

Bradley—Famous Generals. (B&W/16-mm/29 min./1963) The Big Picture. This is the story of General Omar Bradley and his rise to top rank in the military during World War II. Traced are his early days, his schooling, and his military career. *D-1: TV 591. (SAVPIN 30153).*

The Omar Bradley Story. (Color/16-mm/29 min./1970) The Big Picture. Another film in the "famous general" series, this is a film documentary of the life and career of General Omar Bradley. *D-1: TV 786. (SAVPIN 30264).*

4. CHURCHILL, WINSTON LEONARD SPENCER, SIR.

Churchill and the Generals. (TVT) This videotape portrays Churchill as he turned military disaster to ultimate victory in World War II. *D-13: PR 9003.*

5. EISENHOWER, DWIGHT DAVID.

Dwight Eisenhower—Supreme Commander of the Great Alliance. (Color/TVT/62 min.) The Commander's Series. The story of Dwight D. Eisenhower, a great commander of World War II, is told. Included are eyewitness testimonies

and recollections of those who were at Ike's side during critical moments in his military career. *D-7. (SAVPIN 82188).*

Eisenhower—Famous Generals. (B&W/16-mm/29 min./1963) The Big Picture. General Eisenhower's career with the military is traced from West Point to World War II. *D-1: TV 590. (SAVPIN 30152).*

Famous Generals. (TVT) This is a fascinating professional and personal study of two of America's most famous generals: George S. Patton and Dwight D. Eisenhower. *D-13: VM 1079.*

A Place in History. Narrated by Lorne Greene, this film depicts General Dwight D. Eisenhower's entire life and emphasizes his role in World War II as well as his White House years. *D-4. (SAVPIN 604975).*

6. GOEBBELS, JOSEPH. See **The War Years** series, chapter 2, paragraph 2n.

7. GÖRING, HERMANN. See **The War Years** series, chapter 2, paragraph 2n.

8. HARRIS, ARTHUR TRAVERS, SIR.

Sir Arthur "Bomber" Harris—Marshal of the Royal Air Force. (Color/TVT/52 min.) The Commander's Series. The story of Sir Arthur "Bomber" Harris, a commander whose role in World War II still provokes controversy, is told in this program. Covered are Harris' role in the policy of bombing German cities; how Harris had to send his men into battle, but could only command from the rear; and how his career ended in partial eclipse because his backers during the war withdrew their support once the war was won. *D-7. (SAVPIN 52851).*

9. HESS, RUDOLPH. See **The War Years** series, chapter 2, paragraph 2n.

10. HITLER, ADOLF. See also *After Mein Kampf,* chapter 8, paragraph 1.

FDR and Hitler, the Dynamics of Power. This film explores the differences in the national tactics used by FDR and Hitler prior to World War II. *D-2. (SAVPIN 605016).*

FDR and Hitler, Their Rise to Power. The careers and styles of Franklin Roosevelt and Adolf Hitler are contrasted in this film to show how individual charisma and leadership can influence history. *D-2.* (*SAVPIN 605015.*)

Hitler: A Profile in Power. (Color/TVT/26 min.) This program views Hitler from the point of view of his writings. *D-3.*

Hitler: Anatomy of a Dictatorship. (B&W/TVT/22 min./1970) Germany capitulated to Hitler, a man who would lead the nation and the world into a war in which over 35 million people would die. The comprehensive documentary footage and narration that make up this film cover Hitler's career from his emergence on the political scene in 1923 to the end of World War II. *D-3.*

The Plots Against Hitler. See chapter 2, paragraph 2n.

The Rise and Fall of the Third Reich. See chapter 2, paragraph 2e.

Twisted Cross. (Color/TVT/53 min./1956) Narrated by Alexander Scourby, this is a brilliant documentary of the rise and fall of Adolf Hitler: his formative years, his early drive to power, his iron-fisted rule, and the fiery end of the Nazi dream. Using Allied military footage, Nazi propaganda, newsreels, and carefully reconstructed dramatic scenes, this amazing film has the authentic ring of history in the making. *D-15.*

11. KENNEDY, JOHN FITZGERALD.

John F. Kennedy—Years of Lightning, Day of Drums. (Color/TVT/88 min./1964) Narrated by Gregory Peck, this historical footage dramatizes the thousand days of John F. Kennedy's presidency, from his inauguration in 1961 to his tragic death on 22 November 1963. The film emphasizes Kennedy's and America's hopes for his term as President and details the "six faces of the new frontier": the Peace Corps, the alliance for progress, civil rights, space exploration, disarmament, and the pursuit of peace. Personal glimpses of the man and his family are interspersed throughout the film, along with moving scenes of the days immediately following his death, as witnessed by a grief-stricken nation. *D-4.*

12. LAVAL, PIERRE. See **The War Years** series, chapter 2, paragraph 2n.

13. LENIN, VLADIMIR ILYICH.

Lenin and the Great Ungluing, Age of Uncertainty. This film shows how Lenin turned the Russian Revolution to his purposes by using lessons learned in exile in Poland and Switzerland. Demonstrated are how Leninism turned aside from Marxism to create the first socialist state. *D-2. (SAVPIN 605147).*

Lenin and Trotsky. This program provides the viewer an opportunity to witness the development of the Russian Revolution and the two men who, more than any others, masterminded it. *(SAVPIN 604945).*

Lenin Prepares for Revolution, Russian Revolution. (B&W/16-mm/22 min.) Eyewitness accounts are featured in this dramatic reconstruction of historic events in the life and death of Lenin. *(SAVPIN 82030).*

14. MACARTHUR, DOUGLAS.

Douglas MacArthur—Supreme Commander Pacific Theater. (Color/TVT/62 min.) The Commander's Series. The story of Douglas MacArthur, the most flamboyant and individualistic of all the World War II generals, is told. His drive for success, his flair for the dramatic, and his successful campaign against Japanese sea, air, and land operations are depicted. His controversial Korean campaign, which led to a confrontation with President Truman, is represented. *D-7. (SAVPIN 52766).*

General Douglas MacArthur—Duty, Honor, Country. (Tape Recording/34 min./1966) This is a recording of the historic address made by General of the Army Douglas MacArthur to the cadets of the U.S. Military Academy in accepting the Sylvanus Thayer Award on 12 May 1962. General MacArthur's speech on the West Point credo, Duty, Honor, and Country, is a memorable tribute to the ideals that inspired his own career and are reflected in the dedicated service of American soldiers—past, present, and future. *D-1: RT 1. (SAVPIN 66156).*

MacArthur—Famous Generals. (B&W/16-mm/29 min./1963) The Big Picture. Covered in this film is the career of

General MacArthur, with special focus being given to World War II actions in the Pacific, the postwar era in Japan, and the early days of fighting in Korea. *D-1: TV 589. (SAVPIN 30151).*

The MacArthur Story. (B&W/16-mm/20 min./1964) Highlighted in this film is the life of General Douglas MacArthur. MacArthur's leadership in three wars and his peacetime contributions are reviewed. *D-1: AFIF 132. (SAVPIN 20022).*

15. MARSHALL, GEORGE CATLETT.

Marshall—Famous Generals. (B&W/16-mm/28 min./1963) The Big Picture. The career of General George C. Marshall, including his postmilitary assignment as secretary of state, is pictured. *D-1: TV 592. (SAVPIN 30154).*

Marshall, General. See **The War Years** series, chapter 2, paragraph 2n.

16. MITCHELL, WILLIAM.

The Mitchell vs. Military Tradition. (B&W/16-mm/25 min.) Men in Crisis Series. Presented is the story of Brigadier General Billy Mitchell, who crusaded to prove that the airplane was our most effective combat weapon. Shown is Mitchell's crucial bombing test in 1921 that clearly demonstrated the superiority of air attack over surface units. *D-2. (SAVPIN 600032).*

17. MUSSOLINI, BENITO AMILCARE ANDREA.

Mussolini. This film traces the life of Mussolini from his youth to his development of the Fascisti party. Viewed are his conference with Hitler and his capture and assassination by Italian partisans. *(SAVPIN 604934).*

Mussolini. See **The War Years** series, chapter 2, paragraph 2n.

18. NAPOLEON I, EMPEROR OF THE FRENCH.

Napoleon: The End of a Dictator. (Color/TVT/26 min./1970) The eternal enigma of the "popular dictator" is the focus of this dramatic reenactment of Napoleon's last 100 days. Returning from the island of Elba, he once again rallies the French nation which, though weary of war, is still haunted by memories of past military glory. In the smoke

of Waterloo, he is crushed in the last battle of his career. *D-3. (SAVPIN 605142).*

Napoleon: The Making of a Dictator. (Color/TVT/27 min./ 1970) The first modern coup d'état is explored in this study of the rise to power of Napoleon Bonaparte. Napoleon is shown to play on the strengths and weaknesses of the French people, which, in the end, enabled him to make himself their absolute ruler. It is also a case study of the nature and causes of any dictatorship. *D-3.*

19. NIMITZ, CHESTER WILLIAM.

Chester W. Nimitz—Honor Roll. (B&W/16-mm/21 min./1960) The life of Chester W. Nimitz is portrayed in this film. Depicted are his rise in rank in the U.S. Navy and the leadership he displayed in the Pacific campaign during World War II. *D-4.*

20. PATTON, GEORGE SMITH.

Famous Generals. (TVT) This is a fascinating professional and personal study of two of America's most famous generals: George S. Patton and Dwight D. Eisenhower. *D-13: VM 1079.*

General George Patton. Traced in this program is the illustrious career of "Old Blood and Guts," General George S. Patton. *(SAVPIN 604924).*

Patton—Famous Generals. (B&W/16-mm/29 min./1963) The Big Picture. Focused on in this film is the military career of the colorful General George S. Patton, with attention being given to his World War II actions in Africa and Europe. *D-1: TV 594. (SAVPIN 30156).*

Patton and The Third Army. See **The War Years** series, chapter 2, paragraph 2n.

21. PERSHING, JOHN JOSEPH.

John J. Pershing. (B&W/16-mm/21 min./1960) This film is a biography of General John Pershing, showing the general at various points during his life and focusing on his military career and his contributions to the Army. *D-1: AFSM 579. (SAVPIN 20222).*

Pershing—Famous Generals. (B&W/16-mm/29 min./1963) The Big Picture. Military highlights of "Blackjack" Pershing's

career are featured, from prior to the turn of the century through World War I, including his retirement days. *D-1: TV 588. (SAVPIN 30150).*

The Pershing Story. (B&W/16-mm/29 min./1959) The Big Picture. A biography of the great American military leader, General John J. Pershing, this film observes Pershing from his birth in 1860 to his death in 1948. *D-1: TV 444. (SAVPIN 30117).*

22. RICKENBACKER, EDWARD VERNON.

Medal of Honor—Ace of Aces. (B&W/16-mm/5 min./1967) Captain Eddy Rickenbacker is cited in this film for his heroism as a World War I fighter pilot. *D-4.*

23. ROMMEL, ERWIN JOHANNES EUGEN.

Erwin Rommel—Field Marshal of the German Army. (Color/TVT/54 min.) The Commander's Series. The story of Erwin Rommel, the Desert Fox, is told. Highlighted are his victories in France and North Africa and his defeats at El Alamein and Normandy. Rommel's role in the plot to kill Hitler is examined, and the facts behind Rommel's shocking death are reviewed. *D-7. (SAVPIN 52765).*

Rommel. See **The War Years** series, chapter 2, paragraph 2n.

24. ROOSEVELT, FRANKLIN DELANO.

FDR and Hitler, the Dynamics of Power. This film explores the differences in the national tactics used by FDR and Hitler prior to World War II. *D-2. (SAVPIN 605016).*

FDR and Hitler, Their Rise to Power. The careers and styles of Franklin Roosevelt and Hitler are contrasted in this film to show how individual charisma and leadership can influence history. *D-2. (SAVPIN 605015).*

FDR: Third Term to Pearl Harbor. See chapter 2, paragraph 2n.

The Speeches of FDR. See chapter 2, paragraph 2h.

25. SLIM, WILLIAM JOSEPH SLIM, 1ST VISCOUNT.

Sir William Slim—Field Marshal, British Army. (Color/TVT/62 min.) The Commander's Series. The Story of Sir William

Slim, British commander in the China-Burma-India theater during World War II, is chronicled. Slim's character is revealed: how he fought, lost, and won in the Burma jungles and how he was loved by his troops—but tough enough to countermand direct orders from both Generals Alexander and MacArthur. *D-7. (SAVPIN 52764).*

26. SPEER, ALBERT.

The Last Nazi. (Color/TVT/72 min./1977) Albert Speer, the only Nazi to plead guilty at the Nürnberg trials, is interviewed by Patrick Watson. A masterful editor has intercut on-camera footage of the Nürnberg rallies, Berlin in the 1930s, and some never-before-released movies of Hitler and other Nazi leaders to enliven the proceedings. *D-3.*

27. STILWELL, JOSEPH WARREN.

Stilwell—Famous Generals. (B&W/16-mm/29 min./1963) The Big Picture. This film follows the military career of "Vinegar Joe" Stilwell in the Far East during World War II. *D-1: TV 596. (SAVPIN 30158).*

28. THAYER, SYLVANUS.

Thayer of West Point. (B&W/16-mm/29 min./1964) The Big Picture. The career of Sylvanus Thayer is described, especially how he transformed the U.S. Military Academy into an institution known for its history of molding great leaders. *D-1: TV 624. (SAVPIN 30168).*

29. TRENCHARD, HUGH MONTAGUE TRENCHARD, 1ST VISCOUNT.

Trenchard, Smuts, and the Third Dimension of War. (Color/TVT/44 min.) Great Britain was the first country to have an independent air force. Its creation was due to the efforts of Winston Churchill, Jan Smuts, and Lord Trenchard—Smuts being the architect. This videotape traces the efforts of these men to organize an air force and describes the theories that influenced their efforts. *D-1. (SAVPIN 41335).*

30. TRUMAN, HARRY S.

The Truman Years. See chapter 2, paragraph 2i.

31. YAMAMOTO, ISOROKU.

Isoroku Yamamoto, General Admiral, Imperial Japanese Navy. (Color/TVT/63 min.) The Commander's Series. The story of Isoroku Yamamoto, architect of the surprise attack on Pearl Harbor, is told. He is shown as the driving force behind Japan's war machine, even though he was forced to plan a war he had fought to prevent and which he knew Japan could never win. *D-7.* (*SAVPIN 82190*).

32. ZHUKOV, GEORGI KONSTANTINOVICH.

Georgi Zhukov, Marshal of the Soviet Union. (Color/TVT/51 min.) The Commander's Series. The story of Georgi Zhukov, a commander who survived Stalin's purges of the 1930s is described. Profiled are some of Zhukov's significant actions: how he stood up to Stalin, while others were being executed for their dissension; how he was the self-appointed avenger of the suffering inflicted on his people by the Nazis; and how his troops took Berlin on the day that Hitler committed suicide in a deserted bunker. *D-7.* (*SAVPIN 82189*).

CHAPTER FOUR

Unit Histories

1. U.S. ARMIES.

Items listed in this chapter are arranged first in numerical order by the unit number then alphabetically by entry title.

American First Army—Aachen to the Roer River. (B&W/16-mm/29 min./1948) Shown in this film are the advances by the First Army; 1st, 9th, 28th, 83d, and 104th Divisions; and the 3d Armored Division, as part of the Allied push into Germany. *D-1: CHR B-30. (SAVPIN 20340).*

The First U.S. Army: Who's First? (Color/16-mm/29 min./1972) The history and heritage of the First Army are examined from the perspective of three eras, with members of the First Army sharing their viewpoints on World Wars I and II and the present. *D-1: TAR 42. (SAVPIN 27268).*

The Famous Third Army. (B&W/16-mm/21 min./1950) This is a historical record of the 281-day World War II Third Army offensive through France, Belgium, and Germany, with a view of the air support the Third Army received from the 19th Tactical Air Command. *D-1: CMF 45-7705. (SAVPIN 20370).*

The Lucky Third—the Third United States Army. (Color/16-mm/24 min./1972) Depicted in this film are the history and present mission of the U.S. Third Army. *D-1: TAR 39. (SAVPIN 27265).*

The Eighth Army—Shield of the Free World. (B&W/16-mm/29 min./1961) The Big Picture. The history of the Eighth Army in World War II is traced, as well as its role in the Japanese occupation and the war in Korea. *D-1: TV 489. (SAVPIN 30129).*

American Ninth Army—Aachen to the Roer River. (B&W/16-mm/31 min./1948) Examined in this motion picture are the combat activities of the Ninth Army, from Aachen to the Roer River, during World War II. *D-1: CHR B-29. (SAVPIN 20339).*

2. INFANTRY DIVISIONS.

The Americal Division. (Color/16-mm/29 min./1969) The Big Picture. This film focuses on the history of the "Americal" Division—its participation in World War II against the Japanese and its reactivation in the Vietnam War. *D-1: TV 768. (SAVPIN 30247).*

Fighting First. (B&W/16-mm/13 min./1947) Combat activities of the 1st Infantry Division during World War II are portrayed. *D-1: CMF 45-1279. (SAVPIN 20367).*

First Infantry Division in Vietnam (1965—1970). (Color/16-mm/28 min./1971) The Big Picture. Chronicled in this film are the major battles of the "Big Red One" in Vietnam, as well as some of its civic-action projects there. *D-1: TV 807. (SAVPIN 30284).*

The Third Infantry Division. (Color/16-mm/28 min./1971) The Big Picture. Graphically outlined in this film are the mission and training of this mechanized infantry division—called the "Rock of the Marne"—in both world wars, Korea, and in its present mission in western Europe. *D-1: TV 801. (SAVPIN 30278).*

The Famous Fourth. (B&W/16-mm/29 min./1961) This film traces the history of the 4th Division in World Wars I and II and concludes with the airlift of the unit across the North Pole to an assignment in West Germany. *D-4.*

The 4th Infantry Division in Vietnam. (Color/16-mm/29 min./1969) The Big Picture. Told in this film is the story of the "Ivymen" in Vietnam, from their arrival in 1966 through the critical battle for Dak To in the winter of 1968. *D-1: TV 764. (SAVPIN 30243).*

The Red Diamond. (Color/16-mm/29 min./1967) The Big Picture. The 5th Infantry Division (Mechanized), known as "The Red Diamond," is shown in individual and unit training at Fort Carson. The division headquarters and the capabilities of each component of the division are described. *D-1: TV 693. (SAVPIN 30195).*

Sixth Infantry Division. (B&W/16-mm/20 min./1948) The Big Picture. This film provides a historical record of activities of the 6th Infantry Division in the Pacific during World War II. *D-1: CMF 7-1297. (SAVPIN 20374).*

Seventh Infantry Division. (B&W/16-mm/22 min./1949) The Big Picture. The 7th Infantry Division's combat activities in the four major Pacific campaigns of World War II—Attu, Leyte, Kwajalein, and Okinawa—are reviewed. Also represented are the division's occupation duties in Korea. *D-1: CMF 45-7533. (SAVPIN 20369).*

8th Infantry Division. (Color/16-mm/29 min./1970) The Big Picture. Described in this film are the versatility of the 8th Infantry ("Pathfinder") Division and its training activities in Europe. *D-1: TV 787 (SAVPIN 30265).*

The Ninth Infantry Division in Vietnam. (Color/16-mm/28 min./1968) The Big Picture. This film shows the undefeated battle record of the 9th Infantry Division in World War II and the new challenges made on the "Old Reliables" in Vietnam. *D-1: TV 746. (SAVPIN 30226).*

The Climb to Glory. Part 1. (B&W/16-mm/29 min./1963) The Big Picture. The 10th Mountain Division's operations in Italy are presented, and their role in breaking the Gothic Line, touted as invincible by the Nazi leaders, is pictured. *D-1: TV 599. (SAVPIN 30160).*

The Climb to Glory. Part 2. (B&W/16-mm/29 min./1963) The final breakthrough by the 10th Mountain Division, in its relentless push toward final victory in Italy in World War II, is delineated. *D-1: TV 600. (SAVPIN 30161).*

The Twenty-Fourth Infantry Division. (Color/16-mm/28 min./1971) The Big Picture. The division with the insignia of the Hawaiian taro leaf is portrayed in action as it fights its way across the Pacific and occupies Japan. The division's reactivation during the Korean conflict and its deactivation in 1970 are also sketched. *D-1: TV 802. (SAVPIN 30279).*

The Victory Division—24th Infantry Division. (B&W/16-mm/19 min./1950) Presented in this film is the historical record of the combat activities of the 24th Infantry Division in the Pacific during World War II and later as occupation forces in Japan. *D-1: CMF 130-7722. (SAVPIN 20352).*

Ready to Strike. (Color/16-mm/29 min./1968) The Big Picture. Depicted in this film is the "Tropic Lightning" 25th Infantry Division, including its history and its exploits in Vietnam as a combat unit and a nation-building force. *D-1: TV 724. (SAVPIN 30212).*

The Twenty-Sixth Infantry Division. (B&W/16-mm/15 min./1952) This is a detailed pictorial account of the "Yankee Division" from August 1944 through the end of the European campaign. *D-1: CMF 130-7872. (SAVPIN 20355).*

27th Infantry Division. (B&W/16-mm/20 min./1953) The 27th Infantry Division's battle record in World War II is highlighted, including its actions on Makin, Eniwetok, Saipan, and Okinawa. *D-1: CMF 130-7929. (SAVPIN 20356).*

29—Let's Go—29th Infantry Division. (B&W/16-mm/20 min./1950) Combat activities of the 29th Infantry Division in Europe during World War II are cited in this film, which include action in Normandy, Saint-Lô, Brest, and Germany. *D-1: CMF 130-7554. (SAVPIN 20349).*

Work Horse of the Western Front—the 30th Infantry Division. (B&W/16-mm/18 min./1950) Combat activities of "Old Hickory"—the 30th Infantry Division—during World Wars I and II in Europe are pictured, with a focus on the victorious campaigns in Normandy, Saint-Lô, Belgium, Holland, and Germany. *D-1: CMF 130-7585. (SAVPIN 20351).*

32nd Infantry Division. (B&W/16-mm/18 min./1953) This film traces the 32d's history through the Civil War, Spanish-American War, and World Wars I and II. Events in World War II are highlighted. *D-1: CMF 130-7930. (SAVPIN 20357).*

The Red Bull Attacks—34th Infantry Division. (B&W/16-mm/21 min./1953) The historical background and activities in World War II of the 34th Infantry Division are reviewed, with its actions at Casablanca, Tunis, Kasserine Pass, Salerno, Cassino, Anzio, Liri, and in the Po Valley campaign being given special attention. *D-1: CMF 130-7555. (SAVPIN 20350).*

The Big Wheel—35th Infantry Division. (B&W/16-mm/16 min./1950) This historical account of campaigns by the 35th Infantry Division from 1846 through World War II gives special consideration to the division's fighting activities in Europe during World War II. *D-1: CMF 130-7723. (SAVPIN 20353).*

36th Infantry Division. (B&W/16-mm/21 min./1953) Recounted in this film are activities of the 36th during World Wars I and II, including its major battles at Salerno, San Pietro,

Cassino, Anzio, Rome, and in Germany. *D-1: CMF 130-7931. (SAVPIN 20358).*

The Sunset Division—41st Infantry Division. (B&W/16-mm/13 min./1951) The activities of the 41st Infantry Division in the Pacific during World War II are chronicled in this historical documentary. *D-1: CMF 130-7730. (SAVPIN 20354).*

Winged Victory on Foot—43rd Infantry Division. (B&W/16-mm/14 min./1950) Activities of the 43d Infantry Division in the Pacific during World War II are portrayed, as well as its role in the occupation of Japan after hostilities ended. *D-1: CMF 130-7553. (SAVPIN 20348).*

The 83rd Infantry Division in Europe. (B&W/16-mm/28 min./1951) The 83d Infantry Division's combat activities in Europe during World War II are represented. *D-1: CMF 45-7814. (SAVPIN 20372).*

Tried By Fire. Part 1. (B&W/16-mm/29 min./1965) The Big Picture. The role of the 84th Infantry Division in fighting the German Army in World War II is pictured, showing the division's penetration of the Siegfried Line in November 1944 and the move into Belgium in December 1944. *D-1: TV 650. (SAVPIN 30183).*

Tried By Fire. Part 2. (B&W/16-mm/29 min./1965) The Big Picture. Shown in this film are the fighting by the 84th Infantry Division in the Battle of the Bulge, its crossing of the Roer and Rhine Rivers, and the 84th's role in the desperate race to the Elbe. *D-1: TV 651. (SAVPIN 30184).*

3. ARMORED DIVISIONS.

Hell on Wheels. (B&W/16-mm/17 min./1951) The historical record of the World War II combat activities of the 2d Armored Division is traced in this film. *D-1: CMF 17-7864. (SAVPIN 20359).*

Third Armored Division—the Spearhead. (Color/16-mm/28 min./1970) The Big Picture. The enormous power and mobility of the modern Third Armored Division in Germany are described, showing the intensive year-round training that keeps its combat readiness sharply honed. *D-1: TV 795. (SAVPIN 30273).*

The Fourth Armored Division. (Color/16-mm/28 min./1971) The Big Picture. Shown in this film are how the 4th Ar-

mored Division prepares itself to provide armored support for the ground forces of NATO in West Germany and how the men foster excellent German-American relations. *D-1: TV 799. (SAVPIN 30276).*

Tigers on the Loose. Part 1. (B&W/16-mm/29 min./1965) The Big Picture. This film provides the combat story of the 10th Armored Division in World War II, with a focus on the events around Metz and Bastogne. *D-1: TV 659. (SAVPIN 30187).*

Tigers on the Loose. Part 2. (B&W/16-mm/29 min./1965) The Big Picture. This is a continuation of the combat story of the 10th Armored Division, showing the fighting around Bastogne and the ensuing events during the push to Brenner Pass (from December 1944 to April 1945). *D-1: TV 660. (SAVPIN 30188).*

4. CAVALRY DIVISIONS AND REGIMENTS.

A Pictorial History of the U.S. Cavalry. (B&W/16-mm/29 min./1964) The Big Picture. Chronicled is the military service of the U.S. Cavalry throughout the nation's history, with attention being given to the Cavalry's changing combat role since World War I as an effective unit. *D-1: TV 647. (SAVPIN 30180).*

First Cavalry Division (Airmobile) in Vietnam. (Color/16-mm/29 min./1969) The Big Picture. This film provides the story of how air mobility helped the 1st Cavalry Division, the "First Team," in the battle for freedom in Southeast Asia. *D-1: TV 748. (SAVPIN 30228).*

Hell for Leather. (B&W/16-mm/9 min./1946) This is a pictorial history of the 1st Cavalry Division and its combat activities in World War II. *D-1: CMF 45-1278. (SAVPIN 20366).*

The Border Watchers. (Color/16-mm/28 min./1970) The Big Picture. The story of the 2d and 14th Armored Cavalry Regiments is told in this film, and their role as guards on the delicate borderline between the free world and the iron curtain countries of eastern Europe is examined. *D-1: TV 789. (SAVPIN 30267).*

The 11th Armored Cavalry Regiment. (Color/16-mm/29 min./1969) The Big Picture. The activities in Vietnam of the 11th Armored Cavalry Regiment—the "Black Horse" regiment—

are presented, showing that the 11th's armored vehicles could be used under the jungle and marsh conditions found in Vietnam. *D-1: TV 770. (SAVPIN 30249).*

5. AIRBORNE-AIRMOBILE DIVISIONS AND BRIGADES.

82nd Airborne Division. (Color/16-mm/29 min./1970) The Big Picture. This film follows the history of the "All American" 82d Airborne (the First Army's airborne division in World War II) in Santo Domingo in 1965 and in the Vietnam War. *D-1: TV 772. (SAVPIN 30251).*

82nd Airborne Division. (B&W/16-mm/21 min./1948) The history of the 82d Airborne Division is shown, with sequences devoted to their activities during World Wars I and II. *D-1: CMF 45-1426. (SAVPIN 20368).*

Something Special—82nd Airborne. Featured in this film is the role of the 82d Airborne in today's Army. Included is the history of the 82d and its part in the organization and functioning of readiness operations. *D-1. (SAVPIN 923-171-9037-B).*

Screaming Eagles in Vietnam. (Color/16-mm/29 min./1967) The Big Picture. Portrayed in this film are combat missions of the 1st Brigade, 101st Airborne Division, from the summer of 1965 to January 1967. Included in the film are Operations Van Buren, Harrison, Hawthorne, John Paul Jones, and Pickett. *D-1: TV 714. (SAVPIN 30205).*

The Sky Soldiers—173rd Airborne Brigade. (Color/16-mm/29 min./1968) The Big Picture. The story of the 173d Airborne Brigade in Vietnam is told in this film, including its operations at Vung Tau and Bien-hoa and its Operation New Life (the protecting of the rice harvest for the hungry people in Vietnam). *D-1: TV 720. (SAVPIN 30209).*

The Airmobile Division. (B&W/16-mm/29 min./1966) The history, organization, and capability of the 1st Cavalry Division (airmobile) is featured, with focus being given to the division's deployment in South Vietnam. *D-1: AIF 15. (SAVPIN 20234).*

6. MISCELLANEOUS.

Men of Bronze. (Color/TVT/58 min./1977) This program portrays the story of the 369th Combat Regiment of black

American soldiers who served with the Fourth French Army in World War I. *D-2.* (*SAVPIN 46056*).

CHAPTER FIVE

Colonial America—1861

1. COLONIAL AMERICA.

The French and Indian War. (Color/TVT/15 min.) In 1753, the stage was set for a major conflict between England and France for control of the Ohio Valley in North America. This videotape presents a unique re-creation of the war, introducing such major historical characters as Washington, Franklin, Braddock, and Wolfe. Viewers will experience places and events that actually decided the fate of a continent: Fort Necessity, Fort Niagara, the Albany Conference, Braddock's defeat, and the Battle of Quebec on the Plains of Abraham. *D-3.*

Jamestown. (Color/16-mm/14 min./1975) The story of Jamestown, from the founding of the town to its gradual abandonment in the early eighteenth century, is pictured in this film. Art is used to illustrate the trials of the first settlers, the commerce they attempted, and the various forms of government they created. *D-4.*

2. REVOLUTIONARY WAR.

An Age of Revolution. (Color/16-mm/31 min./1971) This film describes U.S. foreign relations from the diplomacy of the American Revolution through the early Federal period. Shown are Benjamin Franklin's role in winning our independence, the entanglements precipitated by the French Revolution, the Louisiana Purchase, the War of 1812, and the creation of the Monroe Doctrine. A guide is included. *D-4.*

The American Revolution: The Impossible Years. (Color/16-mm/25 min.) Depicted in this film are the trials and tragedies of the Revolutionary War. *D-1.* (*SAVPIN 602271*).

The Background Period. (Color/TVT/10 min.) This film portrays the political, social, and economic conditions that preceded the Revolutionary War that formed the background for rebellion and unified the colonists in the cause of freedom. The Proclamation of 1763, Sugar Act, Stamp Act, and Boston Massacre culminate in the "shot heard 'round the world" at Concord. *D-3.*

The Battle of Bunker Hill. (Color/Sound Filmstrip/1 cassette/1 strip) This sound filmstrip set analyzes the pre-Revolutionary War conditions in the Colonies and the events that culminated in the Battle of Bunker Hill. The set depicts the battle and assesses its impact on evolving American-British relations and the direction of the war. Teacher's notes are included. *D-11.*

Checkmate on the Hudson. (Color/16-mm/20 min./1975) The two battles of Saratoga and the surrender of a British army to American forces there are shown in this film. The scenario dwells on the full significance of the battles to the American Revolution. *D-4.*

Diary of the American Revolution. (2 audio cassettes/with text) These recordings present material taken—with only minor editing—from colonial Whig and Tory newspapers, from private diaries, and from other sources published during the Revolutionary period, 1775—81. Because the original language of the writers has been preserved, students may gain an appreciation of the atmosphere of that critical time. The political temper and mood of the American people, as well as their manners and customs, are also made apparent. The military, political, and social aspects of the war are brought to life in these readings. *D-11.*

Era of Great Beginnings. (Color/TVT/10 min./1982) This program explores the period shortly before and after the American Revolution—the period from the Boston Tea Party to Bunker Hill and from the First Continental Congress to George Washington's death. *D-4.*

A Few Men Well Conducted. (Color/16-mm/23 min./1978) Dramatized in this film are the events surrounding George Rogers Clark's Revolutionary War campaign of 1778—79. Viewers are given an insight into the life styles of the period. *D-4.*

A Force of Citizens. (Color/16-mm/10 min./1975) This film portrays the formation of the national Army and Navy of the United States at the time of the American Revolution. *D-4.*

George Washington's Headquarters, 1779—1780. (Color/16-mm/21 min./1976) This film portrays the lives and problems of the Revolutionary War officers who dwelled in the Ford

mansion at Morristown, New Jersey, a house that served as George Washington's headquarters during the hard winter of 1778—79. *D-4.*

Guilford Courthouse. (Color/16-mm/21 min./1977) This film presents a story about General Nathanael Greene and one of his privates that brings new focus to the often-ignored campaigns of the south during the Revolutionary War. It was these campaigns that acted as a prelude to Yorktown. *D-4.*

Kings Mountain—Turning Point of the South. (Color/16-mm/19 min./1975) This film provides a description of how over-the-mountain men in frontier buckskins thwarted a British thrust through the western Carolinas. *D-4.*

"A Little Rebellion Now and Then": Prologue to the Constitution. (Color/TVT/16-mm/30 min.) This film vividly dramatizes the turbulent years after the American Revolution that culminated in Shays' Rebellion and the framing of the Constitution. Produced for the Constitution's Bicentennial, this lively program brings the conflicting viewpoints of the entire era dramatically to life, showing James Madison, Noah Webster, and Daniel Shays in action and concluding with the Constitutional Convention of 1787. *D-17.*

Old Ironsides. (B&W/16-mm/15 min./1957) Viewers are taken for a visit to *Old Ironsides*, riding again at anchor in the Boston Navy Yard. *D-1: AFSM 550.* (*SAVPIN 20217*).

A Shipment to Saratoga. (B&W/16-mm/14 min./1958) Described in this film is how foreign aid contributed to U.S. success at the Battle of Saratoga in 1777, which helped us to win our independence from England. *D-1: AFSM 559.* (*SAVPIN 20220*).

To Keep Our Liberty. (Color/16-mm/23 min./1974) This film gives an account of the critical issues and events from 1763 to 1775 that led to the break with England and culminated in the first armed conflict with the English at Concord and Lexington. *D-4.*

Tom Schuler—Cobbler Statesman. (Color/16-mm/29 min./1958) (Adopted USIA film) The story of Tom Schuler, a cobbler of the Revolutionary War era who played a small but vital role in the history of our nation, is reenacted in this film. *D-1: AFIF 73.* (*SAVPIN 20111*).

Valley Forge: "No Food, No Soldier." (Color/TVT/13 min.) The winter of 1778 was bitterly cold at Valley Forge. Soldiers complained about it in many letters and reports. Using eyewitness writings, songs, and modern photography of Valley Forge, this film captures the misery that Washington's troops endured during that long winter of 1778. The film was produced for the New York Times by Perspective Films. *D-3.*

Victory at Yorktown. (Color/16-mm/12 min./1975) This filmed account portrays the day-long ritual of the surrender at Yorktown, counterpointing the triumph of the Americans and French with the agony of the British. The significance to America of Yorktown, then and now, is reflected on. *D-4.*

Voices of the American Revolution. (Audio cassette/with text) In an imaginative presentation, prominent participants in the American Revolution are brought to life in their own words. Their personal views—taken from original manuscripts in the Clements Library of the University of Michigan—include John Adams' pronouncements at the Second Continental Congress, Tom Paine's inspiring exhortations, and General Burgoyne's surrendering remarks at Saratoga. Valley Forge is relived, Arnold's treason is clarified, Hamilton's ideas on the ills of Congress are outlined, and Washington is shown announcing his needs in 1780. *D-11.*

War of Independence, 1775—1783, History of the United States Navy. (Color/16-mm/21 min.) The story of the American Revolution is told, and an explanation of its causes and a chronological sequence of its events is given. The founding of the Navy, the Battle of Valcour Island, and John Paul Jones' and Washington's grand strategy at Yorktown are discussed. *D-1. (SAVPIN 20547).*

The War Years. (Color/TVT/10 min.) From the shots fired at Concord Bridge in 1775 to Yorktown in 1781, the viewer witnesses the enactment of the major phases of the American Revolution. Due largely to the dedicated leadership of George Washington, a United States of America as envisioned by the signers of the Declaration of Independence becomes a reality. *D-3.*

Williamsburg—The Story of a Patriot. (Color/16-mm/36 min./1960) (Adopted commercial film) Documented in this film are the historic events in Williamsburg, Virginia, during

the period 1769—76. Historic episodes are reenacted and issues explored. *D-1: AFIF 101.* (*SAVPIN 20010*).

Winter Encampment, 1779—1780, Jockey Hollow. (Color/16-mm/12 min./1972) This film offers a glimpse of the hard winter life of the enlisted men of the Continental Army as they lived in a one-room log hut at Jockey Hollow, Morristown, New Jersey. *D-4.*

World Turned Upside Down. Part 1. *Washington's Years of Trial.* This program features Washington during his years of trial, as he led his ragtag army to its ultimate triumph—the surrounding and defeat of Cornwallis' forces at Yorktown. In the flush of victory after Yorktown, there was an attempt to make Washington king, but he refused this reward and by this rejection achieved his greatest glory. *D-2.* (*SAVPIN 605256*).

World Turned Upside Down. Part 2. *Washington's Time of Triumph.* Featured in this program is Washington's time of triumph after his bold move on Cornwallis at Yorktown. *D-2.* (*SAVPIN 605257*).

Yorktown: "The World Turned Upside Down." (Color/TVT/13 min.) On 19 October 1781, the troops of General Cornwallis put down their arms before George Washington, as the band played "The World Turned Upside Down." This program, with the aid of diaries and reports from captured soldiers, portrays that moment of English defeat and U.S. victory. The field at Yorktown as it exists today is viewed in detail. The film was produced for the New York Times by Perspective Films. *D-3.*

3. 1783—1812.

The Naval Wars with France and Tripoli, 1798—1805. (Color/16-mm/26 min.) This film furnishes an account of the U.S. Navy from 1785—1805, including the war with France, 1798—1801; the war with Tripoli, 1801—1805; the arrival of the U.S. Navy in the Mediterranean; the capture of the *Philadelphia*; the destruction of the *Philadelphia* by the *Decatur*; the story of the fire ship *Intrepid*; the shore bombardment of Tripoli; and the march on Derna by the U.S. Marines. *D-1.* (*SAVPIN 20548*).

The Postwar Period. (Color/TVT/11 min.) Out of the call for liberty and the vision and courage of leaders; out of the

unity achieved in the Declaration of Independence; out of the suffering and sacrifice of war; out of colonial victory; and out of the troubles of seven years without an effective central government came the U.S. Constitution. This program enhances our appreciation of these events. *D-3.*

4. WAR OF 1812.

The War of 1812. (Color/TVT/14 min.) This program describes the resistance of the British Navy to Napoleon's French Empire, a policy that threatened the vital foreign trade of the young United States. Chronicled is Congress' declaration of war with Britain over British impressment of American seamen and the stunning American land and naval victories that ended the war. A graphic account is provided of how the war spurred American industry, stimulated national pride, and shaped our relationships with Canada. *D-3.*

The War of 1812—History of the United States Navy. (Color/16-mm/20 min.) The events leading up to the War of 1812 are outlined in this film. The origins of such famous names and slogans as "Old Ironsides," "Don't give up the ship," "We have met the enemy and they are ours" are explained. Highlighted is the writing of the "Star Spangled Banner," by Francis Scott Key. *D-1. (SAVPIN 20549).*

5. 1815—1860.

The Civil War: Background Issues, 1820—1860. (B&W/TVT/16-mm/20 min.) This program provides a survey of events from 1820 until the secession of South Carolina in 1860. Beginning in 1820, the United States entered an era characterized by national pride and unity, but profound economic and social changes underscored sectional differences. Both the North and South became inflamed by abolitionist activities and were agitated by the friction caused by forty years of territorial acquisition. The Dred Scott Case aroused the North, while Lincoln's election was considered a threat to the South. This videotape pictures the events. *D-3. (SAVPIN 702922).*

The Jackson Years: Toward Civil War. (Color/TVT/27 min./1971) The forceful personality of "Old Hickory" dominates this investigation of the major events of his administration, which included South Carolina's threat of secession, Nat Turner's rebellion, and John Quincy Adams' part in the debate over the question of slavery. All of these events

happened as the United States marched toward the Civil War. *D-3.*

World Wide Naval Operations in Peace and War, 1815—1860: History of the United States Navy. (Color/16-mm/23 min.) This film is a graphic account of the Navy's part in the development of steam power, the screw propeller, improved ordnance, oceanography, and exploration. The Navy's role in protecting American citizens and promoting trade throughout the world is described, as well as the Navy's support of military operations in Florida, Mexico, and California during the period covered. *D-1.* (*SAVPIN 20550*).

6. MISCELLANEOUS.

To Preserve, to Resist, to Protect. (Color/16-mm/22 min./1977) Two hundred years of coastal defense, as seen through the changes evident at Fort Moultrie, South Carolina, are shown in this film. *D-4.*

CHAPTER SIX

Civil War—Spanish-American War

1. CIVIL WAR.

American History—the Civil War. (Color/TVT/30 min./1983) The points of view of both the North and South are offered in this videotape. Important, but sometimes not well-known, events and people are studied. *D-13: IV 015.* Also, *D-15.*

Antietam Visit. (Color/TVT/27 min./1982) The Battle of Antietam and its impact on history are depicted. Reenacted is Abraham Lincoln's visit to Antietam two weeks after the battle. Through the President's eyes, we learn of this bloody day, a period in which 23,000 men were killed, wounded, and captured. The thoughts of Lincoln, General McClellan, and the soldiers themselves are explored. *D-4.* (*SAVPIN 604976*).

The Battle of Gettysburg. (Color/16-mm/30 min./1957) Recounted in this film is the historical Battle of Gettysburg, a crucial event of the Civil War. The film closes with President Lincoln's immortal Gettysburg Address. *D-1: AFIF 83.* (*SAVPIN 20004*).

Battle of Manassas. (Color/16-mm/11 min./1960) Art work is used in this film to describe the events leading up to the First Battle of Manassas. *D-4.*

The Battle of Shiloh. (Computer simulation) This introductory-level game re-creates Tennessee's major Civil War battle. It also provides historically accurate assessments of Union and Confederate troop and artillery strengths. Units can be made to march through forests, fields, rivers, and streams with a battlefield map in hex-grid form. This simulation aids students in understanding military decision making and the conditions that surrounded the Battle of Shiloh. *D-11.*

The Civil War. (Color/Sound Filmstrip/5 cassettes/5 strips) The beginnings of picture journalism in America have provided us with a startling record of the years leading up to and including the Civil War. The photographs of Mathew Brady and others depict each phase of the long, bloody

struggle and the chief actors in it. Narration is by Pulitzer Prize winning historian Bruce Catton. *D-13.*

Part 1. **A Nation Divided**

Part 2. **The Clash of Amateur Armies**

Part 3. **The Iron Vise Is Forged**

Part 4. **Gettysburg**

Part 5. **An Ending and a Beginning** *D-13.*

The Civil War: A Unit of Study. (Color/Sound Filmstrip/8 cassettes/8 strips) This comprehensive sound-filmstrip set explores all aspects of the Civil War—its causes, its battles, and its impact on life in the North and South. Visuals include documentary photographs, lithographs, maps, and paintings from such sources as the National Archives and the Museum of the Confederacy. Twelve spirit masters for students' notes include an outline map, time line, chart, and listening guides for the filmstrips. Teacher's notes and a full text of the narration are also included. *D-11.*

Part 1. **First Blood—Fort Sumter—Bull Run**

Part 2. **A Soldier's Lot—Life of the Common Soldier**

Part 3. **Winning the West—Fort Donelson—Shiloh 1862**

Part 4. **The War Afloat—Navies of the North and South**

Part 5. **On to Richmond—1862—Antietam**

Part 6. **Nations at War—Life on the Home Front**

Part 7. **An Endless Slaughter—Fredericksburg—Gettysburg**

Part 8. **The Drive to Victory—1864—Lee's Surrender, 1865.** *D-11.*

Civil War Art. (Color/Sound Filmstrip/2 cassettes/2 strips) Using illustrations and art of the period, this sound filmstrip set chronicles the Civil War. The realistic visuals will give students a sense of the war and of civilian life on both sides. Teacher's notes accompany the package, which is also available in a sound-slide format. *D-11.*

The Civil War as It Happened. (Color/Sound Filmstrip/6 cassettes/6 strips) These sound filmstrips were composed

from a unique cache of hand-colored glass plates taken by Mathew Brady and his associates and are not modern reconstructions. A teacher's manual accompanies the filmstrip. *D-11.*

Part 1. **How We Know About the Civil War**

Part 2. **The Foot Soldier in the Civil War**

Part 3. **The Artillery in the Civil War**

Part 4. **Supporting Services in the Civil War**

Part 5. **The War on the Water**

Part 6. **The Toll of the Civil War.** *D-11.*

The Civil War: 1863—1865. (B&W/TVT/16-mm/20 min.) During the Civil War, the bitter realities of war were vividly portrayed to civilians by war correspondents, the telegraph, artists, and photographs. Many of these realities are pictured in this film, including Lincoln's search for an effective general; the accidental death of Stonewall Jackson and its mourning in the South; the distinguished fighting of newly formed black regiments; Union victories at Vicksburg and Chattanooga, which isolated sections of the South; Lincoln's reelection; Lee's painful decision to surrender; and the final aftermath of Lincoln's assassination and its stunning effect on the nation and its returning soldiers. *D-3.* (*SAVPIN 702924*).

The Civil War. Part 1. **History of the United States Navy.** (Color/16-mm/29 min.) Significant events of the opening years of the Civil War, 1861—62, are portrayed in this film. The *Monitor-Merrimack*, the tightening blockade of the South, the Battle of New Orleans, and joint Army-Navy operations on the coast and inland waters are discussed. *D-1. NAVY* (*SAVPIN 20551*).

The Civil War. Part 2. **History of the United States Navy.** (Color/16-mm/19 min.) Naval events of the Civil War, from the end of 1862 to the close of the war, are portrayed in this film. During this period, the North used control of the sea and inland waters to split the Confederacy and stifle the South's economy. *D-1. NAVY* (*SAVPIN 20552*).

The Civil War: Postwar Period. (B&W/TVT/20 min.) The post-Civil War period is examined in this program, bringing

into focus the explosion between Congress and President Johnson over the reorganization of the South. Attention is given to the effects produced when Congress established military governments in the South and passed the Fourteenth Amendment. Trends examined are the instatement of blacks into political offices, the growing opposition of Southern whites to radical Republicanism, and the increasing violence in the South. *D-3.*

Civil War: Promise of Reconstruction. (Color/TVT/28 min./1972) What the future would hold for former slaves after the Civil War was presaged in the Port Royal "experiment," which is re-created in this film. This videotape follows Gideonite missonaries, as they strove to educate and teach small-business management to the 7,000 slaves who were abandoned by their plantation owners in South Carolina. Tragically, the noble experiment foundered in a sea of profiteering. *D-3.*

Civil War: The Anguish of Emancipation. (Color/TVT/27 min./1972) This dramatic reenactment centers around the issuance of the Emancipation Proclamation and reveals the agonizing dilemma that confronted Abraham Lincoln as he struggled to resolve the Civil War. All the dialogue in this program is taken verbatim from manuscripts, letters, diaries, and journals of the period. Offered is a realistic and richly detailed picture of the times. *D-3.*

The Civil War: The First Two Years. (B&W/TVT/16-mm/20 min.) Lincoln's fateful decision to supply Fort Sumter turned a sectional conflict into the Civil War. Bull Run then dampened the expectations of the North for a quick victory, so that both sides prepared for a long struggle that demanded enormous economic and human resources. In this film, students see the planning of strategy, follow the early campaigns in the east and west, and learn how ironclads made wooden ships obsolete. Also depicted are the contributions of women to the war effort and Lincoln's changing of the character of the war by issuing the Emancipation Proclamation. *D-3. (SAVPIN 702923).*

The Civil War: Two Views. (Color/Sound Filmstrip/4 cassettes/4 strips) The bloody and terrible conflict that settled the issues of slavery and union—but left unhealed scars on the nation—is examined in this program. The straightforward presentation of the issues on both sides, North and

South, helps students evaluate how political, economic, social, regional, and moral considerations led inexorably to the Civil War. Documentary visuals include early photographs, paintings, and broadsides. The narration incorporates the words of major figures on both sides and the songs and ballads of the time. Pre- and post-tests, a simulation chronology, optional activities, and a bibliography are provided. *D-13.*

Part 1. **The North Before the War.** Covered in this filmstrip are the reform spirit, the abolitionist movement, the Missouri Compromise, "Bleeding Kansas," *Uncle Tom's Cabin,* the Dred Scott Case, John Brown, Lincoln's election, and the secession.

Part 2. **The South Before the War.** Sectionalism, cotton, slavery, the economy, tariffs, and the Turner rebellion are among the subjects in this filmstrip.

Part 3. **The War.** Included in this filmstrip are the topics of mobilization, Fort Sumter, Generals Lee, Scott, and Jackson, the Emancipation Proclamation, the human toll, Antietam, Gettysburg, Vicksburg, and Appomattox.

Part 4. **The Aftermath.** This filmstrip chronicles the collapse of the Southern economy, radical Republicanism, the Reconstruction, the assassination of Lincoln, the Johnson administration, the regaining of political control by Southern whites, the 1876 election, and the legacy of the war. *D-13.*

Down to the Monitor. (Color/16-mm/24 min./1980) This film tells the story of the nation's first ironclad, from her conception and launching during the Civil War to the events surrounding the expedition sent to discover her hulk in 1979. *D-4.*

Echoes of Cemetery Ridge. (Color/TVT/60 min.) Narrated by Dr. Russell F. Weigley, this tape outlines the strategy, tactics, and logistics employed by Union and Confederate leaders at Gettysburg. *D-1.* (*SAVPIN 31429*).

Firing, Petersburg Cannon. (Color/16-mm/6 min./1973) This film demonstrates how a mounted artillery unit moved, set up, and fired their artillery pieces during the Civil War. The horse-drawn limbers and uniforms shown are historically accurate, and the handling of the horses and the manning

of the guns show how this type of unit moved and fought. *D-4.*

Firing the Napoleon. (Color/16-mm/7 min./1970) How a trained gun crew services a Napoleon, a cannon used extensively by both sides during the Civil War, is demonstrated. Art is used to reveal the duties of each member of the crew. The gun is fired several times, showing details of the aiming and firing techniques involved. *D-4.*

Fredericksburg and Chancellorsville—the Bloody Road to Richmond. (Color/TVT/12 min./1982) In April 1861, Fort Sumter, South Carolina, was fired upon. The Civil War began, spreading from Pennsylvania to the Mississippi, from Ohio to the Gulf of Mexico. As the war dragged on and the Union troops took the offensive, the battle cry became "On to Richmond." But to get to the Confederate capital, the Union troops first had to take Fredericksburg and Chancellorsville. This tape describes and analyzes the cost of these engagements in both men and materiel. *D-4.*

From These Honored Dead. (Color/16-mm/13 min./1969) The words of the Gettysburg Address still hang in the air over the Gettysburg battlefield. This film attempts to give both perspective and meaning to the address and the battle, emphasizing emotion and meaning rather than military tactics. *D-4.*

History of Flight—Balloons—Dirigible and Spherical. (B&W/16-mm/29 min./1972) Shown in this film is the use of balloons during the Civil War and the development of the steerable balloon during the latter part of the nineteenth century. *D-4.*

In Memory of Men. (Color/16-mm/18 min./1970) The dramatic events leading to the siege of Vicksburg and the opening of the Mississippi River during the Civil War are detailed in this film. Outlined is the yearlong struggle that culminated in the famous siege. *D-4.*

The Last Full Measure. (Color/TVT/30 min.) Stacy Keach stars in this program about the Battle of Gettysburg. This docudrama takes us to the actual sites. In a reenactment, the viewer sees Little Round Top, Cemetery Hill, Seminary Ridge, Lee and the Army of Northern Virginia, Pickett's charge, and more. *D-6.*

Living Civil War Seminar Series. This series of lectures, sponsored by *Virginia Country* magazine, brings together leading Civil War scholars from across the country. Each presentation is available on both video and audio cassette. *D-8.*

Seminar 1. **Battle of Chancellorsville.** (Color/TVT/60 min. ea./1985) Some 130,000 soldiers and 400 artillery guns strong, "Fighting Joe" Hooker's Army of the Potomac successfully crossed the Rappahannock and Rapidan Rivers to engage Robert E. Lee's 60,000 troops. Following five days of battle, Hooker was crushed and forced to retreat. Although victorious, the Confederacy was grief stricken by the mortal wounding of its favorite son, "Stonewall" Jackson. This five-part series outlines major aspects of the battle. *D-8.*

Part 1. **Significance and Consequences of Chancellorsville.** (Color/TVT/60 min.) Dr. Ludwell H. Johnson, department chairman of history at the College of William and Mary, measures the impact of the Battle of Chancellorsville on the outcome of the war. *D-8.*

Part 2. **Profile of Joseph Hooker.** (Color/TVT/60 min.) Dr. William W. Hassler, author of *A. P. Hill: Lee's Forgotten General,* looks into the background and personality of Union General Hooker. *D-8.*

Part 3. **Jackson's Flanking March.** (Color/TVT/60 min.) Kent M. Brown, editor of *Virginia Country*'s "Civil War Forum," presents the details of Jackson's flanking maneuver that ensured a Confederate victory and resulted in his own death. *D-8.*

Part 4. **Jubal Early.** (Color/TVT/60 min.) The role of Jubal Early and Lee's critical right flank are brought to life by Dr. Millard K. Bushong, author of *Old Jube* and numerous other historical works. *D-8.*

Part 5. **S. Dodson Ramseur.** Professor Gary W. Gallagher, author of a biography of Dodson Ramseur, documents the role of this Confederate officer at Chancellorsville. *D-8.*

Seminar 2. **Stonewall Jackson's Shenandoah Valley Campaign.** (Color/TVT/60 min. ea./1985) In the spring of 1862, General Thomas Jackson's 15,000 troops marched over 300 miles in 35 days and engaged 3 Union armies of 65,000 men in 4 battles and won them all. This eight-part series outlines the campaign. *D-8.*

Part 1. **Jackson's Objective.** (Color/TVT/60 min.) Robert G. Tanner, author of *Stonewall in the Valley*, examines Lee's bold decision to send Jackson marching down the Shenandoah Valley as part of an attempt to divide and conquer a Union Army that vastly outnumbered the Confederates. Tanner's enlightening lecture underscores the importance of Jackson's dual mission of using Southern military aggression to create political dissatisfaction with the war in the North, while he, at the same time, fought and defeated three Union armies. *D-8.*

Part 2. **Composition of Jackson's Army.** (Color/TVT/60 min.) Kent M. Brown, author and editor of *Virginia Country*'s "Civil War Forum," presents an account of the lives of Jackson's "foot cavalry." These soldiers showed courage in the face of starvation, exposure, disease, and exhaustion—fighting again and again. Brown re-creates the gallant spirit of the foot soldier and offers insight into the Confederate soldier's motivation for fighting against such overwhelming odds. *D-8.*

Part 3. **Campaign's Impact.** (Color/TVT/60 min.) James I. "Bud" Robertson, the Miles Professor at Virginia Polytechnic Institute, chronicles Union military operations and the campaigns of "total destruction" that took place in the lush corridor of the Shenandoah Valley. Robertson emphasizes Jackson's valley operations and their lasting effect on Northern strategy. *D-8.*

Part 4. **The Battle of Kernstown.** (Color/TVT/60 min.) Robert K. Krick, chief historian of the National Park Service, re-creates the only defeat in Jackson's military career, the Battle of Kernstown. Krick demonstrates how Jackson, even in tactical defeat, accomplished a strategic goal: he forced Lincoln—who feared that Jackson might capture Washington,

D.C.—to launch three Union armies in his pursuit, which delayed the Union assault on Richmond. *D-8.*

Part 5. **Hunter McGuire**. (Color/TVT/60 min.) William W. Hassler brings to life Jackson's extraordinary physician, Hunter McGuire, who had the rare privilege of being Jackson's confidant. Dr. McGuire saved Jackson's fingers from amputation at Manassas, only to remove the general's mauled arm at Chancellorsville. Hassler documents McGuire's surgical techniques, considered by medical historians to have provided the prototype for twentieth-century medical practices. *D-8.*

Part 6. **Jed Hotchkiss**. (Color/TVT/60 min.) Professor Gary W. Gallagher, author of *S. Dodson Ramseur*, presents "Make Me a Map of the Valley," a lecture highlighting Hotchkiss' remarkable map-making talent. Considered Jackson's "deadliest weapon," Hotchkiss' maps enabled Jackson to capitalize on the element of surprise in his valley campaign. Gallagher reveals the secret of how Hotchkiss was able to accurately re-create a map of the Union-controlled valley. *D-8.*

Part 7. **General James Shields**. (Color/TVT/60 min.) William W. Hassler, a distinguished Civil War scholar best known for his biography of A. P. Hill, explains why Union General Shields is remembered as the only general to defeat Stonewall Jackson in the field of battle, even though Shields was not present at the Battle of Kernstown. *D-8.*

Part 8. **Turner Ashby**. (Color/TVT/60 min.) Millard K. Bushong, biographer of Jubal A. Early, Thomas Rosser, and Turner Ashby, scrutinizes the life of Jackson's colorful cavalry chief, Turner Ashby. Known for his electrifying cavalry charges that often successfully dislodged the enemy, Ashby also had a reputation for being undisciplined. We discover why Ashby was able to retain Jackson's high regard despite his reputation. *D-8.*

Mathew Brady. (B&W/16-mm/13 min./1957) This is a documentary film on the work of Mathew Brady, the country's first

combat photographer, showing his pictures of people, places, and events. *D-1: AFSM 552. (SAVPIN 20218).*

A Nation Sings. (B&W/16-mm/29 min./1963) The Big Picture. This film is a musical remembrance of Civil War tunes, featuring the U.S. Army Band and Chorus and civilian vocalists. *D-1: TV 593. (SAVPIN 30155).*

Project Warrior: The American Civil War. (Color/TVT/32 min.) The American Civil War was the first modern war for the nation and the bloodiest. It was an ideological conflict that not only divided the country but its people. Its social and political undertones are still with us today. For the South to win, it had to unify and adopt an aggressive lightning-war strategy. But as a nonindustrial-agricultural society based on slavery, the South lacked the material resources necessary to carry on the war vigorously and decisively to the Northern heartland. This lack of resources resulted in the South's ultimate military defeat, for the North then carried the war to the South, striking and destroying its economy and way of life as a means of destroying its armies. All of this is portrayed in this videotape. *D-1. (SAVPIN 602945).*

Road to Gettysburg. (Color/16-mm/54 min.) This film dramatically reenacts the Battle of Gettysburg—the turning point in the Civil War—and the events that led up to it. The story of the war is told in terms of the men who fought it and their reactions to its causes, its tedium, and its incredible brutality. *(SAVPIN 703021).*

The Road to Gettysburg. (Computer Simulation/Apple II with Applesoft/Apple II Plus/48 K Diskette). This simulation allows students to direct a major Civil War campaign and battle. Like Generals Lee and Meade, players must confront a slow and limited reconnaissance and dispatch system. Students can play division commanders, who may misinterpret or disobey rules—all based on actual historical leadership ratings. Rules make this war game realistic by reflecting accurate physical factors, fatigue, and the effects of troop morale and leadership. The program includes scenarios for the battle and campaign as well as a solitary game against the computer adversary. *D-11.*

Salvage of the Gunboat Cairo. (Color/16-mm/26 min./1969) Documented in this film is the raising of the federal gunboat *Cairo* from the river bed of the Mississippi. *D-4.*

Slavery and Slave Resistance. (Color/TVT/25 min.) Slaves were a tragic people who were yanked from their own civilization. Cleavon Little narrates the story of a people who were deprived of the language and the companionship of their native countrymen. To assure that they would not band together in revolt, they were tied and bound like animals by their masters. Their determination to assert their individual identities resulted in violent and passive revolts. The success of a few former slaves, such as poet Phyllis Wheatley, novelist Williams Wells Brown, and newspaperman Frederick Douglass, forged a trail for others to follow in obtaining their freedom. This videotape was produced for the New York Times by Perspective Films. *D-3.*

A Slave's Story: Running a Thousand Miles to Freedom. (Color/TVT/29 min./1972) Based on a slave narrative by William and Ellen Craft, and eloquently introduced by their great-granddaughter, this dramatization of the Crafts' actual escape from slavery in 1848 follows their perilous journey from the deep South to Philadelphia, where, on free soil, they were still to experience racial discrimination. *D-3.*

The Struggle for Vicksburg. (Color/TVT/19 min.) This is the dramatic story of the Civil War battles and siege of Vicksburg, as retold with live-action and animated map illustrations. Viewers learn about the complex military maneuvers that resulted in the eventual surrender of Vicksburg to the Union troops. The film explains the importance of Vicksburg during the Civil War and relates the human story of the Union and Confederate troops involved in the struggle. *D-3.*

Surrender at Appomattox. (Color/TVT/15 min./1982) Described in this tape is the moving climax of America's Civil War, as seen through the use of archival photos, original illustrations, and quotations from eyewitnesses. Students of the period will relive those final, somber moments at Appomattox Courthouse, where America's costliest war was brought to a close. *D-4.*

Surrender at Fort Donelson. (Color/TVT/5 min./1979) It's 15 February 1862, the night before the fall of Fort Donelson in Tennessee, and Confederate Generals Floyd, Pillow, and Buckner cannot reach an agreement. Should their weary troops attempt to cut through the reinforced Union lines that surround Fort Donelson, or should they surrender? This

dramatic reenactment depicts the generals' debate—a decisive moment of the Civil War. *D-4.*

The True Story of the Civil War. (B&W/16-mm/33 min.) This film, made up mostly of Mathew Brady's original wet-plate photographs, forms a record of the Civil War. It surveys the whole story of the war: its causes, its desperate and bloody battles, its leaders, and its effect on the nation. (*SAVPIN 600033*).

U. S. Grant: I Remember Appomattox. (Color/TVT/17 min.) In an imaginative reenactment in this program, General Ulysses S. Grant takes viewers to Appomattox and to the McLean house on 9 April 1865 for a second look at General Lee's surrender. He reminisces about Civil War battles, his boyhood days, his love of horses, and West Point. Viewers will gain new personal insights about Grant that will add to their understanding of him as a soldier and President. *D-3.*

Walt Whitman's Civil War. (Color/TVT/16-mm/15 min.) Whitman's poems and eyewitness prose accounts of the war present the power of his style and his despair at the tragedy of war. The film includes archive photographs and live reenactments. *D-17.*

Wilson's Creek—a Mean Fowt Fight. (Color/16-mm/14 min./1983) In an imaginative reenactment, George Caleb Bingham (as narrator) reveals his experiences, sentiments, and artwork to the viewer to establish a personal reflection on the period and its personalities. Utilizing Bingham's paintings and commissioned artwork in the Bingham style, this film gives us a brief look at the conditions that created the Battle of Wilson's Creek and the warfare that followed. We view the many people who wished to remain neutral in the war and yet were swept up in the pitiless conflict, a war where enemies and threats were dimly defined. *D-4.*

2. POST-CIVIL WAR AND SPANISH-AMERICAN WAR.

Contrasts. (Color/TVT/48 min.) This film surveys the weapons, dress, and equipment of the 1876 U.S. cavalryman and the Plains Indian warrior. Filmed on site at the Reno Crossing. *D-18.*

Custer's Last Fight. (B&W/Silent/TVT/56 min.) This Thomas Ince classic is the earliest film on Custer's "last stand" in

existence. The original three reels were filmed in 1912. This more complete version, released in 1925, contains all the 1912 film plus two more reels. It is surprisingly accurate. *D-18.*

History Recovered: The Custer Battlefield Archaeological Survey of 1984. (Color/TVT/58 min./1985) The archaeological dig at the location of what is commonly known as "Custer's last stand" is chronicled by this illuminating documentary. Narrated by Dick Cavett, the program begins with a brief historical overview of General Custer's battle before turning to the archaeological survey. Maps of the battle area—showing Army and Indian movements—and interviews with the project archaeologists are interesting but secondary to the thrilling highlights of the program—footage of the actual field work, revealing its innovativeness in the use of volunteers and metal detectors. The actual discovery of countless buried battle artifacts is the highlight of the show. *D-18.*

How the West Was Won—and Honor Lost. (Color/16-mm/25 min./1974) (Adopted commercial film) Marlon Brando relates the history of the North American Indian and his lost struggle to retain his land and his way of life against American migration to the West. *D-1: AFIF 256.* (*SAVPIN 20107*).

I Will Fight No More Forever. (Color/TVT/10 min./1982) For centuries, the Nez Perce Indians lived in the high grassy hills and canyon plateaus of Washington, Oregon, and Idaho. Then, beginnning in 1835, waves of white settlers eventually forced these Indians from one reservation to another, ultimately leading them into war and their own destruction as a people. This film traces their tragic saga. *D-4.*

Navy Decline, the New Navy and the War With Spain, 1865—1898; History of the United States Navy. (Color/16-mm/20 min.) Chronicled in this film is the decline of the Navy following the Civil War and its subsequent reconstruction as the "new" Navy in the 1880s based on the dynamic philosophy of sea power expressed by Alfred Thayer Mahan. This film cites the leading role played by the Navy in defeating Spain and the entrance of the United States into the twentieth century as a world naval power. *D-1.* (*SAVPIN 20553*).

Red Sunday. (Color/TVT/24 min.) Narrated by John McIntire, this videotape, made for broadcast TV, is the story of Custer's "last stand," as told in art, photos, Indian drawings, and reenactment scenes. *D-18.*

Sitting Bull. (Color/TVT/26 min./1977) Profiles in Power Series. "The Great Spirit made me an Indian; he did not make me a reservation Indian. I fought . . . I fought for my people . . . The Black Hills were stolen from us. We never touched a pen. We never sold our land. It was stolen." This is the tragic but heroic saga of Indian-United States relations as it can be interpreted from the life story of Sitting Bull, the great Sioux chief. Through this sophisicated imaginary dialogue between present-day interviewer Patrick Watson and an actor who captures the legendary chief's charisma, the story unfolds. *D-3.*

Spanish-American War—Conflicts and Rebellions. (B&W/5 min.) The opening scenes of this presentation show the wreck of the U.S.S. *Maine* and troops training for the Spanish-American War. The troops are then seen leaving New York harbor. Featured are battleships firing, troops disembarking, and mules packing ammo inland in Cuba. *D-1.* (*SAVPIN 68015*).

CHAPTER SEVEN

World War I—Between the Wars

1. WORLD WAR I AND THE ALLIED INTERVENTION IN RUSSIA.

AEF in Siberia. (B&W/16-mm/29 min./1964) This is a vignette concerning the expeditionary force that visited Russia following World War I, which includes an explanation of its mission and activities. *D-1: TV 612. (SAVPIN 30165).*

Assassination at Sarajevo. (B&W/16-mm/16 min.) A world of royal prerogatives and aristocratic privileges blew up in June 1914, when Archduke Francis Ferdinand was assassinated at Sarajevo, Yugoslavia, which was the immediate cause of World War I. This film documents this time of upheaval. *D-2. (SAVPIN 82038).*

Background Tensions. (Color/TVT/13 min.) When Archduke Ferdinand was assassinated at Sarajevo, European tensions were stretched tight. Nobody wanted war, but everyone had a grievance. One by one, leaders gave in to war, while discussing peace. Newly acquired footage and a dramatic narrative charge this film with a sense of immediacy and convey a sense of importance to the events between Sarajevo and the start of World War I. Events are personalized in this film by accentuating the actions of individuals. *D-3.*

Bismarck: Germany from Blood and Iron. (Color/TVT/30 min./1976) This powerfully acted videotape, replete with authentic settings, focuses on the dynamic Otto von Bismarck, who was by turns machiavellian, affectionate, ruthless, bullying, and cajoling. Bismarck's role as the engineer of the events that achieved the unification of Germany is charted. *D-3.*

Cameramen at War. (B&W/TVT/26 min./1943) Part 1 of this two-part continuous videotape produced by the British Ministry of Information tells the story of British Army film unit newsreel cameramen during both world wars. The World War I era footage includes many newsreel firsts, views of historical events, a shot of D. W. Griffith directing a film, and a view of a young General Alexander (15 min.). *D-9: 260.*

Causes of World War I. (Color/TVT) The political, economic, and social causes of World War I are explored in this tape. Documentary visuals, narration, and music of the period are combined to convey the proper mood. Students using this videotape are allowed to actively engage in evaluating the causes of the war through pre- and post-tests and other supporting materials. Teacher's notes and a full text of the narration are included in the package. *D-11.*

Part 1. This portion of the film focuses on the development of nationalism as a cause of the war. It also compares the goals of the major powers with the war's outcome.

Part 2. Prewar prosperity is depicted in this portion of the film, with the main focus on imperialism: the tensions it initiated, the alliances it spawned, the arms race it generated, and the war it inexorably created. *D-11: H7VH 0134.*

Crusaders of the Sky. (B&W/16-mm/10 min.) Recalled in this film are the glory and fighting spirit of the American pilots who joined France's Lafayette Escadrille prior to U.S. involvement in World War I. *D-1: AFMR 661. (SAVPIN 20142).*

The Day the Guns Stopped Firing. (B&W/16-mm/18 min.) The Bolshevik military victory in Russia's Civil War was due partly to the lack of cooperation among the various White commanders and partly to the reorganization of the Red forces after Trotsky became commissar of war. The war was won, however, only with immense sacrifice: Russia by 1920 was ruined and devastated. This film follows the flow of events. *D-2. (SAVPIN 82039).*

Doomed Dynasties of Europe. (B&W/16-mm/16 min.) This film forms a documentary record of the "doomed dynasties" of Europe, showing their replacement by constitutional governments that drastically rearranged the economic and social structure of the continent. *D-2. (SAVPIN 82040).*

Fighting on Two Fronts. (Color/TVT/18 min.) In the summer of 1914, both the Allied and Central Powers plunged themselves into what they thought would be a short war. However, the nature of combat had changed, and history's first mechanized war became mired in trench warfare. This videotape chronicles the battles that raged around the globe

on land, sea, and in the air and which resulted in no decisive victory. *D-3.*

Goodbye Billy: America Goes to War, 1917—1918. (B&W/TVT/16-mm/25 min.) Covered in this videotape are America's psychological preparations for World War I and the tragic homecoming of U.S. troops. Included in the program is unusual archive footage with period voices and song. Supplementing the tape are a complete teaching unit and other materials. *D-17.*

The Guns of August. (B&W/TVT/100 min./1964) Rare footage and expert narration in this tape are combined to bring Barbara Tuchman's Pulitzer-Prize-winning nonfiction work to the screen. "The War to End All Wars" is traced from its beginnings, involving King Edward VII and Kaiser Wilhelm II, through its eventual global involvements. *D-9: #028.*

John J. Pershing. (B&W/16-mm/21 min./1960) This film biography of General John Pershing views the great general from his birth in 1860 to his death in 1948, with special focus on his military career and his contributions to the Army. *D-1: AFSM 579. (SAVPIN 20222).*

Men of Bronze. (Color/TVT or 16-mm/58 min.) The 369th Combat Regiment was made up of black Americans recruited to fight in World War I. Because of the institutionalized prejudice of the time, these men embarked on a ship that was so deficient that it took months to get it out of New York harbor. Once in Europe, the unit's first conflict was with white American soldiers. In time, the unit spent 191 days under fire, and the unit colors were awarded the Croix de Guerre. This film provides the unit's highlights. *D-2.*

Mutiny on the Western Front, 1914—1918. (B&W/TVT/60 min.) The previously untold story of the Anzac mutiny in Flanders during World War I is told in this tape, as seen from an Australian's view. *D-15.*

Naval Aviation: A Personal History—the Weapon Is Tested. (B&W/16-mm/25 min./1960) Depicted in this film is the development of naval aviation during World War I. Pioneers in naval aviation discuss their wartime experiences, emphasizing the problems and accomplishments of naval aviation during the war. *D-4.*

Pershing—Famous Generals. (B&W/16-mm/29 min./1963) The Big Picture. Military highlights of "Blackjack" Pershing's career are featured, from prior to the turn of the century through World War I, including his retirement days. *D-1: TV 588. (SAVPIN 30150).*

The Politics of Peacemaking. (Color/TVT/14 min.) In 1917, American troops began to arrive in Europe. Every ethnic group was represented—including many blacks. In November 1918, the armistice was signed and delegates met at Versailles, each pressing for his own goal. Viewers get a sharp sense of the furious interaction between leaders that ultimately led to a treaty that failed and sowed the seeds of World War II. New footage and a dramatic narrative bring the intricate diplomacy practiced at Versailles to life. *D-3.*

Prelude to World War I. (Color/Sound Filmstrip/2 cassettes/2 strips) This filmstrip affords the viewer a straightforward account of the growth of militarism, the rise of colonial ambitions, and the maneuvering that led to the first great global war. A look at key alliances and events in the Balkans helps to explain how one man at Sarajevo could influence armies to mobilize in an irreversible march toward destruction. *D-13.*

Project Warrior: Wind Through the Wires, Airpower in World War I. (Color/TVT/25 min.) The audience of this program is left with an understanding of how the fighting in World War I fits into the evolution of warfare. *D-1. (SAVPIN 604203).*

Project Warrior: World War I, an Overview. (Color/TVT/25 min.) A vivid overview of World War I fighting is provided in this tape. *D-1. (SAVPIN 604205).*

Revolution in Russia, 1917. (B&W/16-mm/19 min.) The 1917 Russian Revolution climaxed a long period of unrest and repression. When World War I broke out, most of the political elements in Russia (except the Bolsheviks) united in supporting the war effort. However, by the end of 1916, repeated military reverses, acute food shortages, and the intense suffering of the civilian population created a revolutionary climate, and by the end of February 1917, most workers in Petrograd (Leningrad) and Moscow were striking and rioting for larger food rations. This film pictures the events. *D-2. (SAVPIN 82041).*

Russian Revolution: Bolshevik Victory. (B&W/16-mm/20 min.) The Bolshevik victory and the historic events of 1917 are dramatically reconstructed in this film. *D-2. (SAVPIN 82028).*

Russian Revolution: Last Years of the Tsars. (B&W/16-mm/19 min.) Historic events during the last years of the czars' rule in Russia are chronicled. Several personal accounts from eyewitnesses give an interesting view of the era. *D-2. (SAVPIN 82029).*

Russian Revolution: Russia in World War I. (B&W/16-mm/20 min.) This film focuses on the historic events of the Russian Revolution and Russia's involvement in World War I. *D-2. (SAVPIN 82031).*

Soviet Union: Civil War and Allied Intervention in World War I. (B&W/16-mm/17 min.) The civil war between the Reds and Whites caused an upheaval in Russia until 1920. The war was complicated by Allied intervention: in the Far East, the Japanese held Vladivostok until 1922; in northern Russia, British, French, and American forces occupied Murmansk and Archangel (1918), with the purpose of protecting stores against possible seizure by the Germans. This film describes the events. *D-2. (SAVPIN 82042).*

Turning Points: World History. (Color/Sound Filmstrip/4 cassettes/4 strips) Focusing on pivotal events of the twentieth century that have changed the world, this filmstrip combines photographs from the archives of the Associated Press and narration by key participants in history to bring the drama of human history to the classroom. Teacher's notes and a full text of the narration are part of the package. Automatic and manual projection are possible. *D-11.*

Part 1. **The Assassination of the Archduke Ferdinand**

Part 2. **The Treaty of Versailles**

Part 3. **The Russian Revolution**

Part 4. **The Long March** *D-11: H1KF 4241.*

Verdun. (Color/TVT/18 min.) This program illustrates how Verdun has become a symbol of the horrors of war. The program also points out how the Germans at Verdun attempted to overpower the French with materiel, firepower,

and planes. The French for their part, conceived the first fighter squadron and used the techniques of flexibility and responsiveness to retaliate against the Germans. *D-1.* (*SAVPIN 54228*).

World War I. See chapter 2, paragraph 2q.

World War I. (Color/Sound Filmstrip/3 cassettes/3 strips) Photographs, sketches, and poems by Wilfred Owens and Siegfried Sassoon present at-the-front impressions of World War I. A grim appreciation of the human toll suffered by the infantry in charges against machine guns is given. The damage inflicted on troops by relentless bombardment and by the introduction of weapons such as aircraft, tanks, and poison gas are also documented. *D-13.*

World War I—A Documentary of the Role of the U.S.A. (B&W/16-mm/28 min./1959) The major events that brought the United States into World War I and the role played by the United States in gaining the victory and shaping the peace are surveyed in this film. *D-1: MF 45-9089.* (*SAVPIN 23010*).

World War I Overseas Fliers Reunion. (B&W/16-mm/12 min./1962) As World War I fighter pilots hold their first reunion at the United States Air Force Museum at Wright-Patterson Air Force Base, Ohio, their exploits from World War I are reviewed. *D-4.*

World War I: Sinking of the Lusitania. This study of the sinking of the *Lusitania* in World War I emphasizes the prevailing political, social, and economic climate both in Europe and America. *D-2.* (*SAVPIN 605141*).

World War I: U.S. Neutrality, 1914—1917. U.S. neutrality in 1914—17 (during World War I) is portrayed. *D-2.* (*SAVPIN 605140*).

2. BETWEEN THE WARS.

a. General.

From Kaiser to Führer. (B&W/TVT) The story of the ill-fated Weimar Republic, set up by foward-looking Germans after World War I, is sketched in this videotape. The depression, the inexperience of Germans at democracy, and the doubts of many of

its adherents, sent the republic to its death in 1933. (*SAVPIN 604933*).

World War II—Prologue, U.S.A. (B&W/16-mm/28 min.) The dramatic events of the period between the end of World War I and the attack on Pearl Harbor on 7 December 1941 are chronicled from a worldwide perspective. *D-1: MF 45-9090.* (*SAVPIN 23011*).

b. German Films.

Assorted Nazi Political Films: 1932—1943. (B&W/TVT/31 min./English Subtitles) The hypnotic oratory of Adolf Hitler is the highlight of this program, which presents four featurettes originally produced during the Nazi era. *D-9.*

Part 1. One of Hitler's first open-air public addresses to be recorded on synchronized sound film shows him appealing for German unity at an election rally in 1932. The informally gathered civilian crowd and modest podium decorations (lacking the regimented pageantry of later National Socialist spectacles) starkly convey the personal, living bond between the leader and his followers.

Part 2. In this tape, the Nazi leader stages an annually held procession in Munich to honor comrades who fell in the party's abortive 1923 attempt to seize power. Hitler, Göring, and Streicher lead former participants of the original march to the Feldherrenhalle in Munich's Imperial Square, where Hitler lays memorial wreaths and greets family members of his slain followers.

Part 3. One of Hitler's last bloodless conquests was the takeover of Austria in March 1938. Hitler's public address in Vienna and the attending ceremonies, including a parade of Austrian army units, are reproduced from an original German newsreel of the time.

Part 4. Nazi leader Goebbels' most famous speech, given on 18 February 1943, in which he asks his Berlin Sports Palace audience, "Do you want a total war?", is recorded in the Nazis' own

newsreel coverage. Original sound excerpts from the ovation accorded Goebbels and the frenzied crowd response give a vivid impression of this phenomenal outburst of war fever—an expression that is today a fascinating psychological curiosity for historians. *D-9: #164.*

Der Marsch zum Führer (The march to the führer). (B&W/ TVT/50 min./1940) Marching boots were heard on German roads years before World War II, as each summer, thousands of Hitler youth traveled on foot from their hometowns to Nürnberg to participate in the annual Nazi Party Congress. This Third Reich propaganda film tells of these columns and shows them marching through the mountains, forests, fields, and towns of Hitler's realm. Their pilgrimage is climaxed by the colorful ceremonies of the Nürnberg Congress, where they parade before their *Führer* and are addressed by Nazi youth leader Shirach, Hess, and Hitler himself. Behind the splendid pageantry of this film and the remarkable discipline of its participants is revealed, as vividly as in any cinematic record in existence, the skill of the Nazi leaders in preparing Germany's youth, both physically and psychologically, for war. *D-9: #017.*

Germany Celebrates Hitler's Birthday. (B&W/TVT/ 21 min./1939/English Subtitles) The pageantry of the Third Reich and the precision of its army reached a dramatic climax during the festivities honoring Adolf Hitler on his fiftieth birthday, 20 April 1939. This complete Nazi newsreel shows Berlin—adorned with flags and floral displays by its citizens and a monolithic statuary designed by Albert Speer—preparing for the holiday. Scenes of throngs of Germans congratulating their leader are followed by a review staged by Germany's armed forces—the greatest military demonstration in the history of the Third Reich. Nervous-looking diplomats from France, the Soviet Union, and other European nations were among the thousands who watched the display of the modern, mechanized, and mighty fighting force as it paraded past its *Führer* to the melodies of Germany's traditional military marches—for four and a half hours. *D-9: #016.*

Hitler: February 10, 1933. (B&W/TVT/30 min./ English Subtitles) The contest for political supremacy in Germany was not yet decided when Adolf Hitler, the newly appointed chancellor for scarcely one week, rose in the Berlin Sports Palace to deliver what was perhaps the most important speech of his career. The Nazi leader, standing beside a table surrounded by watchful *SA* and *SS* men, faced crucial elections on 5 March and displayed the full, awesome charisma of his spellbinding oratory to condemn political enemies and to exhort his rowdy audience—and the millions listening on radio throughout Germany—to support his Nazi party in its grasp for total power. Hitler's speech, introduced by his Berlin Nazi leader, Joseph Goebbels, noticeably stirs the audience. All of this is pictured in an original National Socialist party election film. *D-9: #014.*

Mussolini Visits Hitler. (B&W/TVT/31 min./1937/ English Subtitles) A million people jammed Berlin's Olympic Stadium and adjoining Mayfield in September 1937 to hear speeches by Adolf Hitler and Benito Mussolini and to view the spectacular nighttime military tattoo performed by thousands of musicians of the German armed forces. This original Nazi documentary reporting on the Italian dictator's state visit to Germany also includes scenes of Axis leaders meeting in Munich, where they watch the annual German Army field maneuvers, visit the estate of Nazi *Luftwaffe* chief Göring, and review military parades. Amid a backdrop of cheering crowds, festively decorated cities, and colorful ceremonies, the film offers the viewer a unique and fascinating opportunity to study the close relationship between the two dictators at the meeting, a relationship that cemented the future wartime alliance of their respective nations. *D-9: #015.*

Olympia. (B&W/TVT/203 min./1938) *Olympia* is one of the famous films of all time—Germany's cinematic pageant of the 1936 Berlin Olympics. Controversial because of their location in the capital of the Third Reich, the games became, nevertheless, one of the most colorful and competitively balanced Olympics

of the century. Hitler commissioned Germany's most renowned filmmaker, Leni Riefenstahl, to create a monumental motion picture about the event. The resulting 3 1/2-hour epic was the culmination of nearly two years of painstaking work by Miss Riefenstahl, who personally edited a million feet of film shot for her by her staff of 100 cameramen. The congenial mood of the film even extends to frequent, candid scenes of Hitler, relaxed and lighthearted among a crowd of spectators. Here is the spirit, the grace, and the nobility of the Olympics brought to life by one of history's greatest filmmakers and framed in the intriguing world of Adolf Hitler's Third Reich. The film is narrated in English.

Part 1. **Festival of the People** (112 min.) *D-9: #011.*

Part 2. **Festival of Beauty** (91 min.) *D-9: #012.*

Pre-war German Featurettes Package. (B&W/TVT/60 min.) Contemporary film documentaries on pre-war Nazi Germany deal almost exclusively with the political issues of the period. These featurettes mainly examine the policies and conduct of Adolf Hitler as he fashions Germany's swift and terrible war machine. This film reveals a more complete picture of life in the Third Reich as seen from the viewpoint of the German worker, the unknown private soldier, the rural peasant girl, and the individual craftsman. This four-part package, all produced in Hitler's Germany, provides an entirely new impression of the Third Reich that is both instructive and fascinating. *D-9.*

Part 1. **Yesterday and Today.** Director Hans Steinhoff presents a skillful argument for National Socialism, with film clips contrasting the new prosperity under Nazi rule compared with that of the earlier Weimar Republic, which was inflicted with economic depression and unemployment. All of the misery and hopelessness of Weimar Germany is reflected in the scenes of unemployed German workers, who stand in bread lines while children saunter through dirty alleys nearby. French colonial

troops move through Germany's streets, and prostitutes lurk in the doorways. Moral distress is mirrored in the faces of the German people.

Part 2. **Three Years of Adolf Hitler.** This is one of the early efforts by the Nazi film propagandists to mold the image of the *Führer*. Scenes of Hitler's speeches and of colorful rallies highlight this short film.

Part 3. **Honor of Work.** Everyone in Germany is happy to work again—according to this propaganda film. The potter, the farm girls bringing in the harvest, the young men inducted into the Reich's labor service, and the artisans precariously hacking through mountain cliffs as they build a German Alpine highway are filmed examples. This film, atmospheric in nature, is practically without commentary.

Part 4. **Becoming an Army.** On the night of 7 March 1936, at a small German army barracks just east of the Rhine River, a shrill alarm arouses the peacefully sleeping soldiers from their beds. After struggling into their uniforms and buckling on their field equipment, the soldiers run down the stairs to assembly. There, they are issued live ammunition for their rifles, bringing them to the realization that this is not a drill. After lining up in a courtyard, the men are marched out of their base into the cold winter night. Their officers have not revealed to them their mission, but they are being led east, toward the border of the French-occupied Rhineland. This film portrays the events. *D-9: #013.*

Tag der Freiheit: Unsere Wehrmacht (Day of freedom: our armed forces). (B&W/TVT/21 min./1935) A warning of things to come is given in this featurette depicting a mock battle staged by German troops during the colorful ceremonies at Nürnberg on German Armed Forces Day, 1935. The camera follows the soldiers from their early morning preparations in their "tent city" to their march to the vast parade grounds, where a miniature war—involving

infantry, cavalry, aircraft, flak guns, and the first public appearance of Germany's new "forbidden" tank—is presented, all before Hitler and thousands of spectators. This beautifully photographed film, created by Leni Riefenstahl, is a supplement to her earlier *Triumph of the Will* as a special tribute to the German Army. *D-9: #018.*

Triumph of the Will. (B&W/TVT/120 min./English Subtitles) Banned for more than thirty years, *Triumph of the Will*, by Leni Riefenstahl, generated perhaps the greatest moral and legal controversy in the history of the cinema. The subject of the film is the 1934 Nazi Party Congress. Staged annually at Nürnberg, the congress was a series of speeches by Nazi leaders, reviews of their uniformed followers, and mass rallies involving thousands of people. Although Miss Riefenstahl's work has been labeled Nazi propaganda, it is actually the filming of a propaganda subject by a non-Nazi, a woman whose appointment by Hitler to make the film was resented by the professional propagandists in the Nazi hierarchy. The result is a fascinating expression of one individual's impression of the Hitler movement. The complete dominance of one man's personality over an entire nation is forcefully conveyed to the viewer's awareness. *D-9: #010.* Also, *D-13: VY 1410.*

CHAPTER EIGHT

World War II

1. GENERAL.

(See also chapter 3, Commanders-Personalities, and chapter 4, Unit Histories.)

Action at Angaur. (B&W/16-mm/27 min./1945) Combat activities of the 81st Infantry Division in crushing veteran Japanese troops on Angaur Island are pictured. *D-1: CMF 40-1128. (SAVPIN 20362).*

The Admiralty Islands. (B&W/16-mm/16 min./1949) Viewed in this film are the landing on and subsequent capture of the Admiralty Islands north of New Guinea by the 1st Cavalry Division in February 1944. *D-1: CHR A-8. (SAVPIN 20337).*

After Mein Kampf. (B&W/TVT) This story of Adolf Hitler, produced in England in 1940, consists of documentary scenes and reconstructions of other events. *D-13: VY 0903.*

The Air Force Story. See chapter 2, paragraph 2b.

The Air Force Story. Volume 1. (B&W/TVT/55 min./1950s) This is one continuous program that deals with several Air Force subjects. *D-9.*

Part 1. **North Africa: 1943.** This first segment is a history of the U.S. Air Force in North Africa from November 1942 through May 1943. (14 min.)

Part 2. **Schweinfurt and Regensburg: August 1943.** Provided in this part of the film is a record of the famous bombing mission over Germany's ball-bearing plants on 17 August 1943. (14 min.)

Part 3. **D-Day: June 1944.** Highlighted in this portion are the operations of the U.S. Air Force in the invasion of German-held Europe. (13 min.)

Part 4. **Victory in Europe: June 1944—May 1945.** The U.S. Eighth Air Force's operations in Europe are featured. (14 min.) *D-9: #262.*

Air Strike! (B&W/TVT/71 min.) This is a continuous four-part series of aerial combat films, including recently discovered rare footage. *D-6.*

Part 1. **Combat-AAF Report.** The Eighth and Twelfth Air Forces in Europe and Africa and the Fifth, Seventh, Eleventh, and Thirteenth Air Forces in Asia and the Pacific are pictured. Here are P-51s, P-38s, P-40s, P-47s, Flying Fortresses, Liberators, B-25s, and a host of other aircraft, plus an array of the enemy's best planes, from Bettys and Zeros to Me-109s and FW-190s. Lots of dogfights and previously unavailable air-combat action are seen.

Part 2. **A Day with the A-36.** Here you see a fighter-bomber version of the legendary P-51. They called it the "Invader," and it was used against the *Luftwaffe* out of one of their own captured bases in Sicily.

Part 3. **Pacific Step Up.** In watching this film, we ride with the Fifth and Tenth Air Forces and the RAF as they hit enemy strongholds in China. We also have a ringside seat as Navy divebombers hit Wake Island.

Part 4. **Japs over China.** The beginning of Japanese military air power, tactics, and strategy is portrayed. We join these tough, cool pilots on a raid over Chungking. *D-6.*

All the Fine Young Men. (Color/TVT/52 min./1984) One of World War II's most dramatic campaigns took place in the skies over Europe, where the heroic men of the U.S. Eighth Air Force played a vital role. This program documents the story of these inexperienced men in aerial combat, who had a job to do and did it under the most hazardous conditions imaginable. Drawing on voluminous archives of original combat footage and interviewing those who recalled their ordeal, this videotape re-creates a picture of that time. The program recounts two major air raids. In the first raid, on the Schweinfurt ball-bearing plant in October 1943, the United States lost 60 bombers out of a total of 291 planes, with 600 crewmen killed. The second raid was the first major air raid on Berlin, which occurred in March 1944, just three months before the D-day invasion. The wartime ordeal of the Air Force lasted a little over a thousand days.

In that time, nearly 6,000 heavy bombers and 3,000 fighter planes were shot out of the sky. *D-2.*

Along Our Shores. (B&W/16-mm/17 min./1945) Reviewed in this film are the 1941—45 wartime activities within the U.S. continental limits and off the shores of the United States. Personnel training, port security, and search and rescue operations are discussed. *D-4.*

Appointment in Tokyo. (B&W/16-mm/56 min./1945) The history of World War II operations in the Pacific is depicted, from the fall of Corregidor to Japanese surrender ceremonies in Tokyo Bay. *D-1: CR 4. (SAVPIN 23079).*

Army-Navy Screen Magazine Highlights. (B&W/TVT/52 min./1982) This film features selections from Frank Capra's *Army-Navy Screen Magazine*, shown to U.S. troops during World War II. Featured are a visit to the Hollywood canteen; a soldier's memories of the attack on Corregidor and the Bataan Death March; "Jubilee," an entertainment program featuring Lena Horne; a Private Snafu cartoon; footage of Nazi bombings of England; and a command performance with entertainment by Bob Hope, Betty Hutton, and Judy Garland. *D-4.*

At the Front in North Africa. (Color/16-mm/43 min./1943) Shown in this film is a tank convoy in North Africa engaging the Nazis in battle. *D-1: CMF 11-1001. (SAVPIN 20346).*

Attack and Reprisal. (Color/TVT/55 min./1946) Two of the most infamous war disasters are shown in a two-part account. The first feature is about the attack on Pearl Harbor and contains actual footage. The second feature covers the aftermath of the atomic bombing of Hiroshima. Within nine seconds of the explosion, 100,000 people disintegrated into ash. This is a hard-hitting war documentation. *D-15.*

Attack—the Battle for New Britain. (B&W/16-mm/47 min./1944) Depicted in this film are the attacks on Arawe and Cape Gloucester on New Britain, from plan of attack to final victory. *D-1: CMF 40-1041. (SAVPIN 20361).*

Auschwitz and the Allies. (Color/TVT/110 min./1982) In June 1944, two escapees from the most organized center for mass murder in history brought the story of its existence to the

Allies. Both men tell their story publicly for the first time in this film. While this revelation did save 600,000 lives, the general reaction to news of the death camps was disbelief and skepticism. This is an impressive documentation of these crimes, which left no nation or people unaffected. *D-2.*

Away Boarders. (B&W/16-mm/22 min./1945) Presented in this film is the story of the U.S.S. *Guadalcanal* and the capture of the first German submarine in World War II by the commanding officer of that ship. *D-4.*

Background and Causes. (Color/TVT/17 min.) This program analyzes the many problems left unsettled by the Versailles Treaty and relates them to the events that led to the outbreak of World War II. The film focuses on the leading personalities of the time, the failure of the League of Nations, and the rise of totalitarian Germany, Italy, and Japan. *D-3.*

Bataan, the Forgotten Hell. (Color/TVT/52 min./1983) This film is not about war but about the durability of the human spirit. These are incredible stories of human survival as told by American servicemen who survived Japanese prison camps and "hell ships" during World War II. Using eyewitness accounts of survivors, this videotape describes the horror of the infamous "Death March" on Bataan and the relentless brutality committed against our soldiers by their Japanese captors. *D-2.*

Battle Action. (B&W/TVT/120 min.) Air strikes, jungle beachheads, and assault landings captured raw on film are the grist of these videotapes—all part of one continuous presentation. *D-6.*

Part 1. **The Battle of New Britain—Dec. '42.** In this portion of the videotape, a naval task force hits Arawe, Rabaul, and Cape Gloucester; B-25s sweep enemy positions; Marine and Army units hit the beaches. In mud, sludge, and blood, the foot soldier adds yet another page of combat glory to his tradition in this rousing videotape.

Part 2. **The Battle for Leyte Gulf.** History's greatest single naval engagement is pictured. Shown is the battle for the Philippines, as planes, men, and the big guns of 282 ships square away in mortal combat. This is a

jolting documentary of men in war. During the engagement, the Japanese lost 4 carriers, 3 battleships, 500 aircraft, 6 heavy cruisers, 4 light cruisers, 11 destroyers, and a sub.

Part 3. **Action at Angaur.** Hellcats soften up the enemy, dug in awaiting the 81st Wildcat Division. This film portrays the combat infantry, as they slug it out an inch of ground at a time in bitter hand-to-hand fury to capture "Shrine Hill," "Saipan Town," and "The Gulch."

Part 4. **The Fleet That Came to Stay.** This part of the videotape traces the battle for Okinawa and is an awesome tribute to the 400,000 fighting men who participated in the battle, noted for its suicidal savagery. The ferocity of the "Divine Tempest," Japan's Kamikaze corps, is viewed, showing them in some of their 4,232 one-way flights. *D-6.*

Battle for Britain. (B&W/TVT/60 min./1944) Britain's gallant stand against the encroaching Nazis is shown. The *Luftwaffe's* hope of bringing England to her knees is seen to fail. The film was produced and directed by Frank Capra. *D-15.*

Battle for New Guinea. (B&W/16-mm/29 min./1959) The Big Picture. This is the story of the bitter fighting to take New Guinea in World War II and points up the important role of infantrymen and the need for Army Reserve summer training. *D-1: TV 441. (SAVPIN 30115).*

Battle for Normandy. (Computer Simulation APPLE/ATARI) This simulation is a reenactment of the invasion of Normandy. As supreme Allied commander, the student-player must establish beachheads and move troops to capture the strategic towns of Saint-Lô and Caen, while taking into account such factors as supplies, troop strength, and weather. The opposing player, as commander of the German forces, must contend with the Allied air and sea attacks while planning a strategic defense. The program allows for solitary play against a computer-generated defense. *D-11: H2AD 1655 (APPLE) & D-11: H2RC 1667 (ATARI).*

Battle for the Marianas. (B&W/TVT/20 min./1944) This film depicts the capture of Saipan, Tinian, and Guam—the major

islands of the Marianas. This is the filmed record of the taking of the islands by Army, Navy, Marine, and Coast Guard troops during the summer of 1944. *D-4.*

The Battle of Britain. See chapter 2, paragraph 2o.

The Battle of Buna. (B&W/16-mm/9 min./1943) The campaign at Buna is represented. *D-1: FB 20-66. (SAVPIN 20513).*

The Battle of China. See chapter 2, paragraph 2o.

The Battle of Leyte. (B&W/16-mm/26 min./1951) Combat activities of the 81st Infantry Division in crushing veteran Japanese troops on Angaur Island are portrayed. *D-1: CHR A-11. (SAVPIN 20335).*

Battle of Manila. (B&W/16-mm/29 min./1959) The Big Picture. This documentary on the invasion of the Philippines covers the initial landings through the final liberation of the city of Manila. *D-1: TV 417. (SAVPIN 30113).*

Battle of Midway. (Color/TVT/57 min./1942) Part 1. (This is the first part of a continuous three-part videotape.) This is an account of one of the great naval and air battles of World War II, directed by John Ford, who was wounded during the filming of the battle. The documentary was winner of the Academy Award for the best documentary of 1942. The film has superb audio and visual qualities (18 min.); Part 2. **To the Shores of Iwo Jima.** U.S. Marines suffered over 21,000 casualties to capture the Japanese island of Iwo Jima in February through March of 1945. This is the classic color-film documentary of this invasion, showing ship bombardments, rocket fire, air bombing, the use of flamethrowers, and scenes of individuals and groups in combat. It was nominated for the best documentary short film of 1945 (19 min.); Part 3. **Fury in the Pacific.** This film documents the initial invasion of the Palau Islands by the 1st Marine Division and the 81st Army Division in 1944. The battle was so fierce that nine cameramen fell while filming it (20 min.). *D-9: #213.*

Battle of North Africa. Part 1. (B&W/16-mm/29 min./1960) The Big Picture. This is a two-part presentation of the military campaigns in North Africa during World War II. *D-1: TV 484. (SAVPIN 30126).*

Battle of North Africa. Part 2. (B&W/16-mm/29 min./1960) The Big Picture. Covered in this film are the destruction of the Nazi fleet in Oran on June 1940 and Field Marshal Montgomery's bitter battle for El Alamein. *D-1: TV 485. (SAVPIN 30127).*

Battle of Russia. See chapter 2, paragraph 2o.

Battle of Salerno.. (B&W/16-mm/29 min./1958) The Big Picture. Documented in this film is the combat action of Lieutenant General Mark W. Clark's Fifth Army in Italy. *D-1: TV 406. (SAVPIN 30111).*

Battle of San Pietro. (B&W/16-mm/35 min./1943) The great battle that culminated in the Allied capture of San Pietro during the Italian campaign is shown. An introduction by General Mark Clark enhances the film. *D-1: CR 2. (SAVPIN 23077).*

Battle of San Pietro. (B&W/29 min./1959) The Big Picture. San Pietro, one of the most dramatic battles of World War II, is captured on film. This is a variation of the film above but narrated by John Houston. *D-1: TV 431. (SAVPIN 30114).*

The Battle of Stalingrad. (B&W/TVT/90 min./1960) This is a Soviet view of the classic battle that changed the course of the war in favor of the Allies. Rare captured German footage, which is found in no other documentary produced by the Allies, is used. *D-9: #148.*

Battle of St. Vith. Part 1. (B&W/16-mm/29 min./1965) The Big Picture. A background on the events of Hitler's Ardennes offensive, December 1944, is delineated, with special focus on the 19 December attack on Saint-Vith, which marked the beginning of the Battle of the Bulge. *D-1: TV 648. (SAVPIN 30181).*

Battle of St. Vith. Part 2. (B&W/16-mm/29 min./1965) The Big Picture. This is the story of the three-day attack on Saint-Vith and the retreat of American troops when the town was lost to the Germans. *D-1: TV 649. (SAVPIN 30182).*

Battle of the Bulge. (B&W/16-mm/29 min./1958) The Big Picture. The history of America's "Winter Soldier" is told, from

Valley Forge to the Battle of the Bulge. *D-1: TV 413. (SAVPIN 30112).*

The Battle of the Bulge. (Color/TVT/53 min.) Just as it was originally presented by NBC Television, here is a videotaped account of the savage battle that took more U.S. casualties than D-day. From Saint-Vith, to Clervaux, to the massacre at Malmedy, here is the in-depth, foot-by-foot struggle that was made to turn back the German tanks as they overwhelmed men on an eighty-five-mile front. Featured is MacAuliffe's famous "Nuts!" reply to the German offer of surrender. From the "Screaming Eagles" of the 101st Airborne to the "Hell on Wheels" 2d Armored Division, this film shows the men who acted out a great chapter in our military history. *D-6.*

Beachhead Anzio. (B&W/16-mm/29 min./1963) The Big Picture. Documented in this film is the establishment of an Allied beachhead at Anzio in World War II. *D-1: TV 579. (SAVPIN 30147).*

Behind Nazi Guns. (B&W/TVT/21 min./1944) William L. Shirer narrates this documentary, produced by the U.S. Navy Industrial-Incentive Division, to give American war workers a behind-the-scenes report on their special enemy—the German war worker. Excellent captured German homefront footage is featured. *D-9: #265.*

Blood, Ink, and Oil. (Color/16-mm/29 min./1975) Paintings from the Navy's Combat Art Center, interviews with artists, and historical film footage are combined to present a graphic portrait of the combat artists who served with the Navy during World War II. *D-4.*

Bougainville. (B&W/16-mm/9 min./1948) This film describes the landing operation and subsequent capture of Bougainville in 1943 by American forces of the 37th Division, the XIV Corps, and the 3d Marine Division. *D-1: CHR A-5. (SAVPIN 20336).*

Breakout and Pursuit. (B&W/16-mm/29 min./1961) The Big Picture. The story is told of Operation Cobra in World War II, in which American forces broke through Normandy and began their push across Europe. *D-1: TV 506. (SAVPIN 30135).*

Bridge at Remagen. Part 1. (B&W/16-mm/29 min./1965) The Big Picture. The events surrounding the capture of the bridge at Remagen by American troops on 7 March 1945 are depicted—events that gave U.S. forces their first bridgehead on the Rhine. *D-1: TV 657. (SAVPIN 30185).*

Bridge at Remagen. Part 2. (B&W/16-mm/29 min./1965) The Big Picture. This film portrays the capture of the bridge and subsequent tactical events. The military value of the capture is assessed with regard to the ensuing conduct of the war in Europe. *D-1: TV 658. (SAVPIN 30186).*

Cameramen at War. (B&W/TVT/26 min./1943) Part 1. (This is the first part of a continuous two-part videotape.) The story of British Army film unit newsreel cameramen during both world wars is shown as produced by the British Ministry of Information. Special highlights include footage from campaigns in France, Norway, and North Africa and scenes from the skies of England between May 1940 and late 1942. World War I era footage includes many newsreel firsts, as well as historical footage of D. W. Griffith directing a film and a view of the young General Alexander (15 min.); Part 2. **The Fall of France: June 1940.** Segments from two original German newsreels show the Marne River crossing by the Germans on 13 June 1940; the fall of Paris on the following day; the surrender of the French at Verdun; the heavy-artillery bombardment of the upper Rhine River; German speedboats crossing the Rhine; and the final siege, including the gun assaults against the remaining Maginot forts (11 min.). *D-9: #260.*

Campaign in Sicily. (B&W/16-mm/20 min./1948) Recorded in this film is the invasion of Sicily by the 15th Army Group, consisting of the U.S. Seventh Army and the British Eighth Army. *D-1: CHR C-1. (SAVPIN 20341).*

Causes of World War II. (Color/TVT) This film uses the foundation laid in *Causes of World War I* (see chapter 7) to explore how the events and consequences of World War I sowed the seeds for a new conflict greater even than that of 1914—18. It then chronicles the rise to power of new totalitarian regimes and the events that led to global conflict. Visuals, narration, and supporting materials follow the model of *Causes of World War I.* Teacher's notes and a full

text of the narration are included. (This is a continuous two-part videotape.)

Part 1. This part of the film focuses on the 1920s, discussing the Treaty of Versailles, the impact of the Russian Revolution, the rise of fascism in Italy, and the start of National Socialism in Germany.

Part 2. Examined in this tape are the 1930s, Hitler's rise to power, the worldwide effects of the depression, the formation of the Axis, militarism in Japan, the Spanish Civil War, appeasement, the outbreak of the war, the fall of France, Germany's attack on Russia, and American and Japanese involvement in the war. *D-11: H7VH 0135.*

China Crisis. (B&W/TVT/41 min./1945) Portrayed in this Army Air Force film are the exploits of the Fourteenth Air Force (the famous "Flying Tigers") against the Japanese. *D-9: #063.*

Combat America. (Color/TVT/84 min./1945) Part 1. (This is the first part of a continuous two-part videotape.) Clark Gable is featured in this dramatized story of the 351st Bomber Group of the U.S. Army Air Force, from its training in Colorado to a mission over Germany. Shown are crews and gunners at a base in England and actual combat footage (62 min.); Part 2. **Target Tokyo.** This film follows the activities of a B-29 crew from its training center at Grand Island, Nebraska, to an actual mission over Tokyo (22 min.). *D-9: #253.*

Combat Fury. (B&W/TVT/94 min.) Portrayed in this continuous two-part film is the race to the Rhine and the struggle to take it and hold it while German troops fought bitterly to fend off the Allied attacks. *D-6.*

Part 1. **The 3rd Army.** This is the Army's own definitive study of the legendary 3d and their immortal general, George Patton. Pictured are the 281 days they charged through France, Belgium, and Germany.

Part 2. **Only a Few Returned.** Medal of Honor Series. This is a filmed tribute to Gunnery Corporal Maynard Smith, who stayed aboard his limping B-17, shot up the *Luftwaffe,* and helped bring his plane home on one engine. *D-6.*

Command Decision: The Invasion of Southern France. (B&W/16-mm/29 min./1963) The Big Picture. As part of the story of Operation Dragoon in World War II, Roosevelt, Churchill, Chiang Kai-shek, and Stalin are featured. *D-1: TV 572. (SAVPIN 30144).*

D-Day: A Soldiers Battle. (Color/TVT/28 min./1984) Filmed on location in France, England, and Fort Meade, Maryland, this film utilizes stock film footage, excerpts from 20th Century Fox's *The Longest Day*, still photos, and contemporary footage to tell the events surrounding the invasion of Normandy. Interviews with three participants from the 82d Airborne Division, the 29th Infantry Division, and the 2d Ranger Battalion are used to provide authenticity. The chairman, Joint Chiefs of Staff; the Army Chief of Staff; and the secretary of the Army reflect on the goals, values, and condition of the modern Army. Film footage of the Ranger airdrop and subsequent operations during the invasion of Granada are used to depict the necessity for readiness and to highlight the existence of the high caliber of people in the Army. Parallels are drawn between the soldiers of forty years ago and those of today. *D-1: STVM #11. (SAVPIN 701182).*

D-Day Anniversary. (B&W/16-mm/28 min./1969) The Big Picture. Replayed in this film is the drama and battle action of the landing at Normandy and the fierce combat that took place to overcome "Fortress Europe" in June 1944. *D-1: TV 762. (SAVPIN 30241).*

D-Day Convoy. (B&W/16-mm/19 min./1948) This film covers activities just prior to and including D-day, especially the movement of American troops to their ports of embarkation prior to Normandy. *D-1: CHR B-15. (SAVPIN 20338).*

D-Day Plus 40 Years. (Color/TVT/52 min./1984) On 6 June 1944, D-day, the Allied forces began their invasion of Normandy, an invasion that finally turned the tide of World War II. NBC News commemorates the fortieth anniversary of that historic event in a special program anchored by Tom Brokaw. The program includes highlights of the day's ceremonies in France, reports from English cities where the forces prepared for the invasion, and interviews with veterans on the spots where they landed forty years before. *D-2.*

December 7th. (B&W/16-mm/134 min./1943) Used in this documentary are a combination of footage and staged scenes to reconstruct the bombing of Pearl Harbor. This film was directed by John Ford. *D-4.*

Defense of Antwerp Against the V-1. (B&W/16-mm/21 min./1947) The story of the city of Antwerp during World War II is told in this film. *D-1: CMF 9-1286. (SAVPIN 20375).*

Der Feldzug in Poland (The Polish campaign). (B&W/TVT/37 min./1939) During World War II, the German government produced foreign-language versions of some of their famous documentary films for export. These films were often screened by German minorities overseas to clarify the German point of view of the war and to counter Allied propaganda against Germany. One of the first of these rare features is this English-language account of the German-Polish war of 1939. Who started this war? Experience the Germans' own answer. *D-9: #019.*

Desert Victory. (B&W/16-mm/63 min./1943) Combat action by British troops in the Middle East is represented in this English-made film. *D-1: CMF 40-1002. (SAVPIN 20360).*

Divide and Conquer. See chapter 2, paragraph 2o.

Dragon's Teeth. (B&W/16-mm/29 min./1963) The Big Picture. General J. Lawton Collins tells of the fight to take the Siegfried Line in World War II and of the campaign to cross into Germany. *D-1: TV 566. (SAVPIN 30141).*

Dropzone Normandy. (B&W/TVT/90 min./1945) This is a detailed videotape account of combined glider operations on D-day (6 June 1944), from preparation to final outcome. This Army Air Force film consists of actual invasion footage, with a brief analysis of the failures and successes of this operation. *D-9: #295.*

The Fall of Berlin. (B&W/TVT/72 min./1945) Over forty Byelorussian and Ukrainian First Army cameramen contributed footage to this documentary of the fall of Berlin, including captured German footage. *D-9: #149.*

Fascist Dictatorships. (Color/TVT) The historical and philosophical roots of fascism are examined, with special emphasis on the rise to power and subsequent fall of Musso-

lini and Hitler. Documentary visuals are combined with a correlated narration to trace the defeat of fascism in World War II and to show its relationship to communism and democracy. The final section of the tape explores whether fascism has ceased to exist. Teacher's notes, full text of the narration, questions for discussion and study, and a bibliography are available. (This is a continuous two-part videotape.) *D-11.*

Part 1. In this part of the study, the backgrounds of fascism, communism, and democracy are explored, as well as the effects of World War I.

Part 2. In this portion, the rise of Hitler and the Nazis is traced; the age of fascism in Europe and Asia is outlined; and the legacy of fascism is examined. *D-11.*

Fight for the Sky. (B&W/TVT/21 min./1965) Before an attempt could be made to invade Europe, the Allies knew that they must first weaken the German war machine in the air. This was accomplished by persistent bombing missions over Germany by British bombers at night and by American bombers during the day. The raids advanced farther and farther into Germany, crippling the Nazi's ability to produce planes for its *Luftwaffe* and its ability to defend the homeland. This film reviews the fight for the sky during 1942 and 1943 and pays tribute to the heroic American flyers who flew the missions over Germany. *D-4.*

Flak. (B&W/TVT/17 min./1943) This is a once-classified U.S. Air Force training film that depicts evasive maneuvers used by bomber pilots to avoid being hit by enemy antiaircraft fire. The film includes animated illustrations by Disney studios and captured footage of enemy antiaircraft batteries in action. *D-9: #059.*

The Fleet That Came to Stay. (B&W/16-mm/22 min./1945) The invasion of Okinawa, from the U.S. Navy point of view, is explained in this film, and the operation is illustrated with scenes of the combat. *D-4.*

Fortress in the Sea. (B&W/29 min./1963) The Big Picture. The recapture of Corregidor in World War II by General MacArthur's force is depicted, including recollections of an Army nurse, a paratrooper, a commander, and an Army sergeant. *D-1: TV 587. (SAVPIN 30149).*

Fortress Japan. (B&W/TVT/36 min./1945) Part 1. (This is the first part of a continuous two-part videotape.) Japan's defensive preparations against the expected Allied invasion of the mainland is the subject of this well-made documentary narrated by Lorne Green. The first part of this film recapitulates the major Pacific battles from 1941 to 1945. This is an entry from the prestigious World in Action Series (17 min.); Part 2. **The Fleet That Came to Stay.** The story of the last great battle of World War II is told—the battle of Okinawa—where the greatest concentration of ships and men in all history was involved. This excellent documentary contains extensive scenes of the best Kamikaze air-action footage ever filmed (19 min.). *D-9: #191.*

Franklin Delano Roosevelt: State of the Union Message, January 6, 1942. (B&W/TVT/42 min./1942) In this film, President Roosevelt outlines the steps and sacrifices each American will have to undertake to achieve victory over the Axis. *D-9: #249.*

Fury in the Pacific. (B&W/16-mm/20 min./1945) This film depicts the record of a typical amphibious assault, as the camera follows American troops in the Battles of Peleliu and Angaur. *D-1: CMF 40-1212. (SAVPIN 20364).*

German Airborne Invasion of Holland, May 1940. (B&W/TVT/61 min./1940) Part 1. (This is the first part of a continuous four-part videotape.) This original German paratroop film depicts the world's first capture of a fortified area (the bridges near the town of Moedijk, Holland) by airborne troops. This particular version is a classified 1940 U.S. Army Intelligence print with commentary dubbed into English (18 min.); Part 2. **German Invasion of Crete.** This complete German newsreel segment shows Operation Mercury, the airborne capture of the British-held island of Crete by some 22,000 parachute, glider-borne, and mountain troops. Commentary is dubbed into English (11 min.); Part 3. **Know Your Enemy: Airborne Troops.** This British Army training film also examines captured German footage of the airborne invasion of Crete via photographs, illustrations, and still frames from actual motion pictures, showing the types of equipment and weapons the Germans used on this historic invasion. Also explained are ways to destroy airborne troops when they are most vulnerable—while they are in the air and as soon as they have landed (20 min.);

Part 4. **British Commando Raid: Norway 1941.** A British newsreel shows the successful landings on Vaagso and Maaloy by 600 troops on 27 December 1941. Fish factories and radio stations are targets (12 min.). *D-9: #258.*

The Gilbert Islands. (B&W/16-mm/11 min./1949) Depicted in this film is the Gilbert campaign. The strategic importance of the islands, the success of the campaign, and how the islands' conquest brought the United States one step closer to Tokyo are delineated. *D-1: CHR A-1. (SAVPIN 20332).*

The Homefront. (Color/TVT/16-mm/90 min.) This film provides a warm, intelligent examination of the social stresses and changes on the homefront during World War II, showing the Americans emerge from the Great Depression to achieve extraordinary production levels. Women and blacks are viewed as they struggle toward equal participation. Witnessed is the Japanese internment. Participants are shown as they remember the events with amusement, bitterness, and pride. A new nation is seen to emerge. *D-17.*

In Which We Serve. (B&W/16-mm/113 min./1942) The best British film produced during the war, this is a courageous, inspirational story of a British destroyer, its crew, and their families. Unforgettable vignettes demonstrate World War II's impact on the ordinary people involved in it. The film forms a timeless testament to human faith and to the selfless, indomitable spirit by which a nation endured. *D-3.*

Interrogation of Enemy Airmen. (B&W/TVT/30 min./1944) This is a once-classified U.S. Air Force training film, based on actual cases, that re-creates psychological techniques used to extract information from captured prisoners. Included are interrogations in German, Italian, and Japanese, with English subtitles. *D-9: #271.*

Invasion of Crete by the German Army. (B&W/16-mm/11 min./1942) Represented in this film are the preparations, by air strafing and precision bombing, for the invasion of Crete. Men and equipment are shown being dropped by parachute. The capture of roads and airstrips is also portrayed. *D-1: FB 7-16. (SAVPIN 20500).*

Invasion of Southern France. (B&W/16-mm/22 min./1950) The invasion of southern France by the Seventh Army and its subsequent junction with the American Third Army in

the northwest part of France are portrayed. *D-1: CHR C-8. (SAVPIN 20344).*

The Japanese Attack on Pearl Harbor. (Color/Sound Filmstrip/2 cassettes/2 strips) Was the Japanese attack on Pearl Harbor unprovoked and totally unexpected, as U.S. officials asserted in 1941? Historical interpretations of this event differ. The set examines several contradictory theories and interpretations concerning the attack and surveys U.S.-Japanese relations at the time. *D-11.*

Japanese Relocation. (B&W/TVT/23 min./1943) Part 1. (This is the first part of a continuous two-part videotape.) This is an official government documentary about the removal of 110,000 Japanese (two-thirds of them U.S. citizens) from the potential combat zone of the west coast to relocation camps in the American interior (11 min.); Part 2. **Tale of Two Cities.** Shown in this film are the destructive results of the atomic bombings of Hiroshima and Nagasaki, with close-ups of the effects on buildings and materials (12 min.). *D-9: #212.*

The Joe Mann Story. (B&W/16-mm/29 min./1960) The Big Picture. This is a highly sensitive memorial to a soldier killed in World War II. It is expertly photographed, with Holland as a setting. *D-1: TV 459. (SAVPIN 30121).*

Kamikaze. (B&W/TVT/89 min./1961) This stunning documentary film about the war in the Pacific is composed of Allied and Japanese newsreel footage. Proof is introduced in the film that the United States received warnings of impending Japanese aggression in 1941. Chronicled are Japan's many conquests, the American retaking of bases, and the turning of the tide in the Pacific. The ultimate Japanese resort to the use of Kamikaze pilots to crash-dive at U.S. ships is sketched. The use of the atom bomb finally leads to a forced surrender. *D-9: #048.*

Katyn Forest Massacre. (B&W/TVT/19 min.) Mystery, controversy, and horror shrouded the discovery by the Germans on 13 April 1943 of the mass graves of several thousand officers of the former Polish Army, who were murdered on Stalin's orders and then buried in the Katyn Forest near Smolensk. This English-language documentary, made by a Polish émigré group, uses the Germans' own film records to depict the investigation of the massacre by an international

commission. The Communists' own later inquiry regarding Katyn and their false charge of German responsibility for the murders is also analyzed and enhanced with authentic Soviet footage. Many gruesome scenes of the exhumation of the dead are included in this grim cinematic record of an incident that not only the Soviets, but also the democratic nations with whom they now enjoy economic ties, prefer to be forgotten. *D-9: #026.*

Kitty: A Return to Auschwitz. (Color/TVT/90 min./1981) Kitty Felix Hart spent her teenage years as inmate #39934 in Auschwitz. She survived, although over thirty members of her family and many of her school friends did not. She talks about her past from her home in England and from the site of the concentration camp, where she returns with her grown son thirty-four years after her liberation. This exploration of a horrifying and incomprehensible time is deeply meaningful. *D-2.*

Know Your Ally—Britain. (B&W/16-mm/43 min./1943) Produced by Frank Capra to improve the American soldier's understanding of his closest ally, Britain, this film explains British habits and customs in Capra's informal way. *D-4.*

Know Your Enemy—Japan. (B&W/TVT/63 min./1945) Intended to acquaint the American soldier with the fighting characteristics of his Japanese counterpart, this videotape explores the reasons for Japan's rise as a belligerent. The abrupt cessation of the war in the Pacific resulted in the hasty withdrawal of this film, and it was never widely seen. *D-4.* Also, *D-9: #056.*

The Last Bomb. (Color/16-mm/35 min./1947) Described in this film is the bombing of Japan by B-29 airplanes and the dropping of the first atom bomb on Japan. *D-4.*

Let There Be Light. (B&W/16-mm/58 min./1946) Narrated by Walter Huston, this film shows the rehabilitation of emotionally disabled war veterans at Mason General Hospital on Long Island, New York, at the close of World War II. Concealed cameras record dramatic sessions with Army psychiatrists and patients, where such techniques as narcosynthesis, hypnosis, and group therapy are used to help the men overcome emotionally induced disabilities. To protect the privacy of the servicemen shown, their names have been deleted. *D-4.*

Liberation of Rome. (B&W/16-mm/20 min.) This film documents the surrender of Rome in World War II. *D-1. (SAVPIN 20376).*

Liberation of Soviet Byelorussia. (Color/TVT/30 min.) This film is a Soviet review of the defeat of Germany's Center Army Group and the liberation of Soviet Byelorussia during World War II. *D-9: #296.*

Lowell Thomas Remembers. Volume 1. 1940—44 (B&W/TVT) (Fox Movietone News) This film shows the world at war: France falling to the Nazis; the United States allying itself with Russia and England; the bombing of Pearl Harbor; and incredible scenes from battlefronts on land, sea, and air. *D-12.*

Lowell Thomas Remembers. Volume 2. 1945—49. (B&W/TVT) Among the events covered are Hitler's suicide, the fall of the Third Reich, Mussolini's execution, and the A-bomb attack on Nagasaki and Hiroshima. As an uneasy peace falls over a war-weary world, the United Nations is formed, and hope is felt for the future. Finally, the Soviets are shown invading Tibet, and history is seen taking a new course. *D-12.*

Luftwaffe Aces. (Color/TVT/60 min.) Major General Charles Hamm, Deputy Director of Plans, Headquarters U.S. Air Force, interviews Lieutenant General (Ret.) Walter Krupinski and Lieutenant General (Ret.) Gunter Rall of the German Air Force. The generals discuss their World War II experiences, including preparations for combat, training and new pilots, and requirements for fighter pilots. The focus of the discussion is on the relevance of this past experience to present and future air-combat operations. *D-1. (SAVPIN 604218).*

The Making of [the] German Nation. (Color/TVT) This program presents a political, economic, social, cultural, and military overview of German history for the past 175 years. Documentary visuals, correlated narration, and music of the period give students an up-to-date picture of the often conflicting forces affecting Germany—and the world—as Germany struggled to become a nation. The program identifies the factors that made Germany's achievement of nationhood different from that of other major European nations and suggests links between German culture and the role

that the new nation was to play in the twentieth century. Starting when Germany was a collection of states, this four-part set traces her history to the defeat of nazism in World War II. A final section describes postwar recovery and the emergence of West and East Germany as the leading nations of their respective political blocs. Worksheets for duplication and a bibliography are available. (This is a continuous four-part videotape.) *D-11.*

Part 1. **The Struggle for German Unity: 1815—1871.** Among the events chronicled in this section are the defeat of Napoleon, the Congress of Vienna, the exploits of Metternich, the Zollverein, the 1848 Revolution, the role of Bismarck, the war over Schleswig and Holstein, and the Franco-Prussian War.

Part 2. **The German Empire: 1871—1918.** Covered in this section are Wilhelm I; the formation of the Social Demoatic Party; the Dual Alliance; the rise of militarism, nationalism, and imperialism; Wilhelm II; World War I; and the defeat.

Part 3. **The Weimar Republic: 1918—1933.** Events pictured are the new government, the Treaty of Versailles, the economic collapse, the Kapp Putsch, the invasion of the Ruhr, German culture, Hitler and the Munich Putsch, Stresemann, and the rise of the Nazis.

Part 4. **Nazi Germany: 1933—1945.** Important events portrayed are Hitler's ascension to power, the destruction of the opposition, anti-Semitism, the events that precipitated World War II, and Germany today. *D-11.*

The Marianas. Part 1. **Saipan.** (B&W/16-mm/22 min./1949) The invasion of Saipan in the Mariana group in June 1944 by the 2d, 4th, and 27th Army Divisions is shown. *D-1: CHR A-10. (SAVPIN 20333).*

The Marianas. Part 2. **Guam.** (B&W/16-mm/13 min./1949) The landing on and recapture of Guam in the Marianas in 1944 is pictured, featuring the joint Army, Navy, and Marine operation and its victory. *D-1: CHR A-10A. (SAVPIN 20334).*

The Medal of Honor Video. (B&W/TVT/90 min.) This film is a tribute to flying Medal of Honor recipients from Eddie Rickenbacker and Lindbergh to the aces of World War II

and Vietnam. Here are Kane, Johnson, Bong, Howard, and Wilbanks over Ploesti, Guadalcanal, and the Mekong Delta—flying in L-19s, Flying Fortresses, Mustangs, Lightnings, and Thunderbolts. "Above and beyond the call of duty," they laid their courage and their lives on the line. *D-6.*

Mein Kampf. The rise and fall of Adolph Hitler is charted with footage from German archives. *D-13: VB 7555.*

The Memphis Belle. (Color/TVT/43 min./1944) Portrayed in this videotape is the final mission of the Flying Fortress, "Memphis Belle," as it led a squadron of bombers in a daylight attack on the submarine pens at Wilhelmshaven. The film was made by the Photographic Section of the U.S. Eighth Air Force. *D-4.* Also, *D-9: #053.*

Military Pipeline System. (CBI Theater) (B&W/16-mm/23 min./1948) This film cites the achievements of American troops who built a desperately needed pipeline under hazardous conditions. *D-1: CHR E-7. (SAVPIN 20345).*

The Music of Auschwitz. (Color/TVT/15 min./1985) This portion of "60 Minutes" looks back at Auschwitz through the eyes of a survivor. This woman was a French cabaret singer who worked for the French Underground. Someone reported her activities, and she was arrested by the Gestapo. She was so furious that she told them her father was a Jew, so she was sent to the Auschwitz camp. For this program, she returns to the now-empty scene and relives her experiences, as actual footage appears on the screen. The reason this woman survived the gas chambers was her talent. The German officers selected musicians and singers to entertain them after completing their killing chores each day. The former singer tells of a group of Jewish entertainers who had beautiful costumes made for a concert. After the concert, the entertainers were all sent to the gas chambers. The story goes on to tell of the 4 million people who were executed and cremated over a two-year period. The fortunate survivors now hold an annual reunion, where they all join in singing "The Song of the Swamp" to remind them of what they escaped. The woman finally tells of her transfer from Auschwitz to Belsen, where she was liberated by English soldiers. She says she dreams of the camp every night but no longer suffers and is happy to be free. *D-1: TVT 20-500. (SAVPIN 701903).*

Naples to Cassino. (B&W/16-mm/26 min./1949) Pictured in this film are the drive from Naples to Cassino, the Battle of San Pietro, and the subsequent storming of Cassino. *D-1: CHR C-3. (SAVPIN 20343).*

Nazi Concentration Camps. (B&W/TVT/59 min./1945) The official filmed record of the Nazi death camps, as photographed by Allied forces advancing into Germany, this film shows half-dead prisoners—victims of "medical experiments," gas chambers, and open mass graves. *D-9: #077.*

The Nazis Strike. See chapter 2, paragraph 2o.

The Negro Soldier. (B&W/TVT/40 min./1944) This documentary, supervised by Frank Capra, focuses on black participation in World War II. *D-4.* Also, *D-9: #076.*

Night and Fog. (Color/TVT/32 min./1955) This award-winning documentary, shot inside Hitler's concentration camps, is a disturbing portrait of the horrors of Nazi death camps. *D-13: VY 0653.*

Night of the Hummingbird. (Color/TVT/60 min./1983) Hitler's dictatorship was born in violence on 30 June 1933. At dawn on that day, a line of Mercedes quietly drew up outside a lakeside hotel in Bavaria, and Hitler himself led the execution of his old comrade, Ernst Roehm, and other leaders of the S.A., or brown shirts, who had helped bring him to power. In reality, the murder operation was an excuse to eliminate possible opposition. Eyewitnesses describe what happened. *D-2.*

1942—1945. (Color/TVT/17 min.) Beginning with the entry of the United States into the war, this film shows the Allied invasions of Europe and the combined land, sea, and air operations in the Pacific, as the Allies moved on two fronts. Analysis of the major campaigns and strategies gives an overview of the conflict. *D-3.*

1939—1941. (Color/TVT/16 min.) From Poland to Pearl Harbor, the ruthless military efficiency and lightning-quick tactics of the Axis powers gained them an early advantage over the unprepared democracies. German and Japanese films show early Axis successes in the Battle of Britain, the invasion of Russia, on the Western Front, and in Asia. Increasing United States involvement is portrayed. *D-3.*

Normandy Invasion. (B&W/16-mm/19 min./1944) A photographic record by U.S. Coast Guard combat photographers, this film pictures the preparations for and the invasion of Europe in 1944. *D-4.*

Nuremberg. (B&W/16-mm/76 min./1949) War crime trials conducted by the Allies at Nuremberg are presented in this film, with various flashbacks being shown to cite the crimes against humanity committed by these members of the German High Command during World War II. *D-1: MF 45-7596. (SAVPIN 23001).*

An Officer and a Duck. (Color/TVT/45 min.) Donald Duck's hilarious war effort, which supported the home front, explodes on the screen in six riotous cartoons. Included in the videotape are "Donald Gets Drafted," "The Vanishing Private," "Sky Trooper," and other madcap adventures. *D-15.*

On Foreign Shores. (B&W/16-mm/25 min./1945) Reviewed in this film are the 1941—45 wartime activities of the U.S. Coast Guard in battle zones. Included are scenes of ten invasions in which the Coast Guard participated. *D-4.*

On to Berlin (General James M. Gavin Interview). (Color/TVT/58 min.) The Dick Cavett Show. *D-1.*

Part 1. General James M. Gavin (Ret.), who commanded the 82d Airborne Division in Europe during World War II, discusses his book, *On to Berlin*, with Cavett. They discuss errors in judgment made by the Allies that allowed two German armies to escape and resulted in the failure to occupy Berlin. General Gavin talks about his research in the book (29 min.). *D-1: TVT 20-135. (SAVPIN 703354).*

Part 2. General James M. Gavin (Ret.) continues a discussion of his book, *On to Berlin*, with Cavett, discussing such topics as the bombing of Hiroshima, the Battle of Normandy, the neutron bomb, and nuclear weapons (29 min.). *D-1: TVT 20-149. (SAVPIN 703402).*

Operation Cartwheel. (B&W/16-mm/29 min./1960) The Big Picture. This historical report on World War II Pacific theater operations demonstrates how the Allies were successful in bypassing and isolating enemy strongpoints. *D-1: TV 477. (SAVPIN 30122).*

Our Job in Japan. (B&W/16-mm/18 min./1946) The Japanese mind is the focus in this film intended for American occupation troops in Japan after the end of World War II. While the point is made that there is nothing inherently warlike in the Japanese psyche, the film suggests that Japanese thinking must be changed before Japan can hope to rejoin the community of peaceful nations. *D-4.*

Our Russian Front. (B&W/TVT/43 min./1941) An extraordinary documentary produced under the auspices of the Russian Relief Organization by Lewis Milestone and Joris Ivans, this film utilizes rare Soviet footage dealing with the Russian people's determined preparation for war against the advancing German Army. Included are many scenes of civilian life, showing the abrupt changes brought about by the war. *D-9: #040.*

Paris 44. (B&W/16-mm/29 min./1964) The Big Picture. The recapture of Paris in 1944 is witnessed in this film, revealing how the Allies saved the city from mass destruction by the occupation forces of the Nazi regime. *D-1: TV 601. (SAVPIN 30162).*

Payoff in the Pacific. Part 1. (B&W/16-mm/29 min./1960) The Big Picture. Portrayed in this film is the war in the Pacific—from Pearl Harbor and the loss of the Philippines to the construction of B-29 bases on Saipan. *D-1: TV 480. (SAVPIN 30123).*

Payoff in the Pacific. Part 2. (B&W/16-mm/29 min./1960) The Big Picture. This film covers the island-hopping victories of the Allies in the Pacific war to the Japanese surrender aboard the battleship *Missouri. D-1: TV 481. (SAVPIN 30124).*

Prelude to War. See chapter 2, paragraph 2o.

Project Warrior: Airpower in World War II. (Color/TVT/25 min.) Many of the United States' great aviators and developers of air power doctrine came to prominence during World War II as the Air Force came of age. *D-1. (SAVPIN 604208).*

Project Warrior: World War II. (Color/TVT/25 min.) World War II did not begin when Japan attacked Pearl Harbor: it started in the Far East in 1931 between Japan and China

and in Europe in 1939 between the great powers there. All this happened two years before United States involvement and is chronicled in this videotape. *D-1. (SAVPIN 604206).*

Report From the Aleutians. (Color/16-mm/40 min./1943) This film follows American soldiers as they fight in the battle of the Aleutians, struggling against almost impossible odds. *D-1: CMF 11-1006. (SAVPIN 20347).*

A Report on German Morale. (B&W/TVT/21 min./circa 1944) This film purports to examine methods used by the Nazis to control morale and includes excellent original Nazi footage. *D-9: #043.*

Restricted U.S. and British Training Films (1940—44). (B&W/TVT/110 min./1940—44) This program consists of six short training films in the form of a continuous six-part videotape. *D-4.*

Part 1. **Parachute Training in the German Army.** This film, originally produced in 1940, is a detailed view of paratroop-training techniques in the German Army and was dubbed into English by the U.S. Army and shown to its Intelligence Department.

Part 2. **Captured Japanese Weapons.** This U.S. Army film demonstrates the assembly and operation of light Japanese guns.

Part 3. **U-Boat Identification.** This British Navy film illustrates, through actual footage and animated diagrams, the effective ways surface ships and aircraft can destroy enemy submarines.

Part 4. **Crack That Tank.** This entry from the U.S. Army Signal Corps' Fighting Man Series recreates situations that infantrymen might face during an enemy tank attack. Various antitank weapons and improvisational techniques are demonstrated, and amusing dialogue by an actor "sergeant" is featured.

Part 5. **Time Out Hollywood.** This entry, from the Fighting Man Series, focuses on the importance of paying attention during combat-training sessions and the consequences of becoming distracted.

Part 6. **Secret Weapon.** The last film in this program demonstrates the importance of the individual soldier's

initiative and perseverance in winning a battle. *D-9: #041.*

Return to Iwo Jima. (Color/TVT/58 min.) Forty years ago, American Marines fought their bloodiest and fiercest battle on a small Pacific island, the name of which became synonymous with honor and heroism. The battle lasted 36 days, and when it was over, 27,000 American and Japanese were dead and 20,000 more Americans were wounded. Almost one-third of all Marines who died during World War II were killed during the Battle of Iwo Jima. Ed McMahon hosts this remarkable return to the battleground forty years after the American flag was finally raised over Iwo Jima. Veterans who fought against each other now returned for a strengthening of ties for peace. The old veterans from both sides met, remembered fallen comrades, faced each other, and shared the mutual hope that Iwo Jima will always be remembered and never repeated. *D-2.*

Reunion. (B&W/16-mm/21 min./1946) Presented in this film is the story of the liberation of prisoners from Nazi concentration camps. Described are the removal of the prisoners to temporary hospitals and their joyful reunions with their families and friends in Paris. *D-4.*

The Rise and Fall of the Third Reich. See chapter 2, paragraph 2e.

Ronald Reagan: "Identification of the Japanese Zero." (B&W/TVT/24 min./1942) Young Ronald Reagan made an Army Air Force training film on aircraft identification that focuses on the necessity of American pilots recognizing the difference between a P-40 and a Japanese Zero. In this film, Reagan mistakes a friend's P-40 for a Japanese Zero and tries to shoot it down. In the end, Reagan gets a chance to shoot down a real Zero. Also included in this program are three Reagan TV commercials, circa 1962. *D-9: #039.*

Saipan, C.O.D. (B&W/16-mm/23 min./1945) The flow of vital supplies to our fighting forces during the beachhead invasion of Saipan is pictured. *D-1: CMF 54-1114. (SAVPIN 20373).*

Sea Power in the Pacific. (B&W/16-mm/30 min./1946) Traced in this film are the history and role of American sea power in the Pacific during World War II. *D-4.*

Seeds of Destiny. (B&W/16-mm/21 min./1946) Narrated by Ralph Bellamy, this film documents the plight of victims of Nazi Germany's plan to subjugate the general populations of adjacent countries through systematic starvation. At the end of the war, millions of children were left without food, clothing, or the most minimal medical attention. *D-4.*

The Ship That Wouldn't Die. (Color/TVT/60 min.) Produced by NBC Television and hosted by Gene Kelly, this is the powerful story of the most decorated ship and crew in U.S. naval history. Here is the battle-scarred story of the U.S.S. *Franklin*, "Big Ben," and the men who brought her home. Fighting her way to Iwo Jima, the Philippines, Guam, Okinawa, Formosa—and finally to the Japanese mainland—she took the Kamikaze onslaught and, in turn, bloodied the enemy: 160 ships sank, 388 aircraft downed, 3,971 sorties flown. This was a devastated aircraft carrier, a raging inferno given up for lost. Against all odds, the ship limped her way across the Pacific, through the Panama Canal, and arrived at the port of New York—the most heavily damaged ship ever to make home port under her own power. *D-6.*

Showbiz Goes to War. (Color/TVT/90 min./1982) This program, hosted by David Steinberg, features nearly ninety performances by Hollywood stars of the 1940s that helped keep soldiers' spirits high during World War II. This video release recalls an era of glamour that is gone, but not forgotten. *D-15.*

Sicily to Naples. (B&W/16-mm/13 min./1948) In this film, American and British forces set sail for the invasion of Italy. Captured German footage is included to show action on both sides. *D-1: CHR C-2. (SAVPIN 20342).*

Silver Wings and Santiago Blue. Over 1,000 women with the desire to fly and aid America's war effort during World War II joined the Women's Auxiliary Ferry Squadron and the Women's Service Pilots Air Force. This film discusses an act of Congress that thirty-five years later granted women recognition for their heroism. Old newsreels, FA films, a recognition ceremony, and the reunion are combined to furnish a testimonial tribute to the courage and service of these women. *D-10. (SAVPIN 604926).*

The Smashing of the Reich. (B&W/TVT/84 min./1961) This program examines the destruction of the Nazi war machine,

with a particular emphasis on air power. Highlights include the landing at Normandy Beach, the battle for Paris, the battering of Bastogne, and the assault at the Elbe River. Also shown are the bombing of German industrial centers, the liberation of Paris, and the freeing of concentration-camp survivors. *D-9: #047.* Also, *D-13.*

Soldiers in Greasepaint. (B&W/16-mm/28 min./1964) The Big Picture. This is the story of entertainers who traveled wherever the military were in World War II to bring them laughs and reminders of home. *D-1: TV 611. (SAVPIN 30164).*

The Sorrow and the Pity. Marcel Orphul's monumental documentary covers the German occupation of France during World War II. *D-13: CL 4018.*

The Soviet Paradise. (B&W/TVT/14 min./English Subtitles/ 1941) The German Army cameramen on the Eastern Front not only witnessed World War II's greatest land battles but also were firsthand observers of life in Russia after twenty years of Soviet rule. Their films of conditions inside Stalin's state were skillfully arranged by Hitler's propagandists to present a bleak picture of the Soviet "paradise." Its citizens are represented as starving children, youthful gangs, cowed laborers, and wretched peasants—barely existing on dilapidated collective farms or in overcrowded city slums, or even homeless on the barren steppes. A deserted university and the desecrated crypts of an abandoned church form dismal symbols of a knowledge and faith forsaken. Although scarcely impartial, this Nazi film offers us a unique picture of the Russian interior, compiled by the only cameramen ever unrestrained by Soviet censors. A few jumps occur in the original German sound track. *D-9: #027.*

The Spreading Holocaust. The U.S. Army in World War II. Rare footage from Pearl Harbor to the invasion of Italy is pictured in this film. *D-13: VC 9061.*

The Stilwell Road. (B&W/16-mm/53 min./1945) Narrated by Ronald Reagan, this film depicts the construction of a supply road through extreme natural obstacles in Burma. *D-1: CR 3. (SAVPIN 23078).*

Storm of Fire: World War II and the Destruction of Dresden. (Color/TVT/16-mm/21 min.) Archive footage presents an overview of the war in Europe, documenting the

German advance, the bombing of London, and the turning of the tide and eventual rout. Then, in the final months, with German defeat assured, we experience the fire bombing of Dresden. *D-17.*

The Story of Lili Marlene. (B&W/TVT/22 min./1944) A British Crown film unit documentary, this videotape examines this famous World War II song, while featuring original historical footage. *D-9: #038.*

Tale of Two Cities. (B&W/16-mm/12 min./1949) Shown in this film are the destructive results of the atomic bombings of Hiroshima and Nagasaki, with close-ups of the effects on buildings and materials. *D-4.*

Target for Today. (B&W/TVT/92 min./1943) This is a fascinating, detailed account of the step-by-step operations of a bombing mission by the U.S. Eighth Air Force from planning to execution. All footage was photographed on location featuring actual Eighth Air Force personnel. *D-9: #272.*

Target for Tonight. (B&W/TVT/50 min./1941) This British film is a close-up of a single action of war concerning a Wellington bomber whose crew is ordered to Germany to destroy oil-storage tanks at Kiel. The success of this film in Britain and in the United States did much to sway opinion in this country against Germany and was responsible for a series of outstanding documentary war films produced in England. *D-9: #052.*

Target Tokyo. (B&W/16-mm/22 min./1945) This film follows the training of a B-29 crew from its training center at Grand Island, Nebraska, to a mission over Tokyo in World War II. *D-4.*

The Thousand Days. (B&W/TVT/40 min./1943) Part 1. (This is the first part of a continuous two-part videotape.) Canada's preparations to become the "machine shop of the empire" during the first thousand days of World War II are depicted through rare home-front footage, including Canada's remarkable expansion of its army from one of the world's smallest to over half a million men. Its air force is seen to expand from 4,000 to 120,000 planes. Canada constructs the second-largest tank factory in North America and the world's largest machine-gun factory. A lengthy segment shows Winston Churchill's speech to the Canadian Parlia-

ment in Ottawa (20 min.). Part 2. **Sicily: Key to Victory.** This National Film Board production records the achievements of Canada's 1st Division in the Sicilian campaign of June 1943. This was the first time British, American, and Canadian forces were combined in a large-scale military operation (20 min.). *D-9: #259.*

Thunderbolt. (Color/TVT/45 min./1945) James Stewart introduces and Lloyd Bridges narrates this motion picture on the activities of the 57th Fighter Group during Operation Strangle, which destroyed vital supply routes deep behind German lines. This operation seriously crippled Nazi fighting ability and hastened the sweep of the Allied forces into Rome. Color cameras mounted at various points on the P-47 fighter-bombers make us participants as the planes swoop and dive, raining bombs and bullets onto targets far below. *D-9: #054.*

The Thunderbolts—Ramrod to Emden. (B&W/16-mm/33 min./1943) Shown in this film is the planning for an escort of P-47s to accompany a bombing mission over Emden, Germany. Combat scenes are included, showing fighters downing German planes. Pilots are shown being debriefed after the mission. *D-4.*

To Bear Witness. (Color/TVT/41 min./1961) In this moving documentary, surviving Jews and liberators from fourteen different nations share their experiences: the ordeal of the concentration camps, the resistance to Nazi brutality and oppression, and the carnage encountered by the liberating armies. Interspersed in the program are captured Nazi footage and official U.S. Army film. *To Bear Witness* provides an authentic account of what some nations and their peoples did to prevent the Holocaust, what others did to abet those charged with crimes against humanity, and the lethargic pace at which Western leaders acted to halt the murder of millions of innocent people. The film is highlighted by eloquent testimony from Elie Wiesel, distinguished author, survivor, and chairman of the U.S. Holocaust Memorial Council; Tom Lantos, U.S. Congressman and survivor; and former Secretary of State Alexander Haig. *D-4.*

To the Shores of Iwo Jima. (Color/16-mm/19 min./1945) This is a dramatic documentary account of the American invasion of Iwo Jima, showing ship bombardments, rocket fire,

air bombings, the use of flamethrowers, and scenes of individuals and groups in combat. *D-4.* Also, *D-13.*

Tomorrow Came Much Later (A Journey of Conscience). (Color/TVT/58 min.) Ed Asner narrates this account of one woman's journey back to the Nazi concentration camp where she had been imprisoned as a girl and where her family had died. With her son and nineteen students, she sees Warsaw, Majdanek Concentration Camp, Auschwitz, Israel, and Vienna—where they meet Simon Wiesenthal, the Nazi hunter. *D-3.*

Total War. (B&W/TVT/26 min./1969) Focusing on World War II, as viewed by Canadian filmmaker William Canning, this film reminds us that war touches all humanity and that there are no real victors. Starting with the solemn memories of Flanders, the film recalls Europe of the 1930s, the German acceptance of Hitler, the rape of Austria, the capitulation of the French, the struggles of the English, and the suffering of civilians during Hitler's "War of Terror." The film was produced by the National Film Board of Canada. *D-3.*

The True Glory. (History of World War II Europe) (B&W/16-mm/83 min./1945) This documentary film covers virtually every phase of the invasion of Europe up to the eventual victory over the Nazis. *D-1: CMF 40-1211. (SAVPIN 20363).*

Twisted Cross. (Color/TVT/53 min./1956) Narrated by Alexander Scourby, this is a documentary of the rise and fall of Adolph Hitler, showing his formative years, his early drive to power, his iron-fisted rule, and the fiery end of the Nazi dream. Using Allied military footage, Nazi propaganda, newsreels, and carefully reconstructed dramatic scenes, this film has the ring of history in the making. *D-15.*

Two Crusades, (1930—45). The Great Depression and World War II, the two greatest crises to confront this country since the Civil War, are pictured. *D-13: MV 519.*

U.S. Army Air Force Report. (B&W/TVT/50 min./1944) General H. H. ("Hap") Arnold introduces the first Army Air Force report made to be shown to the public. This entry contains some of the best air-combat footage from all theaters of war taken from 1941 through 1944. Animated

illustrations show world locations of U.S. air bases and their coordinated activities. *D-9: #049.*

U.S. War Department Report: The Battle of Industry. (B&W/TVT/55 min./1943) This government report to war workers makes use of Axis footage to illustrate the need for wartime productivity. Included is a complete film segment from a German newsreel showing the rescue of Mussolini and scenes of Allied strategic bombings over Germany and in the Pacific. *D-9: #045.*

Victory at Sea. (B&W/16-mm/78 min./1966) After the attack on Pearl Harbor, America girded herself for global war. America's Navy met the Nazi U-boat challenge; supported Allied troops in North Africa, Italy, and France; broke down Japanese resistance in the Pacific; and was a principal force in overall air and land operations. After four years of combat, the great battleships came home—their victory won. *D-2.*

Victory at Sea. See chapter 2, paragraph 2k.

War Comes to America. See chapter 2, paragraph 2o.

War in the Pacific. (B&W/TVT/117 min.) A series of official combat films, this feature provides the definitive history of the Pacific campaign. (This is a continuous four-part videotape.) *D-6.*

Part 1. **Pacific Firepower.** This film examines the U.S. Army and Marine effort to take Saipan—a 35-day operation that cost the enemy 16,000 men and established a U.S. airbase 1,500 miles from Japan.

Part 2. **Operation Cartwheel—The Battle of Rabaul.** Having taken Guadalcanal and Papua, New Guinea, the United States planned a major encirclement of New Britain. Our goal was to tie up 100,000 of the enemy, immobilizing their usefulness. The battle for the Admiralty Islands was on, with enemy carrier forces mounting massive aerial counterattacks. All of this is chronicled in this stirring film.

Part 3. **The Battle of Manila.** Shown in this film are Manila in flames; the liberation of Bilibig Prison and Santo Tomas; incredible and bizzare scenes of bloody hand-to-hand fighting on the baseball diamond of Rizai

Park; the fury of thousands of guns firing point-blank into the fourteen-foot-thick stone walls of a sixteenth-century fortress; the retaking of famed Corregidor; and MacArthur raising the U.S. flag anew.

Part 4. **War In the Pacific.** This film—covering the period from 7 December 1941 until the final Japanese surrender aboard the U.S.S. *Missouri*—gives the viewer a panoramic look at the Pacific war. *D-6.*

The War Years. See chapter 2, paragraph 2n.

We All Came Home—Army and Navy Nurse POWs in World War II. (Color/TVT/28 min.) This program features retired Army and Navy nurses who were captured and interned as prisoners of war (POWs) in the Pacific area during World War II. Along with an interesting history of the war's beginning, the videotape provides a description of how these nurses cared for war casualties in hospitals that were overcrowded and subject to bombings. The nurses describe conditions prior to their capture on Guam, Corregidor, and the Philippines in 1941. They then go on to tell of their experiences during internment in Manila, where they continued to care for patients. Both the nurses and their patients suffered from hunger and a variety of diseases until they were rescued by American forces in 1944. In recalling their experiences as POWs, each nurse describes her emotions at the time of her rescue. In addition, after having been interned as prisoners, the nurses express their appreciation for the freedoms enjoyed in the United States. *D-1: TVT 20-532. (SAVPIN 505129).*

Western Battle Front, May—June 1940. (B&W/16-mm/40 min./1943) The victorious Nazi drive through Holland, Belgium, and into France is shown. *D-1: FB 20-56. (SAVPIN 20512).*

Wings of Glory. (B&W/TVT/70 min.) This is a continuous three-part Air Force history.

Part 1. **35th Anniversary of the Air Force.** This is an official Air Force program commemorating the founding of the Air Force. Shown are the P-38 attack on Admiral Yamamoto, the Berlin blockade, "MiG alley," "flying the hump," and more.

Part 2. **General Hap Arnold.** Narrated by Walter Matthau, here is the official Army Air Force biography of a founding father of our great Air Force. Included is rare footage from the early days, World War I dogfights, and the daring daylight precision-bombing raids over Germany in World War II.

Part 3. **Pacific Ace.** Medal of Honor winner Richard Bong, one of World War II's great aces, flies his P-38 in forty official kills, from Australia to the Philippines. *D-6.*

Winning Your Wings. (B&W/TVT/36 min./1942) Part 1. (This is the first part of a continuous two-part videotape.) "Young America, your future is in the sky; your wings are waiting!" Lieutenant James Stewart (who eventually attained the rank of brigadier general) tells viewers of this classic U.S. Air Force recruitment film. Stewart also offers more subtle motivations, as when he tells his prospects: "Consider the effect these shining wings have on the gals: it's phenomenal." This outstanding example of a Hollywood-government coproduction made by the Army Air Force and Warner Brothers became one of the most successful recruiting films of the war (15 min.). Part 2. **Wings Up.** This Army Air Force officer-candidate recruiting film, narrated by Clark Gable, shows how intense discipline and conditioning techniques at the officer training school in Miami help to distinguish those who can lead from those who can't. Footage of famous men at this school includes Mayor Glen Cove of Long Island, Elmer Meadows, Robert Preston, Gilbert Roland, and Gable himself (18 min.). *D-9: #288.*

With the Marines at Tarawa. (Color/TVT/20 min./1943) American troops fight to the death with the Japanese in this rare color film photographed by fifteen cameramen. Highlights include the initial naval bombardment of this tiny Pacific island; the incredible counter-lash of Japanese fire; and the Americans' foot-by-foot advance past Japanese gun emplacements, blockhouses, and trenches. This is one of the best short films of the Pacific campaign. *D-9: #080.*

World at War. (B&W/TVT/45 min./1943) This film traces the trend toward war from 1931 to 1941, showing the main events in Asia and Europe, from the Japanese invasion of Manchuria in 1931 to the bombing of Pearl Harbor. Also included is an extended sequence featuring an American Nazi rally in Madison Square Garden. *D-4.* Also, *D-9. #044.*

The World at War Series. See chapter 2, paragraph 2p.

World War II. See chapter 2, paragraph 2r.

World War II. (Color/Sound filmstrip) First highlighting key events in the decade preceding the outbreak of world war, this five-part continuous sound filmstrip set conveys the terror, political moves, and military maneuvers of World War II. Acts of unchallenged aggression by Germany, as well as by Italy and Japan, are reviewed along with the futile series of negotiations that prefaced Hitler's 1939 invasion of Poland. Battles on both the European and Pacific fronts are followed sequentially to the ultimate decisions that concluded the war. Teacher's notes are included, and automatic and manual projection are possible.

Part 1. **Nightmare**

Part 2. **Blitzkrieg**

Part 3. **Counterattack**

Part 4. **Invasion**

Part 5. **Inferno** *D-11: H1KF 4936.* Also, *D-13.*

World War II. (Color/Sound filmstrip/5 cassettes/5 strips) Using documentary photographs, this five-part sound filmstrip series focuses on important campaigns of World War II. The major events are detailed, and each set assesses the importance of a campaign and its impact on the outcome of the war. Automatic and manual projection are possible.

Part 1. **Remember Pearl Harbor.** This film re-creates the events leading up to the Japanese attack and the attack itself. The impact of the attack on U.S. involvement in the war is analyzed. *D-11: H1KF 6533.*

Part 2. **The Battle of Britain.** Examined in this film are the bombing of Britain and attempts to destroy the Royal Air Force. *D-11: H1KF 6534.*

Part 3. **The Battle for North Africa.** Depicted in this film is the Anglo-American effort to defeat the German Army in North Africa. *D-11: H1KF 6535.*

Part 4. **The Road to Rome.** This film traces the Italian

campaign from North Africa, through Sicily, to the mainland of Italy. *D-11: H1KF 6536.*

Part 5. **The Conquest of Germany.** Portrayed in this film are the events of the final year of the war in Europe. Considered are the causes for the delay in the conclusion of the war. *D-11: H1KF 6537.*

World War II: G.I. Diary. See chapter 2, paragraph 2s.

World War II: The Propaganda Battle. (Color/TVT/55 min.) A Walk Through the Twentieth Century with Bill Moyers Series. Analyzed in this film is the sophisticated propaganda of the modern mass media that was developed to battle for the hearts and minds of ordinary citizens during World War II. This unusual program features rare interviews with Fritz Hippler, chief filmmaker for the Nazi party, and Frank Capra, creator of the Why We Fight Series during World War II. *D-10.*

World War II—20 Years Later. (B&W/16-mm/20 min./1965) This film examines World War II just prior to America's entry on 7 December 1941 and presents, in chronological order, the events of the conflict up to V-E and V-J Days in 1945. *D-1: AFMR 648. (SAVPIN 20137).*

Your Job in Germany. (B&W/16-mm/15 min./1945) Produced for American occupation troops to encourage nonfraternization with our former enemies, this film's subject matter condemns the German people as a whole as villains responsible for World War II. It is one of the most bitter and angry films made during the war. *D-9.* Also, *D-4. (SAVPIN 604971).*

2. COMBAT BULLETINS (newsreel-type films). *D-1.*

Combat Bulletin No. 1. (B&W/16-mm/13 min./1944) Included in this film are combat shots of the Pacific and Italian theaters. *D-1. (SAVPIN 20263).*

Combat Bulletin No. 2. (B&W/16-mm/14 min./1944) Among the events viewed in this film are the bridging of the Volturno River, Italy; a landing in the South Pacific area; footage of the Hawaiian training branch; and the invasion of Cape Gloucester near New Guinea. *D-1. (SAVPIN 20280).*

Combat Bulletin No. 3. (B&W/16-mm/20 min./1944) Shown in this film are the building of pillboxes in Italy; examples

of battlefield concealment; operations at Los Negros in the Philippines; the embarkation for Anzio; and the Capadichine Airfield in Italy. *D-1. (SAVPIN 20291).*

Combat Bulletin No. 4. (B&W/16-mm/19 min./1944) This film features the battle for Cassino; Japanese jungle warfare; and tanks and infantry in battle. *D-1. (SAVPIN 20302).*

Combat Bulletin No. 5. (B&W/16-mm/16 min./1944) Pictured in this film are tanks; the rear area in India; wartime special devices; views of the South Pacific; and the use of bazookas. *D-1. (SAVPIN 20313).*

Combat Bulletin No. 6. (B&W/16-mm/23 min./1944) Beachhead operations are shown in this film, especially a day on a European beachhead. *D-1. (SAVPIN 20324).*

Combat Bulletin No. 17. (B&W/16-mm/38 min./1944) This film includes the invasion of southern France; operations in northern France; operations in Burma; and a Japanese attack on a U.S. task force. *D-1. (SAVPIN 20277).*

Combat Bulletin No. 18. (B&W/16-mm/38 min./1944) Reviewed in this film are military progress in southern France; activities in Italy; seized German film; the invasion of Sansapor; and the Battle of France. *D-1. (SAVPIN 20278).*

Combat Bulletin No. 19. (B&W/16-mm/21 min./1944) The expansion of the beachhead in southern France is described, as well as the activities on the Ledo and Burma Roads; activities at Leghorn, Italy; and operations in northern France. *D-1. (SAVPIN 20279).*

Combat Bulletin No. 20. (B&W/16-mm/24 min./1944) Among the events presented are the flying bomb sites; the capture of Toulon and Marseilles; U.S. airmen being freed in Romania; and operations in France and Belgium. *D-1. (SAVPIN 20281).*

Combat Bulletin No. 21. (B&W/16-mm/20 min./1944) Pictured in this film are the progress in southern France; activities in Italy; the bridge over the Salween River in Burma; the cleanup at Aitape, New Guinea; and actions in northern France and Belgium. *D-1. (SAVPIN 20282).*

Combat Bulletin No. 22. (B&W/16-mm/26 min./1944) This film depicts the Yanks in Germany; the meeting of the

Third and Seventh Armies; the British as they take Antwerp; the halting of buzz bombs; the Nazis surrender; and an airborne army taking off. *D-1. (SAVPIN 20283).*

Combat Bulletin No. 23. (B&W/16-mm/26 min./1944) Pictured here is the Allied breach of the Siegfried Line; the seizure of the Rhine bridge; the battle for Lorraine; the cracking of the Gothic Line; and the acceleration of the Pacific war. *D-1. (SAVPIN 20284).*

Combat Bulletin No. 24. (B&W/16-mm/20 min./1944) Viewed in this film are Channel coast activities; ordnance repairs; German frontier operations; airborne operations; and the Toulon harbor installations. *D-1. (SAVPIN 20285).*

Combat Bulletin No. 25. (B&W/16-mm/25 min./1944) Shown in this film are the evacuation of Kweilin in southeast China; the supply of U.S. First Army; the Allies near the Po Valley; and the Americans as they rebuild a Japanese base. *D-1. (SAVPIN 20286).*

Combat Bulletin No. 26. (B&W/16-mm/31 min./1944) This film portrays the capture of T'eng-ch'ung, a Burma Road barrier; the Fifth Army on the road to Bologna; seized film of the Ploesti oil field; and the artificial harbor in Normandy. *D-1. (SAVPIN 20287).*

Combat Bulletin No. 27. (B&W/16-mm/28 min./1944) Included in this film are the cleanup on Peleliu and Angaur in the western Pacific; activities in the ETO; Brazilian troops as they reach the Italian front; and U.S. preparations for the invasion of the Philippines. *D-1. (SAVPIN 20288).*

Combat Bulletin No. 28. (B&W/16-mm/19 min./1944) Chronicled here are activities in the ETO; the Battle of the Netherlands; glider pickup at Eindhoven in the Netherlands; Air Force fighter kills; and the liberation of Greece. *D-1. (SAVPIN 20289).*

Combat Bulletin No. 29. (B&W/16-mm/22 min./1944) This film shows activities in the ETO; the Battle of the Netherlands; the testing of German ammunition; the utilization of local industries; and the applying of winter shoes for tanks. *D-1. (SAVPIN 20290).*

Combat Bulletin No. 30. (B&W/16-mm/21 min./1944) Sketched in this film are activities in the ETO; an RAF aerial attack;

frontline steel production; a bombed Belgian rail network; and the weather conditions faced by Allied armies. *D-1. (SAVPIN 20292).*

Combat Bulletin No. 31. (B&W/16-mm/15 min./1944) Featured in this film are personnel pickup tests at Wright Field; wine barrel revetments; Eighth Air Force fighter kills; and a view of a remote-control tank. *D-1. (SAVPIN 20293).*

Combat Bulletin No. 32. (B&W/16-mm/21 min./1945) This film views activities in the ETO; the U.S. First and Ninth Armies as they drive close to the Rur River; the Holland front; and the British introduction of a new mine detector. *D-1. (SAVPIN 20294).*

Combat Bulletin No. 33. (B&W/16-mm/18 min./1945) A school for jungle life is pictured, as well as activities in the ETO; the U.S. First and Ninth Armies drive on the Aachen front; and the advance toward the Ormoc Road in the Philippines. *D-1. (SAVPIN 20295).*

Combat Bulletin No. 34. (B&W/16-mm/16 min./1945) Featured are activitites in the ETO; the Ninth Army front; the port of Antwerp; malaria control in Corsica; a B-29 crash in China; and the Japanese use of phosphorous. *D-1. (SAVPIN 20296).*

Combat Bulletin No. 35. (B&W/16-mm/20 min./1945) The viewer sees a Japanese raid on a Saipan B-29 base; GIs getting whole blood from the home front; the use of Black Widow (a night fighter bomber) and "Jato" (jet assisted take-off); and wartime activities in Burma. *D-1. (SAVPIN 20297).*

Combat Bulletin No. 36. (B&W/16-mm/23 min./1945) Shown in this film are operations in the Philippine Islands; the Ormoc landing; troops landing on Mindoro; views of the Mediterranean; German work mobilization; and the ETO. *D-1. (SAVPIN 20298).*

Combat Bulletin No. 37. (B&W/16-mm/24 min./1945) Activities on Leyte and Mindoro are shown, as well as the air ferry route to Siberia; the advance in Burma; the Nazi version of action in the east; and activities in the ETO. *D-1. (SAVPIN 20299).*

Combat Bulletin No. 38. (B&W/16-mm/21 min./1945) In this film, Admiral Nimitz speaks on the Pearl Harbor anniver-

sary, and we see the Mars Task Force at Tonkwa; the XC-97 cargo transport; and the Allied counterattack in the Battle of the Bulge. *D-1. (SAVPIN 20300).*

Combat Bulletin No. 39. (B&W/16-mm/15 min./1945) Viewed in this film are an island airport in Axis waters; experimental activities of the U.S. Army Air Force; the Ledo-Burma Road; field problems on the Western Front; and the M-24 light tank. *D-1. (SAVPIN 20301).*

Combat Bulletin No. 40. (B&W/16-mm/20 min./1945) This film shows the attack on Manila harbor; the first landing on Luzon; actions on the Western Front; and the Alsace front. *D-1. (SAVPIN 20303).*

Combat Bulletin No. 41. (B&W/16-mm/26 min./1945) Among the events viewed are the bombing of Manila airfields; the British taking of Sittwe (Akyab) in Burma; the opening of the Ledo Road; a carrier force striking Formosa (Taiwan); the Italian front; and activities in the ETO. *D-1. (SAVPIN 20304).*

Combat Bulletin No. 42. (B&W/16-mm/31 min./1945) Shown here are the meeting of Allied leaders; the attack on Nazi shipping along the Norwegian coast; and activities in Burma. *D-1. (SAVPIN 20305).*

Combat Bulletin No. 43. (B&W/16-mm/23 min./1945) Pictured in this film are the capture of Ramree in Burma; activities in the ETO; Stilwell's road convoy reaching K'un-Ming in southern China; Luzon operations; and a modern plant servicing Allied aircraft. *D-1. (SAVPIN 20306).*

Combat Bulletin No. 44. (B&W/16-mm/25 min./1945) Featured in this motion picture are the invasion of Iwo Jima; jet-propelled P-59s; activities in the ETO; General Marshall inspecting the Italian front; and a view of Manila. *D-1. (SAVPIN 20307).*

Combat Bulletin No. 45. (B&W/16-mm/30 min./1945) Chronicled are action on Iwo Jima; Radio Luxembourg; activities in the ETO; a Roosevelt meeting; activities in the Philippines; and views of Manila, Corregidor, and Mariveles. *D-1. (SAVPIN 20308).*

Combat Bulletin No. 46. (B&W/16-mm/29 min./1945) Shown are an Allied air attack on Germany; the Rhine offensive;

an A-26 Invader; the Manila cleanup; an air rescue on a Japanese-held island; and views of Iwo Jima. *D-1. (SAVPIN 20309).*

Combat Bulletin No. 47. (B&W/16-mm/27 min./1945) The viewer sees strikes on Tokyo; activities on Iwo Jima; the cleanup on Corregidor; China supply problems; jungle shelters; the T-26 tank; and the Rhine offensive. *D-1. (SAVPIN 20310).*

Combat Bulletin No. 48. (B&W/16-mm/31 min./1945) Described and shown in this film are air support on the Western Front; Shangri-la; activities in the ETO; a British jet plane; the M-69 incendiary bomb; and the captures of Lashio and Mandalay in Burma. *D-1. (SAVPIN 20311).*

Combat Bulletin No. 49. (B&W/16-mm/25 min./1945) This film features additional material on Iwo Jima; the invasion of Panay Island in the Philippines; aerial supply on Leyte; the B-32 Dominator; war dogs; and the defenders of Bastogne. *D-1. (SAVPIN 20312).*

Combat Bulletin No. 50. (B&W/16-mm/29 min./1945) Ryukyus operations are shown, as well as activities in Burma; the P-80 Shooting Star; the Fifth Army ordnance pool; and U.S. forces as they drive deeper into Germany. *D-1. (SAVPIN 20314).*

Combat Bulletin No. 51. (B&W/16-mm/28 min./1945) Chronicled are the story of the Remagen bridge capture; the Navy as they move inland; Philippine operations; the advance on Okinawa; activities in Burma; and Nazi atrocities. *D-1. (SAVPIN 20315).*

Combat Bulletin No. 52. (B&W/16-mm/26 min./1945) Pictured in this film are the advance into Italy; activities in the ETO; transportation methods in China; Luzon activities; Tokyo strikes; and additional Okinawa films. *D-1. (SAVPIN 20316).*

Combat Bulletin No. 53. (B&W/16-mm/33 min./1945) Included in this film are views of Secretary of War Stimson and General Marshall; activities on Okinawa; the mop-up in Manila harbor; activities in the ETO; atrocity films; and the final surrender. *D-1. (SAVPIN 20317).*

Combat Bulletin No. 54. (B&W/16-mm/32 min./1945) Reviewed in this film are actions on Okinawa; the Japanese in a dawn sortie on Iwo Jima; activities in the Philippines; a view of how expedients can overcome tank obstacles; and a V-1 attack over Antwerp. *D-1. (SAVPIN 20318).*

Combat Bulletin No. 55. (B&W/16-mm/29 min./1945) This film shows additional surrender films; General Richardson making a V-E Day statement; the fall of Rangoon; Iwo Jima being made into a base for Tokyo attacks; and the U.S.S. *Franklin. D-1. (SAVPIN 20319).*

Combat Bulletin No. 56. (B&W/16-mm/29 min./1945) Viewed in this film are activities in the ETO; the paper war; the 57-mm recoilless rifle; the invasion of the island of Tarakan near Borneo; Japanese suicide bombs; and the capture of Bangui in the Philippines. *D-1. (SAVPIN 20320).*

Combat Bulletin No. 57. (B&W/16-mm/28 min./1945) Featured in this film are activities in the ETO; enemy fortifications; the mine menace in conquered areas; the T-66 rocket launcher; and jungle rescue. *D-1. (SAVPIN 20321).*

Combat Bulletin No. 58. (B&W/16-mm/26 min./1945) This film covers activities in the ETO; the M-4 floating bridge; activities in the Philippines; SOPAC University; the postwar jeep; and Allied prisoners freed in Rangoon. *D-1. (SAVPIN 20322).*

Combat Bulletin No. 59. (B&W/16-mm/26 min./1945) This film reviews Operation Pluto; the Allied control council for Germany; new helicopters; the M-2 carbine; activities in the Philippines; and the Ledo Road supply base. *D-1. (SAVPIN 20323).*

Combat Bulletin No. 60. (B&W/16-mm/20 min./1945) Traced in this film are activities in the ETO; the use of LVTs for beachhead operations; wire laying by airplane; activities of the 6th Army Group; and service schools in the Pacific. *D-1. (SAVPIN 20325).*

Combat Bulletin No. 61. (B&W/16-mm/27 min./1945) Pictured are Operation Fido; activities in the ETO; the Russian one-man carry; the M-40 and T-89 motor carriages; the Borneo invasions; and actions on northern Luzon. *D-1. (SAVPIN 20326).*

Combat Bulletin No. 62. (B&W/16-mm/21 min./1945) Viewed in this film are redeployment operations; activities in the ETO; shells for V-T fuzes; Okinawa; and the Japanese attacks on the U.S. fleet. *D-1. (SAVPIN 20327).*

Combat Bulletin No. 63. (B&W/16-mm/21 min./1945) Among the subjects shown are British flame defenses; a revolt in Prague; redeployment; the new quartermaster units using leaded gas; and a suicide attack on a destroyer. *D-1. (SAVPIN 20328).*

Combat Bulletin No. 64. (B&W/16-mm/19 min./1945) Highlighted in this film are President Truman's arrival at a Berlin conference; demonstrations of the latest Signal Corps equipment; the recapture of Liuchow in China; and the Aguni invasion. *D-1. (SAVPIN 20329).*

Combat Bulletin No. 65. (B&W/16-mm/17 min./1945) This film shows the "Big Three" conference in session; additional films of the Balikpapan invasion in Borneo; activities on Okinawa; a reunion on Okinawa; and the 914-mm mortar. *D-1. (SAVPIN 20330).*

Combat Bulletin No. 66. (B&W/16-mm/13 min./1945) Among the events chronicled are activities in China; the arrival of service troops in Manila; the use of Japanese antisubmarine mortars; the Third Fleet shelling of Japan; and the sinking of the H.M.S. *Barham. D-1. (SAVPIN 20331).*

3. GERMAN FILMS.

Afrika Korps. (B&W/TVT/81 min./English Subtitles) The severity of combat and the hostility of the Libyan desert placed unparalleled hardships on the German *Afrika Korps* and its Allied antagonists. Their struggle against the merciless elements—and against each other—is vividly depicted in this continuous nine-part program, made up exclusively of original German World War II footage. *D-9.*

Part 1. **German Soldiers in Africa.** This German Army film, produced for troops ordered to duty in Africa, shows the men being medically examined, being fitted with tropical uniforms, and traveling by train to Naples to encamp there. Then, with their supplies loaded onto steamers, the unit is seen crossing in convoy to Tripoli. Subsequently, German troops are seen arriving in

Tripoli, with liberal footage showing the city's scenic places.

Part 2. **German Newsreel: February 1942.** German and Italian naval officers are depicted in this newsreel participating in a ceremony honoring successful U-boat commanders in the Mediterranean. An Italian battleship, protecting a German convoy on its way to Tripoli, is pictured engaging British destroyers in an artillery duel. We view General Rommel as he watches Axis field guns bombarding advancing enemy tanks. The viewer also witnesses Italian armor as it counterattacks. British prisoners are shown.

Part 3. **German Newsreel: June 20—26, 1942.** Among the events pictured are Colonel Adolf Galland's visit to an air base in the desert; Lieutenant Marseilles' landing of his Me-109 fighter; General Rommel, as he is decorated by Italian General Bastico; German vehicles advancing on Bir Hacheim; a British armor attack, as it is repulsed by antiaircraft guns; a captured battle post that had been disguised by the British as a field hospital; and an Allied garrison, manned chiefly by black auxiliaries, as it surrenders. General Rommel is also shown photographing a shot-down English fighter plane.

Part 4. **German Newsreel: June 27—July 3, 1942.** A number of significant military activities are shown in this film: German mechanized troops cutting off the British garrisons at Acroma and El Gazala; engineers clearing a path through a minefield; Italian flak engaging attacking British aircraft; Italian infantry in action; Stuka divebombers raiding Tobruk; German engineers bridging an antitank ditch, as German armor advances; and British soldiers from the Tobruk garrison surrendering.

Part 5. **German Newsreel: July 4—7, 1942.** This film shows German 88-mm guns taking up positions on the Mediterranean coast and bombarding British ships evacuating Tobruk harbor; Field Marshal Kesselring, as he flies over the captured city; German troops, as they enter Tobruk; thousands of British soldiers, as they are sent to prisoner-of-war assembly areas; and Rommel, as he orders a further advance from his field headquarters.

Part 6. **German Newsreel: August 8—14, 1942.** Pictured in this film are Mussolini visiting Axis troops in North Africa; a German convoy, as it arrives in Tobruk; Marshal Rommel at the front; and Italian Bersaglieri troops in action.

Part 7. **German Newsreel: August 1942.** Shown in this film are German soldiers at a coastal position, who swim in the Mediterranean; a new well being dug to replace one poisoned by retreating British troops; German reinforcements for the Alamein front passing a caravan en route to their new positions; Marshals Rommel and Bastico observing a British armored thrust, which is repulsed by heavy artillery; damaged British tanks littering the battlefield; and Rommel, as he decorates antitank gunner Günther Halm on 7 August 1942.

Part 8. **German Newsreel: October 31—November 6, 1942.** This film pictures a bomber squadron holding a situation conference; Heinkel III bombers, as they prepare for a long-range mission; and German aircraft, as they bomb the British-held Al-Kufrah oasis and strafe British flak positions.

Part 9. **German Newsreel: October 10—16, 1942.** Marshal Rommel, with Propaganda Minister Joseph Goebbels, holds a press conference in Berlin in this film. Among the events chronicled are Hitler's presentation to Rommel of a field marshal's baton and Rommel's attendance at the annual "Winter Help" rally in Berlin with Hitler, Goebbels, Himmler, and Keitel. *D-9: #274.*

The Baltic Tragedy. (B&W/TVT/2 cassettes/148 min./English Subtitles) Situated between Germany and the Soviet Union, the Baltic nations of Latvia, Lithuania, and Estonia bore witness to some of the most ferocious land battles of World War II. Contrary to the wartime promises of the United States and England, the Baltic states were forced to become constituent republics, permanently occupied by Soviet troops after Germany's surrender in 1945. Through its example, the Baltic tragedy dramatizes the plight of all smaller nations whose sovereignty has become expendable in an unpredictable, changing world. This fifteen-part, continuous feature is made up of American, German, Latvian, and Soviet film segments, chronologically arranged and introduced with brief explanatory titles.

Part 1. **My Latvia.** This portion of the film is a documentary featurette concerning the illegal Soviet military occupation of the three then-autonomous Baltic states in 1940. This unusual film, which illuminates Communist methods of internal subversion and conquest, includes rare scenes of Stalin and other Soviet leaders as they attend closed Kremlin meetings. The film examines the criminal background of the Latvian nationals who "invited" the Soviets into that country and subsequently assumed high Communist government posts. This grim and gripping film was produced by a Latvian filmmaker, Albert Jekste.

Part 2. **German Newsreel, June 22, 1941.** These are the first scenes ever shown to the world of Operation Barbarossa, the German invasion of Soviet Russia, that began on 22 June 1941. Practically all of the footage in this excerpt was shot on the first day of the campaign and shows German infantrymen seizing river crossings and dueling with Soviet machine-gun nests and snipers in a Lithuanian border town.

Part 3. **German Newsreel, June—July 1941.** The following week, the German wartime newsreel opens with flashback scenes of the 1939 Russo-Finnish War. The newsreel also features a long combat sequence of the battle for Lithuania and shows the capture of her capital city, Kaunas, as well as German advances on other strategic towns.

Part 4. **German Newsreel, July 1941.** The barbarism of Soviet rule is the subject of this controversial German newsreel, which includes gruesome scenes of Baltic civilians who were tortured and murdered in large numbers by the retreating Red Army. Jewish members of the Soviet secret police, who were captured and filmed by the Germans, are shown as the authors of these crimes in a classic example of anti-Jewish propaganda from the Third Reich. The military sequences are highlighted by the crushing defeat that was inflicted on the Soviet forces by the Germans near Minsk.

Part 5. **German Newsreel, July—August 1941.** The six-week-long battle for Estonia, which the German Eighteenth Army invaded on 7 July, is the subject of this newsreel, which includes the Germans' triumphant entry

into Tallinn, as well as the violent land and air battles that ensued when the German forces attempted to prevent the trapped Red Army units from escaping from the coastal region by sea.

Part 6. **German Newsreel, October 1941.** This newsreel offers a close look at the faces of the men who operated a Communist torture chamber—in this instance a group of Soviet prison guards who surrendered to German troops on the island of Saaremaa. The German newsreel commentator reads quotations from a speech by President Roosevelt praising the Soviet system of justice, as scenes of the mutilated bodies of the victims of the Russian guards are shown in the prison yard.

Part 7. **German Newsreel in Portuguese, November 1941.** This rare newsreel segment is an example of a German wartime newsreel made for foreign distribution. Narrated in Portuguese, the film shows air battles along the northern sector of the Eastern Front, as well as the German attacks against Narva and Novgorod.

Part 8. **German Newsreel in Estonian Language.** From an Estonian-language newsreel made by the Germans, this segment shows a mass meeting in Riga of Baltic civilians volunteering to work for the German war effort.

Part 9. **German Newsreel, February 1944.** Estonian members of the *Waffen SS* are shown in action, both offensively and defensively, in the bloody seesaw fighting for the Narva sector, which became one of the longest and most famous battles of the German-Soviet War.

Part 10. **Soviet Newsreel, July 1944.** This segment from an original Soviet wartime newsreel shows the preliminary artillery bombardment and Soviet attack on Vilnius, Lithuania, as well as the Red Army's first contact with the city's civilian population.

Part 11. **German Newsreel, August 1944.** A graphic picture of the German Army in retreat is presented in this newsreel, which shows the *Wehrmacht's* evacuation of the city of Kaunas, the actions of various rear-guard units, the unloading of a supply train, and a subsequent violent German counterattack against Soviet forces advancing into Latvia.

Part 12. **German Newsreel, October 1944.** Filmed on the Baltic Sea, this German newsreel dramatizes the plight of thousands of Estonian civilians, as they are evacuated to Germany on a German naval convoy. A sequence showing a parade of Latvian members of the German Air Force is also included.

Part 13. **German Newsreel, January 1945.** In one of the last German wartime newsreels, a glimpse of the ferocious defensive battle for the Courland peninsula in Latvia is shown. Germany's Army Group Courland, which repulsed six Soviet offensives and held out to the end of the war, was the German Army's only undefeated army group of World War II.

Part 14. The subject of this English-narrated newsreel excerpt, filmed in postwar Sweden, is the forcible repatriation to the Soviet Union—and to certain death—of 167 Baltic men, who had escaped by sea to Sweden in May 1945 after wartime military service with Germany's Army Group Courland. This provides a grim example of what was beginning to take place in eastern Europe while westerners were settling into a long period of peace and prosperity.

Part 15. **The Homeless.** This 1949 American film, narrated by Henry Fonda, examines life in a West German camp for displaced Baltic citizens, who, because of the Communist regime now gripping their own nations, could not return home. Carefully avoiding criticism of the Soviet Union, the film is an apologetic token, rather than a tribute, to the suffering of these thousands. Ultimately released from their confinement, many of the homeless seen in this feature eventually found a new home in the United States; therefore, this film, together with the entire *Baltic Tragedy* program, presents yet another chapter concerning the peoples who fled from sorrow and enslavement toward uncertainty and hope and who today are part of our nation. *D-9: #023.*

The Battle of Kharkov. (B&W/TVT/27 min./English Subtitles) This is an original German newsreel of one of World War II's most devastating confrontations. In May 1942, an onslaught of three Soviet armies collided with a German force preparing its own eastward offensive at Kharkov, Russia, and the ensuing battle cost the Red Army nearly a

quarter-million men in just two weeks. German frontline cameramen, positioned to film their own army's planned advance, captured every detail of the massed attacks of Soviet armor and infantry in a breathtaking film that includes spectacular footage of German aerial bombardments. Adolf Hitler is also seen, arriving at Kharkov after the battle and then visiting Finland. *D-9: #277.*

Die Frontschau (The front shows). (B&W/TVT/60 min./ English Subtitles) Nazi Germany's *Front Show* is a unique combat documentary that presents the individual actions of a company or battalion in a single engagement, portraying war as it is seen by the common soldier. Here is the individual fighting for his life in one of the countless simultaneous skirmishes that combine to form a battle. We see the section leader visiting his outposts, the machine gunner dueling with an enemy sniper, and the medic struggling to save a wounded comrade under fire. We experience action at the human level. Never shown to the German public during the war, the grim films were screened before German troops to initiate them to the reality of life and death at the front. The operations of small units, elaborately filmed under actual combat conditions, are composed into militarily instructive film records devoid of propaganda in composition and narration. Each film's realism is further enhanced by the liberal inclusion of captured enemy footage, frequently filmed during the same engagement. A new and fascinating picture of the first year of Germany's war with the Soviet Union is offered in this program, which presents the following shows:

Part 1. **Front Show 5/6, Mountain Troops Fight for a Village.** A Bavarian-reinforced mountain battalion, supported by field howitzers and a battery of Sturmgeschuetz III self-propelled guns, seizes a Soviet village defended by infantry, a camouflaged bunker, and T-34 Soviet tanks.

Part 2. **Front Show 7, Attack of Tanks and Infantry Against a Village.** German Mark IV tanks, *panzer grenadiers*, and dismounted infantry charge through a snow-covered Russian steppe under heavy defensive fire to envelop an enemy-held village.

Part 3. **Front Show 8, The Defensive Battle in Winter.** A hit-and-run reconnaissance patrol and entrenched

German infantrymen fight a desperate defensive engagement against an attack by white-clad Soviet ski troops and tanks towing infantry-filled armored sleds. A graphic picture is sketched of a German holding action that, as the narrator says, "depend[ed] on every individual's steel-hard will to hold his position to the last." *D-9: #022.*

Die Kriegsmarine. (B&W/TVT/45 min./English Subtitles) This is Nazi Germany's own two-part cinematic tribute to her World War II surface navy. *D-9.*

Part 1. **Battleship on a Voyage.** This videotape records scenes from an Atlantic sortie of Germany's famous battle cruiser *Scharnhorst* during the first winter of the war. Combat sequences are highlighted by antiaircraft fire against attacking Allied bombers and the bombardment, by the ship's heavy-caliber batteries, of an enemy surface target. The film also depicts the great raider's struggle with nature, as her bow crashes through the endless ice floes of the North Atlantic, her decks whipped by ferocious winds. Also shown are the everyday maintenance duties, the exertions of the men as they chop away ice formed on the warships superstructure, the tension of the gun crews in battle, and the relaxation on their faces as they sing sailor's songs after duty. All of these views combine to give a vivid impression of the life of the warrior crewmen on a battleship in Hitler's navy.

Part 2. **Auxiliary Cruiser in All the Seas of the World.** This is Germany's wartime documentary of an unnamed "Q-boat." Nazi Germany captured the imagination of the world during the first years of the war at sea with the appearance of these boats. Former merchant vessels refitted for military use, they retained the most deceptively innocent outward appearance. Armed and manned by the most daring of crews, the disguised raiders stalked the sea lanes of the world, preying on Allied shipping. *D-9: #025.*

Fortress Europe: Behind Enemy Lines on D-Day. (B&W/TVT/88 min./English Subtitles) Carefully selected footage drawn exclusively from original German World War II newsreels, this videotape gives a comprehensive picture of every

phase of the Third Reich's defense of "Fortress Europe." Shown are the technically fascinating nature of the construction of the Atlantic Wall coastal fortifications; the suspenseful anticipation as German soldiers rehearse their units' future battle roles; the drama of the first day of the Allies' invasion on the Normandy beachheads; and the desperate struggle against the invaders fought out in the French interior by Hitler's army and his elite paratroop and *Waffen SS* divisions—forces that were led by some of Germany's most resolute field commanders. *D-9.*

Part 1. **German Newsreel: August 1—7, 1942.** This film shows German artillery, antiaircraft guns, and armor as they go into position in the French coastal region. German aircraft patrols are seen to scan the area. Viewed are German batteries firing during a gunnery exercise and the battleship *Tirpitz* and other warships on patrol in Norwegian waters.

Part 2. **German Newsreel: August 8—14, 1942.** Pictured in this film are German armored divisions being transferred to France. Marshal Gerd von Rundstedt and Generals Paul Hausser and Sepp Dietrich are seen as they review a parade of the *Leibstandarte Adolf Hitler* in Paris on July 29.

Part 3. **German Newsreel: April 24—30, 1943.** Albert Speer inspects Atlantic Wall building sites in this film. Viewers witness supplies as they are unloaded as part of the construction of heavy-gun emplacements. Giant cannons, including a railroad gun of the Dora class, are mounted in concrete and steel turrets.

Part 4. **German Newsreel: February 1944.** Shown are German soldiers on guard along the French coast and Marshal Erwin Rommel as he inspects the Atlantic Wall.

Part 5. **German Newsreel: April 18—24, 1944.** In this film, the Germans open dikes in Flanders and Holland and flood the countryside; Marshal von Rundstedt and Generals Kurt Meyer and Sepp Dietrich inspect *panzer grenadiers* from the *SS* division of Hitler Youth; Marshal Rommel is shown on an inspection tour; a German antiaircraft bunker is viewed during an exercise; Germans borrow footage from an American news-

reel to show a landing rehearsal; *Waffen SS* troops train to meet possible airborne landings; and coastal artillery is depicted during a gunnery exercise.

Part 6. **German Newsreel: May 23—29, 1944.** During an inspection tour of the Atlantic Wall, Marshal Rommel addresses officers. Also viewed is the interior of a heavy-gun turret during a firing exercise. Original synchronous sound film is used.

Part 7. **German Newsreel: June 13—20, 1944.** This German newsreel provides the first coverage of the Allied landings in Normandy: German torpedo boats are shown harassing the invasion fleet, while infantrymen oppose landed Allied glider crews and paratroops; coastal artillery is seen to fire on transport vessels; gliders are depicted as they are overrun and their crews made prisoners; Allied bombers are pictured as they raid Caen, France; the *Waffen SS* armored division of Hitler Youth is viewed as it duels American Sherman tanks trying to break out from the beachhead; and fighting is pictured in the Bayeux area.

Part 8. **German Newsreel: June 21—28, 1944.** Among the events viewed are naval officers decorating members of a German torpedo-boat flotilla; heavy guns along the coast firing on landing ships; French refugees abandoning their destroyed city after an Allied air raid; homeless French living in caves; an Allied breakout attempt being halted by German tanks and infantry; Wilhelm Mohnke decorating members of the *SS* division of Hitler Youth; a counterattack being carried out by *Waffen SS* troops; and German 88-mm guns and rocket launchers firing on Allied tanks.

Part 9. **German Newsreel: June 29—July 5, 1944.** Pictured in this newsreel is Colonel Lent at a *Luftwaffe* situation conference for night fighters; the crew of a shot-down B-17, as they are led away as prisoners; French civilians at Le Havre recovering from an air raid; *SS* troops on the front line receiving news communiqués; General Meindl of the II Paratroop Corps, as he confers with Major von der Heydte; soldiers of Paratroop Regiment 6, as they prepare for a scout mission; damaged Allied tanks near Saint-Lô; German soldiers of Paratroop Regiment 6 and the *Götz von Berlichingen*

Panzer Grenadier Division in close combat in dense underbrush; a destroyed Allied armored column near Saint-Lô; assembled prisoners from the U.S. 29th Division; and German bombers and patrol boats, as they engage the Allied transport fleet during nighttime sorties.

Part 10. **German Newsreel: July 6—12, 1944.** Shown in this newsreel are German batteries in surrounded Cherbourg, as they duel Allied warships; a transport vessel, as it catches fire; a wrecked landing craft along the beach; destroyed vehicles of the 22d British Armored Brigade (shown near Villers-Bocage); damaged British Cromwell and German Tiger I tanks; Mark IV tanks in the streets of Villers-Bocage; American prisoners in an assembly area; *SS* General Sepp Dietrich at his command post; *Waffen SS* troops in action in jungle-like terrain; and German tanks, including flamethrower vehicles, as they launch a counterattack.

Part 11. **German Newsreel: July 13—20, 1944.** Portrayed are German motorized columns, as they bring up reserves; German troops patrolling a destroyed coastal town; Major Frey and officers of the *Leibstandarte Adolf Hitler* at a situation conference; motorized units in the advance; German soldiers relaxing during a lull in the fighting; a scout troop of *Panzer Grenadier* Regiment 38 and the *Götz von Berlichingen* Division, as it reconnoiters the Prairies Marecagueses area; German armor and infantry in a counterattack; Lieutenant Franz Ludwig and members of his assault-gun unit being decorated; and German infantry, as it fights in a coastal town. *D-9: #279.*

German Invasion of Poland, 1939. (B&W/TVT/60 min./English Subtitles) The world's first look at Hitler's armies at war is offered in this filmed documentary, which presents National Socialist Germany's version of her September 1939 invasion of Poland. Photographic and film records of the Polish conflict—which was eclipsed by later campaigns of greater size and longer duration—are scarcely ever seen, so this program fills an important cinematic gap in the military history of the Third Reich. The Germans' opening campaign was not only the first example of their attack strategy that was to stun the world during the following

years, but it was also the first illustration of the National Socialist regime's skillful use of composed wartime newsreels and propaganda films. Germany's claimed justifications for the invasion was the peacetime bombardment of the Silesian town of Beuthen (Bytom) by Polish artillery and the persecution of German nationals residing in the Polish corridor. Unfamiliar scenes appear in this first German war newsreel.

Views of air raid preparations within German cities and the call-up of army reservists are followed by the first footage ever shown of German troops in action in World War II. Members of the *Waffen SS*, supported by an armored car, are shown as they attack Polish soldiers holding out in a post office inside the port city of Danzig. The lightning thrust of the German Army into Poland includes segments showing cavalry, motorcycle units, infantry, mountain troops, and armored formations. These units act with a battlefield discipline and coordination that are remarkable considering their inexperience in actual combat. Scenes show the *Luftwaffe* embarking on a combat sortie and a point-blank naval bombardment against a Polish fort by the German Navy's warship *Schleswig-Holstein.*

Hitler's frequent and dramatic appearances near the front in Poland—which of necessity decreased as the fighting progressed to other theaters of war—were liberally included in the Germans' own film records of this campaign. Here, as experienced in no other film of World War II, is Adolf Hitler at war: grim and calculating at a military conference in his field headquarters; lighthearted and relaxed among the soldiers, as he signs autographs at an army field kitchen; proud and confident, as he reviews columns of his advancing infantry; and apprehensive and excited, as he watches the climactic German artillery bombardment of Warsaw. *D-9: #020.*

Men Against Tanks and Engineers to the Front. (B&W/TVT/48 min./English Subtitles) German soldiers were thoroughly prepared for frontline action, not only through their experience with field exercises and maneuvers, but also through their familiarity with the most realistic training films ever made by any military. When battle scenes staged for the camera were necessary to give reserve infantrymen a more concise picture of the specific types of combat situations they might face, an effort was made by the German Army filmmakers to accurately re-create such a conflict to

the minutest detail from knowledge of past engagements. These training films, each presented exactly as they were viewed by German military recruits, are remarkable for their vividness in simulating the most appalling battle conditions without compromising their instructive quality.

Part 1. **Men Against Tanks (1943).** This is the filmed drama of an entrenched German infantry platoon, unsupported by aircraft, heavy weapons, or reinforcements, that must repel an overwhelming attack of Soviet T-34 and KV-1 tanks, infantry, and fighter planes. Mistakes, panic, and the failure of some of their own weapons further endanger the Germans, as they desperately attempt to eliminate the Russian armored vehicles at close range with satchel charges, smoke grenades, and mines. The brutality of this sequence, together with its demoralizing subject of a German defensive position being overrun, gives insight into the grim realities of the Eastern Front, the destination for the German recruits meant to view this film. A second sequence in this same film dramatizes the efforts of a rearward *Wehrmacht* supply unit to organize itself for a makeshift defense when a Soviet T-34 tank rumbles down the road to drop in for an unexpected visit. A final sequence shows the actual firing, under re-created battlefield conditions, of brand-new antitank weapons introduced by the German Army, including the famous Panzerfaust (28 min.).

Part 2. **Engineers to the Front (1940).** The lightning advance of the German Army could often be credited to its highly disciplined army engineers, men who were experts at eliminating defensive barriers. Every combat activity of these professional assault teams is presented in this film, made at an army engineers' training school. Scenes of men forcing river crossings in assault boats while under fire, hastily constructing emergency bridges, and negotiating antitank obstacles and minefields highlight the fast tempo of this feature. Concrete and barbed-wire (Maginot Line-type) fortifications are attacked with flamethrowers, grenades, and bangalore torpedoes. Films of trainees in action under the most realistic simulated-combat conditions are combined with maps and models to give the viewer a fascinating impression of what happened on a World War II battle-

field when German Army field commanders gave the order, *"Pioniere Voran!"* (19 min.). *D-9: #024.*

Sieg im Westen (Victory in the West). (B&W/TVT/120 min./ English Subtitles) One of history's greatest victories by German force of arms was the Nazis' six-week invasion of Holland, Belgium, and France in the spring of 1940. The following February, *Victory in the West* premiered in cinemas throughout Germany, and a terrible war became a propaganda pageant before the eyes of that nation. Nazi filmmakers spent months editing the extensive amount of combat footage shot by their frontline cameramen. Authentic Allied film, taken during the campaign, was skillfully intertwined into the battle sequences. The German film composer, Herbert Windt, renowned for his neoclassical scores for the Riefenstahl film epics *Triumph of the Will* and *Olympia*, was commissioned to create appropriately thunderous music to orchestrate the ferocity of the blitzkrieg. The culmination of these labors by Germany's filmmakers, as skillful in the editing room as Germany's soldiers were on the battlefield, is a film that is possibly the most spectacular war documentary ever made.

Filming at great peril to his life, we see a German frontline cameraman in a Heinkel III bomber as its gunner shoots down a British Spitfire. We see a cameraman in a Mark IV tank, as it is fired on by its French counterpart. We see a cameraman crouch on the west bank of the Rhine River, as enemy machine-gun bullets rip into the water at his feet. We see him again with the first Germans who drive into Dunkirk. A cameraman crawls beside army engineers, who assault France's formidable Maginot Line. The German cameraman is also on the scene during the battle's pause and as weary troopers read and reread letters from home. Later, one stands at the graveside, as infantrymen lay their slain comrades to rest. A German cameraman even follows bareheaded German soldiers into a French cathedral.

Another German cameraman is in Paris as the German Army triumphantly parades down the Champs Elysées. One of his brethren is inside the railway carriage with Hitler as the Nazis dictate surrender terms to the French. A cameraman is in the prisoner-of-war camp with the despairing, vanquished foe. Though tainted with the Nazi ideal of glorious conquest, *Victory in the West* depicts the

action, the fear, the sorrow, and the brutality of war with dramatic realism. It also gives much insight into the Nazi war psychology. Just as *Triumph of the Will* is an instructive film for understanding the heart and soul of the Third Reich, *Victory in the West* is an informative film showing us its sword. *D-9: #021.*

U-Boot am Feind (U-Boat against the enemy). (B&W/TVT/42 min./1940) Part 1. (This is the first part of a continuous two-part videotape.) This is an original German wartime documentary depicting life on board a U-boat in the North Atlantic. All footage was filmed on board a submarine during an actual mission (30 min.); Part 2. **Now It Can Be Told.** This official U.S. Navy film shows the German submarine U-505 being boarded and captured in June 1944 off Cape Blanco, French West Africa, by a task group of the U.S. Atlantic Fleet. This was the only German submarine ever boarded and captured at sea and the first foreign man-of-war so captured by the U.S. Navy since 1815 (12 min.). *D-9: #051.*

CHAPTER NINE

Korean War—Cold War

1. KOREAN WAR, GENERAL.

Douglas MacArthur. See chapter 3, paragraph 14.

8th Army in Korea. (B&W/TVT/57 min./1963) Big Picture Series. Part 1. (This is the first part of a continuous three-part videotape.) The exploits of the Eighth Army in Korea are depicted in this videotape through actual historic footage. Also shown is footage of the Eighth Army's activities during World War II and in postwar Japan (28 min.); Part 2. **On to the Yalu: 1950.** Air Force Story Series. This film highlights the Korean War during the summer of 1950 and explains the role of the Air Force in pushing the Communist troops back to the Yalu River (15 min.); Part 3. **Korea: The Final Phase: 1950—1953.** This film illustrates the U.S. Air Force's tactical and logistical air support, which largely helped to end the Korean War. Included are lengthy scenes of Sabre jets in action against MiGs (actual gun-camera footage) and a tribute to America's first jet aces (14 min.). *D-9: #263.*

A Fighting Lady Speaks. (B&W/16-mm/9 min./1950) Dramatized in this film are a typical day's activities of an aircraft carrier off the shores of Korea in 1950. Combat scenes of Navy planes, fighters, and bombers on missions over Korea are shown. *D-4.*

Fire—Artillery Action in Korea. (B&W/16-mm/14 min./1952) This film presents a story of a howitzer named Joe. Joe represents all calibers of artillery employed in combat in South Korea during the years 1950—51. Joe's close relation to the infantry is demonstrated. *D-4.*

The First Forty Days. (B&W/16-mm/26 min./1950) Shown in this film is combat footage taken during the first forty days of operations in Korea following the Communist invasion from the north. *D-1: CMF 45-7761. (SAVPIN 20371).*

Harry Truman. See chapter 2, paragraph 2i, and chapter 3, paragraph 30.

Korea—Battleground for Liberty. (Color/16-mm/48 min./1961) Life is portrayed in Korea following the three years of warfare and unprecedented destruction. Described are how the Koreans live, what they believe, and the goals for which they strive. Stressed is the importance of the U.S. military in maintaining the uneasy peace in Korea. *D-4.*

Korea: Revisited. (Color/16-mm/20 min./1969) South Korea is pictured in this film as it is today (1969)—revitalized and restored. Progress in rebuilding since the signing of the armistice is reviewed, as well as Korea's outstanding achievements in commerce and industry. Highlighted are new training programs as they relate to machines and methods. A brief pictorial history of Korea from the early 1950s to 1969 is given. *D-1: AFIF 180. (SAVPIN 20054).*

Korea Revisited. (Color/16-mm/29 min./1969) The Big Picture. This film presents a look at the Republic of Korea, as of 1969, to show the progress and development of the nation and its people. *D-1: TV 757. (SAVPIN 30237).*

Korean Armistice. (B&W/16-mm/27 min.) This film sketches how provisions of the Korean armistice agreement are being carried out and what is required of the United States to maintain them. Organizational structures (CINCUNC, UNCMAC, the secretariat, JOT, and NNSC) are defined, and the responsibilities of the United Nations Command's Military Armistice Commission and its components are explained. The film concludes by reaffirming U.S. support to the Republic of Korea. *D-1: AFIF 96. (SAVPIN 20007).*

[**Korean War**] (B&W/16-mm/29 min. ea./1959) The Big Picture.

Part 1. **Summer Storm**. This is part 1 of three films on the military history of the Korean War. Jim Lucas, of Scripps-Howard newspapers, helps to tell the story. *D-1: TV 445. (SAVPIN 30118).*

Part 2. **Winter War**. This second part covers Korean War history and is narrated by William H. Lawrence, *New York Times* correspondent. *D-1: TV 446. (SAVPIN 30119).*

Part 3. **War's End**. This third and final part, on the Korean War narrated by Brigadier General S. L. A. Marshall, assesses the war and the effect it has had on training in today's Army. *D-1: TV 447. (SAVPIN 30120).*

A Motion Picture History of the Korean War. (B&W/16-mm/58 min./1958) Presented in this film is a documentary review of the Korean War, showing the fighting and problems encountered by American and United Nations forces during major phases of battle. Traced are events from the initial gunfire on 25 June 1950 to the armistice on 27 July 1953. *D-1: AFIF 85.* (*SAVPIN 20005*).

Operation Inchon. (B&W/16-mm/18 min./1952) This film is a documentary on the activities of the UN forces in Korea during August and September 1950. *D-1: MF 11-7883.* (*SAVPIN 22337*).

That War in Korea. (B&W/TVT/77 min./1966) The war that was not a war—but a "police action"—is portrayed as the first unified international action against aggression. The post-World War II calm of Asia was shattered by the sudden invasion of South Korea in 1950, which impelled American forces under the UN flag into a series of dramatic military operations. By the time a final truce was reached, the scars left on both sides revealed not peace, but a pause in the cold war. *D-2.* (*SAVPIN 605259*).

To Help Peace Survive. (Color/16-mm/27 min./1974) Covered in this film are the events leading up to the invasion of the Republic of Korea by North Korean forces and the subsequent actions taken by United Nations forces. Highlighted are the Communist invasion of the south, United Nations forces in action, and Communist China's entry into the conflict. *D-1: AFIF 236.* (*SAVPIN 20091*).

Truman and the Korean War. (B&W/TVT/18 min./1969) When the North Korean Army attacked over the 38th Parallel, Truman induced a Security Council vote for intervention. He said, "To allow the Communists [this] wanton luxury was to invite future takeovers all over the world." As the United States sent in troops to help a country basically engaged in a civil war, Truman acted according to a political philosophy that would later be applied to Vietnam and Cambodia. This videotape analyzes and depicts the events. *D-3.*

United Nations Campaign in Northeast Korea. (B&W/16-mm/25 min./1952) Traced in this film are the tactical phases of the attack on Pyongyang and the ultimate amphibious

evacuation from Hungnam (completed Christmas Eve 1950). *D-1: CMF 40-7884. (SAVPIN 20365).*

With the Marines: Chosin to Hungnam. (B&W/TVT/43 min./1951) Part 1. (This is the first part of a continuous two-part videotape.) This videotape depicts encircled Marines as they fight their way back to Hungnam beachhead after repelling a surprise onslaught by Chinese Communists around Chosin Reservoir. The tape witnesses the Marines as they embark on history's most successful evacuation of soldiers, civilians, and war materiel (29 min.); Part 2. **Carrier Action Off Korea.** This videotape portrays activities of U.S. aircraft carriers during the Korean War (14 min.). *D-9: #106.*

2. KOREAN WAR COMBAT BULLETINS (These are newsreel-type films.) *D-1.*

Combat Bulletin No. 101. Korea Battles for Time. (B&W/16-mm/29 min./1950) Pictured are logistics and combat operations of air, sea, and ground forces of the United Nations in Korea from 10 July through 10 August 1950. *D-1. (SAVPIN 20264).*

Combat Bulletin No. 102. Korea Turning the Tide. (B&W/16-mm/22 min./1950) Combat activities in Korea during the period 10 August through 20 September 1952 are covered, showing the landing on Wolmi Island and the capture of Inchon. *D-1. (SAVPIN 20265).*

Combat Bulletin No. 103. Korea UN Offensive. (B&W/16-mm/21 min./1950) Fighting in Korea during the period 20 September through 20 October 1952 is depicted, including the recapture of Seoul and the capture of Pyongyang. *D-1. (SAVPIN 20266).*

Combat Bulletin No. 104. Chinese Reds Enter War. (B&W/16-mm/21 min./1951) Among the events shown are combat operations in Korea during 20 October through 20 November 1950; the Chinese Communists as they enter the war; and the treatment and evacuation of wounded soldiers by air. *D-1. (SAVPIN 20267).*

Combat Bulletin No. 105. UN Forces Escape Trap. (B&W/16-mm/16 min./1951) This film covers combat in Korea during 20 November through 10 December 1950, activities

that include the largest amphibious evacuation in military history. *D-1.* (*SAVPIN 20268*).

Combat Bulletin No. 106. UN Forces Consolidate Below 38th Parallel. (B&W/16-mm/20 min./1951) This film shows operations in Korea during 20 December 1950 through 20 January 1951, which include UN forces being evacuated from Hungnam and the flight of civilian refugees. *D-1.* (*SAVPIN 20269*).

Combat Bulletin No. 107. UN Forces Move North. (B&W/16-mm/17 min./1951) Represented in this film are combat in Korea during 20 January through 20 February 1951, including Suwon as it is captured and Red resistance as it stiffens on the central front. *D-1.* (*SAVPIN 20270*).

Combat Bulletin No. 108. (B&W/16-mm/18 min./1951) Covered in this film are combat activities in Korea during 20 February through 20 March 1951, which include the continuing UN offensive and Operation Killer and the effects on it by weather. *D-1.* (*SAVPIN 20271*).

Combat Bulletin No. 109. UN Forces Cross 38th Parallel. (B&W/16-mm/19 min./1951) Among the events pictured are operations in Korea, 20 March through 20 April 1951, which reveal a view of UN forces as they cross the 38th Parallel and the official activation of SHAPE headquarters. *D-1.* (*SAVPIN 20272*).

Combat Bulletin No. 110. Reds Launch Spring Offensive. (B&W/16-mm/15 min./1951) Combat activities in Korea, 20 April through 20 May 1951, are shown, as the Red spring offensive is stalled before it starts. *D-1.* (*SAVPIN 20273*).

Combat Bulletin No. 111. UN Counterattack. (B&W/16-mm/16 min./1951) Events portrayed are combat activities in Korea, 20 May through 20 June 1951, as allied units push north and the tide of battle turns. Airlift delivery is shown, as it provides supplies to the front. *D-1.* (*SAVPIN 20274*).

Combat Bulletin No. 112. Korean Cease-Fire Talks. (B&W/16-mm/18 min./1951) Featured in this film are activities in Korea during 20 June through 20 July 1951, with emphasis on the cease-fire talks at Kaesong. *D-1.* (*SAVPIN 20275*).

Combat Bulletin No. 113. Stalemate in Korea. (B&W/16-mm/18 min./1951) Among the events chronicled are combat activities in Korea during 20 July through 20 August 1951, which feature continuing ground action, the return of refugees to Seoul, and ongoing cease-fire talks. *D-1.* (*SAVPIN 20276*).

3. COLD WAR.

Barriers. (Color/TVT/31 min.) Narrated by Charlton Heston, this program is based on facts about the Berlin Wall. Beginning in 1945 with the buildup of Soviet personnel and military might, this tape highlights the history of democracy and the growth of communism. Footage of the Berlin airlift is included, along with footage concerning the establishment of the Marshall Plan, which restored European factories, roads, and schools and led to the formation of the North Atlantic Treaty Organization (NATO). *Barriers* covers the Russian takeover of Czechoslovakia, the Cuban missile crisis, U.S. astronaut flights to the moon, and the Polish Solidarity movement. This videotape also cites worldwide pollution problems, the threat of nuclear war, and the expansion of Soviet influence on the Warsaw Pact nations. The tape emphasizes how NATO members strive to preserve the continuity of their organization under stressful conditions. Actual scenes are shown of East Berliners escaping from the Berlin Wall, noting that many lost their lives in their flight to freedom. The real barrier is indicated as the basic ideological difference between East and West, showing that countries under Communist influence continue to build their military strength and resources, forcing the West to reciprocate in its own defense. *D-1: TVT 20-443.* (*SAVPIN 504321*).

Berlin Airlift. (Color/TVT/7 min.) The Berlin Airlift is shown in this videotape. The first section of this film is two and one-half minutes of black and white footage shot on location in 1948. The second section is one and one-half minutes of color footage of interviews conducted in 1973 with General William Tunner, Berlin airlift commander, and Walter Cronkite, foreign correspondent. The third section is two and one-half minutes of 1983 color footage taken aboard a C-141B aircraft flight as it flew into Berlin. *D-1.* (*SAVPIN 602214*).

The Missiles of October. (Color/TVT/155 min./1974) This videotape is a dramatic reenactment of the twelve days in October 1962 that followed the U.S. discovery of Soviet missile bases in Cuba. *D-3.*

One Week in October. (B&W/16-mm/29 min./1964) Narrated by Gary Merrill, this film describes the Cuban missile crisis.

Origins of the Cold War. (Color/Sound Filmstrip/2 cassettes/2 strips) This is a sound interpretation about the breakdown of U.S.-USSR relations and the emergence of the cold war. Historians disagree on whether the conflicts that resulted in the cold war were unavoidable or on who was to blame. This set presents the major events of the era as a backdrop to the historical theories broached. *D-11.*

Ready Round the World. (Color/16-mm/28 min.) The Big Picture. Depicted in this film is America's military readiness and strength in the complex international world of the 1960s. It is a filmed account of the men on guard around the world. *D-1: TV 717. (SAVPIN 30207).*

The Road to the Wall. (B&W/16-mm/34 min./1962) Narrated by James Cagney, this film documents the rise of communism from the early days of Lenin and Trotsky to the era of the Berlin Wall and the Cuban missile crisis. *D-4.*

U.S. Army in Berlin. Part 1. **Timetable for Crisis.** (B&W/16-mm/29 min./1962) The Big Picture. The role of the U.S. Army in Berlin from V-E Day 1945 to the critical summer of 1961, during the Berlin crisis, is depicted. *D-1: TV 530. (SAVPIN 30139).*

U.S. Army in Berlin. Part 2. **Checkpoint Charlie.** (B&W/29 min./1962) This companion film picks up the report on Berlin, the divided city, in the critical summer of 1961. *D-1: TV 536. (SAVPIN 30140).*

CHAPTER TEN

Vietnam War—Present

1. VIETNAM WAR, GENERAL.

America After Vietnam: America Talks to Itself. (Color/TVT/29 min.) Discussed in this videotape is the way the Vietnam War was presented in the news media, in history, and in literature. *D-10.* (*SAVPIN 701448*).

America After Vietnam: America's Disrupted Lives. (Color/TVT/29 min.) Demonstrated in this program is how Vietnam veterans, refugees, and antiwar dissenters are dealing with their problems today. *D-10.* (*SAVPIN 701449*).

America After Vietnam: America's Face to the World. (Color/TVT/29 min.) This film is an examination of the psychological effects that resulted from the American participation in the Vietnam War. Discussed are what we have learned or failed to learn from the experience and the resulting change in America's international image as a world power. *D-10.* (*SAVPIN 701447*).

The American Dreadnought. (Color/16-mm/29 min./1968) Explained in this film is how the U.S.S. *New Jersey* was taken from mothballs and recommissioned to join the fleet for service in Vietnam. The script is by battleship historian Richard Hough and is read by Martin Gabel. *D-4.*

The American Navy in Vietnam. (Color/TVT/29 min./1967) Narrated by Chet Huntley, this documentary focuses on the Navy's commitments in Vietnam, including aircraft carrier operations, bombing strikes, naval and missile bombardments, assault landings, and civil actions. *D-4* (16-mm). Also, *D-9: #114.*

The Anderson Platoon. (B&W/TVT/65 min./1967) Producer Pierre Schoendorffer and his cameraman spent six weeks filming the activities of an integrated combat unit in Vietnam. The film takes no sides politically, except in the words of the producer, "the side of the soldier." This film is not so much about the Vietnam War as it is an examination of war in general. *D-2.*

Another Day of War—the USAF in Vietnam. (Color/16-mm/14 min./1967) This film depicts a typical day in the life of Air Force personnel serving in Southeast Asia. Highlighted are air and ground warfare, air rescue, flight-line maintenance, a civic-action program, and food service activities. *D-4.*

The Battle. (Color/TVT/27 min./1965) Part 1. (This is the first part of a continuous two-part videotape.) Provided in this videotape are combat footage of Operation Piranha—from planning through execution—showing Marine landing techniques, close-air support, naval- and artillery-gun support, and vertical helicopter assault techniques, climaxing with the capture of some Vietcong (14 min.); Part 2. **Contact Ambush.** Combat footage is shown of a successful Marine patrol attack on a Vietcong village, stressing the importance of maintaining contact with an elusive enemy (13 min.). *D-9: #226.*

The Battle of Khe Sanh. (Color/16-mm/30 min.) Photographed by all the services, this film recounts the victory of American and allied forces in this most important single battle of the Vietnam War. The film begins by highlighting the military and political history of Khe Sanh and later shows tactical and strategic air power supporting ground forces. Cited is the teamwork between air and ground forces that successfully repelled massive enemy attacks. Also depicted are the airlifting of supplies and the medical evacuation of casualties. *D-1: AFIF 176. (SAVPIN 20051).*

The Battle of Khe Sanh. (Color/TVT/59 min./1969) Part 1. (This is the first part of a continuous two-part videotape.) This is the story of one of the most bitterly fought battles of the Vietnam War, and it highlights the coordinated teamwork between air and ground forces that successfully repulsed massive enemy attacks. Shown are the airlifting of supplies and the evacuation of wounded under fire (30 min.); Part 2. **Men with Green Faces.** This film shows a cross section of the life of the Navy's frogmen commandos, the Seals, from the excitement of parachute-jump training to quiet jungle patrols (29 min.). *D-9: #201.*

Building a Nation. (Color/16-mm/11 min./1968) Depicted in this film are civic-action programs conducted by the Air Force in Vietnam to help the Vietnamese raise their standard of living. Shown are educational, medical, and recreational activities and construction projects. *D-4.*

Combat and Support Activities, SEA, May 1968. (Color/16-mm/18 min./1968) This film shows the overwhelming tactical and strategic air power that supported Marine ground forces at Khe Sanh from January to April 1968. Cited are the coordinated teamwork between air and ground forces that was responsible for the Marines successfully repelling the massive enemy attacks. Airlifting of supplies is shown, as well as the medical evacuation of casualties under heavy enemy fire. *D-4.*

Combat 'Nam. (Color/TVT/115 min.) This all-Marine, six-part video program is devoted entirely to the new tactics of our fighting leathernecks. Combat coverage is featured. *D-6.*

Part 1. **Sand and Steel.** An instant airfield, set up on a sandy stretch of "Charlie's" beach, is shown in this videotape.

Part 2. **Engineers Up!** If the fighting isn't enough, add minefield sweeps to your talents: that's the moral of this videotape.

Part 3. **Marines—'67.** Pictured in this videotape are I Corps and the Marines, from Mekong to the DMZ. Air strikes and helicopter assaults are viewed, showing how lots of medals are earned the hard way.

Part 4. **Marines—193rd Yr.—Pass in Review.** Khe Sanh and the seventy-seven days of Marine glory are reviewed.

Part 5. **Dewey Canyon.** The ways that the Marine 9th changed the nature of today's mobile shock warfare are presented. Here are fire-support bases Razor, Riley, Erskine, and Cunningham.

Part 6. **Close Air Support.** This is an official Marine Corps program for the professional combatant. Shown is the air-ground team and how and why it works. *D-6.*

Contact—Ambush. (Color/16-mm/28 min./1966) Marine patrol action in Vietnam is covered. Pictured are land and river patrols and a successful attack on a Vietcong village. The film emphasizes the importance of patrol action in maintaining contact with an elusive enemy. *D-4.*

Corpsman. (Color/16-mm/14 min./1966) The role of naval medical personnel in Vietnam is portrayed. *D-4.*

A Day in Vietnam. (Color/16-mm/28 min./1967) Navy and Marine Corps action in Vietnam is depicted in this film. *D-4.*

Eagle Eye Bravo. (Color/TVT/28 min.) Part 1. (This is the first part of a continuous two-part videotape.) Re-created in this program are aerial reconnaissance missions over Vietnam (14 min./1970); Part 2. **Another Day of War.** This is a depiction of a typical day in the life of U.S. Air Force personnel stationed in Vietnam. Highlighted are ground warfare, air-rescue operations, and civil actions (14 min./1967). *D-9: #247.*

Enemy PW in RVN, Their Captivity, Internment, and Release. (Color/16-mm/35 min./1974) This film is a historical documentary concerning the release and repatriation of enemy prisoners of war and what the allies did in upholding the principle, spirit, and intent of the Geneva Convention. *D-1: MF 20-5841. (SAVPIN 22841).*

The Eye of the Dragon and **Vietnamese Junk Navy.** (Color/TVT/40 min./1960s) This is the story of American naval advisers who worked with Vietnamese junk forces. *D-9: #113.*

A Face of War. (B&W/TVT/77 min./1967) *A Face of War* is created from sights and sounds filmed and recorded in Vietnam. The events and circumstances were experienced by Mike Company, 3d Battalion, 7th Marine Regiment, and are representative of the day-to-day encounters of American troops in the heartland of Vietnam. Producer-director Eugene S. Jones and a crew of three men spent ninety-seven days and nights with the point squad of the lead platoon of Mike Company in making this film. This is believed to be the longest period that any motion-picture team has spent with an infantry spearhead in any war. More than half the company was killed or wounded during this time. Jones was wounded twice, his first cameraman once. The crew used radio microphones and as many as three portable sound cameras simultaneously, plus a new high-speed British film stock to capture the reality of combat during both night and day. The film narrates itself exclusively through natural, on-location sounds, its story line growing from events as they occur. The film reflects the war as it was experienced by the foot soldiers in Vietnam. The story views a twilight ambush by the Vietcong, a dawn raid by Marines, the death of a village child and the birth of

another, helicopter assaults, lonely patrols, the routine of life on a beleaguered hilltop outpost, and the sudden silence caused by death from mines, booby traps, and enemy gunfire. Dry seasons and monsoon rains, combat and pacification, success and failure—all are seen as part of *A Face of War. D-9: #109.*

Forged in Flame. (Vietnamese Armed Forces) (Color/16-mm/27 min./1971) Depicted in this film is the story of the development of the armed forces of South Vietnam from the 1950s to 1970. The 1970 organization of South Vietnamese forces is shown, and we are allowed to view their military schools. *D-1: AFIF 200. (SAVPIN 20063).*

Full Blade. (Color/16-mm/14 min.) Pictured in this film is the civic-action program being carried out by the Marine Corps in Vietnam. Vietnamese farmers are shown harvesting a rice crop for the first time in many years, guarded by Marines who had cleared the area of Vietcong. Also described are the food distribution and the medical assistance given to the Vietnamese. *D-4.*

The Gentle Hand. (Color/TVT/29 min./1968) This film shows American surgeons giving medical aid and instruction to South Vietnamese citizens in the village of Rach Gia, Republic of Vietnam. *D-9: #112.*

Hearts and Minds. This film was an Oscar winner for the best documentary of 1974. It explores the Vietnam War, using news footage, interviews with veterans, and interviews with officials who conducted the war. *D-9: #7099.*

Know Your Enemy—The Viet Cong. (B&W/TVT/20 min./1968) These are captured propaganda newsreels produced by South Vietnam. These rare films, seized during Operation Junction City in Tay Ninh Province by elements of the 173d Airborne Brigade, provide a comprehensive report on Vietcong activity in South Vietnam. *D-1: AFIF 172. (SAVPIN 20047).*

The Line Is Drawn (Vietnam). (B&W/16-mm/20 min./1965) This film was inspired by letters written by the late Captain James P. Spruill, American adviser in Vietnam, and projects the spirit of the struggle in that far-off land. *D-1: AFMR 642. (SAVPIN 20134).*

Logistics in Vietnam (Pipeline to Victory). (Color/16-mm/28 min./1968) The Big Picture. Documented in this film are the logistical effort and facilities at major supply ports and bases in Vietnam. Delineated are the roles of the Army transportation, aviation, engineer, quartermaster, ordnance, and medical services in support of the fighting men there. *D-1: TV 749.* (*SAVPIN 30229*).

Marines—65. (Color/TVT/25 min./1965) This film highlights the activities under President Johnson of the U.S. Marine Corps, which fought in two hemispheres—in the Dominican Republic and in Vietnam. This is the story of that year and is a tribute to the Marines. In these two conflicts, we see military actions, interviews under actual combat situations, the use of weapons and strategy, prisoner treatment, and the medical help given to wounded soldiers and civilians. This is a frank film, offering a poignant view of the Marines in action during the year 1965. *D-9: #117.*

Mission Dustoff—Helicopter Evacuation. (Color/16-mm/12 min./1969) This film depicts the role of the helicopter ambulance and its crew in evacuating battlefield casualties. *D-4.*

Mission in Action. (Color/16-mm/28 min./1971) The Big Picture. Reviewed in this film are the contributions of the men and women of the U.S. Army Reserve to the Active Army's mission in Vietnam. *D-1: TV 809.* (*SAVPIN 30286*).

Montagnard. (B&W/16-mm/10 min./1965) The role of mountain tribesmen in the struggle for Vietnam is shown in this film. The efforts of American advisers to enlist them as fighters in this cause are portrayed. *D-1: AFMR 638.* (*SAVPIN 20132*).

A Nation Builds Under Fire. (Color/16-mm/38 min./1966) Pictured in this film are the struggle of the South Vietnamese people to develop their nation in the midst of war, the role of American servicemen in the conflict, and interviews with U.S. government officials and military personnel who had firsthand knowledge of South Vietnam's nation-building efforts. This film is narrated by John Wayne. *D-4.*

Ngung Lai. (Color/TVT/26 min./1967) Operation Market Time was the special assignment of the U.S. Coast Guard to stop the Vietcong from bringing in supplies from the north. This

film depicts vessel preparation, crew training, and patrol operations of the twenty-six 82-foot Coast Guard cutters involved. *D-4.* Also, *D-9: #234.*

On Target. (Color/TVT/21 min./1967) This is the story of the U.S. Marine Corps' F-4s in their flying missions out of Danang, South Vietnam. *D-9: #122.*

POWs: Not Forgotten. (Color/TVT/28 min.) Commemorated in this program is the tenth anniversary of the repatriation of Vietnam prisoners of war (POWs). The videotape focuses on the returning POWs, their families, and their mutual thoughts. *D-1: AFN 161. (SAVPIN 600539).*

Progress to Peace. (Color/16-mm/28 min./1971) The Big Picture. Described in this film are the pacification and Vietnamization efforts of the U.S. Army in Vietnam. *D-1: TV 792. (SAVPIN 30270).*

River Patrol. (Color/16-mm/28 min./1967) Told in this film is a small part of the story of the U.S. Navy's operations in the Mekong Delta, South Vietnam. *D-4.*

Sand and Steel. (B&W/16-mm/16 min./1966) This film reveals how the Marines and Seabees converted a barren beach into an expeditionary air field. The film depicts the operations of the airstrip in support of the Marine air-ground team in Vietnam. *D-4.*

Seabee Teams. (Color/16-mm/30 min./1966) Navy "stat" teams are shown as they train the Vietnamese to build roads, homes, and schools in South Vietnam. *D-4.*

The Small Boat Navy. (Color/16-mm/28 min./1968) This film, a report on the operations of the U.S. Navy's small boats in Vietnam, includes scenes of Swiftboats, PBRs, MSBs, LCPLs, and armored troop carriers. The photographers follow Seawolf helicopters on coastal and river patrols, where they are under enemy fire and observe spearheading invasions in enemy-held river territory. *D-4.*

Soviet People Are with Vietnam—Soviet People Support Vietnam. (B&W/TVT/30 min./Circa 1968) These two films deal with Soviet material support given to the Vietnamese and with Vietnamese military actions against U.S. bombers. *D-9: #151.*

Soviet Vietnam Report. (Color/TVT/20 min./1968) This Soviet film reports on the effects U.S. bombing raids over North Vietnam had on its people. Highlighted are scenes of captured U.S. pilots and a sequence showing North Vietnamese craftsmen manufacturing souvenirs from parts of shot-down Phantom fighters. *D-9: #152.*

The Sparrow Hawks. (B&W/16-mm/9 min./1968) Tribute is paid in this film to the forward air controllers who flew hazardous spotting missions in Southeast Asia. Shown is how these pilots planned and carried out their tasks of searching for and marking enemy positions for immediate air strikes. *D-4.*

Survival and Evasion in Southeast Asia: Short-Term Evasion. (Color/TVT/21 min./1966) This is an official U.S. Air Force survival-training film that focuses on the techniques pilots should use if they are shot down over enemy territory. *D-9: #123.*

They Clear the Way. (Color/16-mm/29 min./1967) Described in this film are the U.S. Army engineers, whose job it was to build bridges, airfields, and roads in Vietnam in order to bring mobility to combat forces. *D-4.*

The Unique War. (Color/16-mm/25 min./1966) The mission of the armed forces in South Vietnam is featured: the search for the enemy on the battlefield and the effort to win the minds and favor of the people. *D-1: AFIF 153. (SAVPIN 20035).*

The United States Air Force in Vietnam. (Color/TVT/28 min./1967) This film depicts Air Force activities and operations in Southeast Asia beginning in 1964, including the personnel and equipment buildup as well as footage of chemical, psychological, and tactical warfare. *D-4.* Also, *D-9: #121.*

USAF Combat Photography: Southeast Asia. (Color/TVT/27 min./1968) Focused on in this film are the advances in military photography since the American Civil War. Explained are the functions of combat photo groups, such as the 600th Photographic Squadron in Saigon. Highlights in the videotape show U.S. air strikes filmed during an enemy attack. *D-9: #252.*

Viet Cong Diary. (B&W/16-mm/18 min./1966) (Adopted USIA film) In this film, a Vietcong soldier describes his unit's terrorist activities and his disillusionment with their ideology and activities. *D-1: MF 20-5196. (SAVPIN 22796).*

Vietnam: A Television History. See chapter 2, paragraph 21.

Vietnam: An American Journey. (Color/TVT/85 min./1979) Robert Richter was the first American filmmaker allowed to enter Vietnam after the war. His trip from Hanoi to Saigon, including interviews with survivors and visits to orphanages and rehabilitation centers, is intercut with battle footage. An emotional highlight of the film is his interview with a My Lai massacre survivor, who lived because she had fallen beneath the bodies of her family and friends. *D-2.*

Vietnam: Chronicle of a War. (Color/TVT) Narrated by Walter Cronkite, this film draws upon the resources of CBS News' Archive for a retrospective portrait of American military involvement in Vietnam, as witnessed by on-the-scene, award-winning news correspondents and camera crews. This documentary includes reports by Dan Rather, Morley Safer, Charles Collingwood, Charles Kuralt, Mike Wallace, Eric Sevareid, and others. *D-9: #CFX7049-V.* Also, *D-13.*

Vietnam Crucible. (Color/16-mm/29 min./1968) Reported on in this film are American soldier's activities in Vietnam. Both the military and civilian situation are reported. *D-4.*

Vietnam: Lessons of a Lost War. (Color/TVT/50 min./1985) It was the longest war in American history, as well as the most controversial. Ten years after the last American troops were airlifted from the U.S. Embassy in Saigon, the debate about the "unwinnable" war continues. All over the country, in classrooms and courtrooms, in debates and discussions, the war is being refought. The facts and myths are being reexamined, and the wounds it caused are being reopened. Because of the questioning attitude of a new generation of American scholars, the nationwide curtain of silence that descended over the decisions of those days is being torn asunder. Files are being turned inside out. And new facts, interpretations, and never-before-seen film have been uncovered to shed light on some of the war's most controversial moments. *D-2.*

Vietnam Newsreel Review: 1967. (Color/TVT/50 min./1967) Highlighted in this videotape are U.S. Air Force military actions in the year 1967. Produced and photographed by combat cameramen of the 600th Photo Squadron, this film includes excellent action footage of the following activities: (1) visits to Air Force bases by General McConnell; (2) F-105 strikes on targets in North Vietnam, B-57 ground-support bombing, and Super Sabres in action; (3) supply drops to Khe Sanh; (4) air-traffic controllers at Danang air base (1972); (5) a medical evacuation to the United States; (6) Air Force chaplains performing duties at Cam Ranh Air Base; (7) armed forces radio and television broadcasting activities; (8) Operation Junction City in War Zone C (22 February 1967)—the first American air drop since the Korean War; (9) the record kill of seven MiGs on 22 January 1967; (10) B-52 raids; (11) KC-135 Stratotanker refueling missions; (12) Air Force "Ranch Hands" (12th Air Commandos) on defoliation missions; (13) a "Jolly Greens" air-rescue mission over North Vietnam; (14) commercial airliners under U.S. government contract; (15) F-105 raids north of Hanoi; (16) F-105s returning from strikes during a monsoon; and (17) Operation ATL Buro airlift sorties. *D-9: #244.*

Vietnam: The Bombings. (Color/TVT/59 min./1967) Pilots, bombardiers, and navigators tell their own story of the air war over North Vietnam through on-the-spot interviews filmed between actual combat missions. Tension-packed pilot briefings, ground preparations of B-52 bombers and F-105 fighters, and exciting takeoff and landing scenes highlight the action sequences of this film. *D-9: #120.*

Vietnam Village Reborn. (Color/16-mm/29 min./1967) The Big Picture. Shown in this film is how operation Lam Son II, a combined U.S. and Vietnam revolutionary development program, was conducted by the U.S. 1st Division and the ARVN 5th Division to restore a terrorized village. *D-1: TV 705. (SAVPIN 30200).*

Vietnamese Cultures and Customs. (Color/TVT/110 min./1969) This videotape pictures a U.S. professor as he delivers a 110-minute lecture with emphasis on politics and war. It is a direct lecture with no compilation footage. *D-9: #119.*

The Village That Refused to Die. (B&W/TVT/56 min./1962) Told in this videotape is the story of a group of Chinese

refugees who set up a village (Binh Hung) in South Vietnam. Under the leadership of a Catholic priest, Father Lee, the villagers test their will to survive, as they fight off constant patrols of Vietcong. The program was written and produced by Stan Atkinson. *D-9: #111.*

War and Advice (Vietnam). (B&W/16-mm/20 min./1964) Portrayed in this film is the role of U.S. Special Forces, who were engaged as observers and in military training duties with the Vietnamese troops. *D-1: AFMR 624. (SAVPIN 20120).*

The War Within. (Color/TVT/60 min./1984) The Vietnam War has been over for a decade, but for many veterans, the war still rages. Many suffer from "post-traumatic stress syndrome," a condition recognized by the American Psychiatric Association in 1978, where flashbacks occur that are so vivid that the past obliterates the present. This award-winning documentary reviews the personal lives of six highly decorated veterans of the war. These six men were all patients at an innovative VA clinic in Menlo Park, California—the Vietnam Veterans Treatment Center. Under the guidance of clinic founder, Fred Gusman, the men are encouraged to relive the nightmares of Vietnam by talking about them. In Vietnam, they learned to form walls to avoid the pain of the sudden, violent loss of a friend; in Menlo Park they are taught to form bonds once again. *D-2.*

We Build, We Fight. (Color/16-mm/22 min./1969) This film relates the story of the Seabees, from their first "can do" days of World War II to their construction and counter-insurgency activities in Vietnam. The film is narrated by the founder of the Seabees, Admiral Ben Morrell. *D-4.*

Why Vietnam. (B&W/TVT/31 min./1965) This videotape furnishes a history of U.S. policy in Southeast Asia, including speeches by Secretary of State Dean Rusk, Secretary of Defense Robert McNamara, and President Lyndon B. Johnson. *D-9: #115.* Also, *D-4* (16-mm).

Why Vietnam? (Color/TVT/95 min.) This videotape is in two parts that may be used together or separately. *Why Vietnam?* is based on a dramatic and historic conference that was called to distill lessons from the Vietnam War. The conference featured eighty distinguished participants, including playwright Arthur Miller, historian William

Appleman Williams, Vietnam Veterans of America President Robert Muller, journalists Harrison Salisbury, David Halberstam, Keyes Beech, and Morley Safer, and writers Frances Fitzgerald and William Shawcross (among others). It also attracted a passionate group of Vietnam veterans and Vietnamese refugees who insisted on being heard. *D-17.*

Part 1. **The Roots of U.S. Involvement; The Role of the Press.** (55 min.) This videotape sketches the history leading up to the war through archival footage and interviews with conference participants. It features an angry debate among journalists about the role of press coverage in determining the outcome of the war. *D-17.*

Part 2. **The Vets: The Vietnamese: Lesson from the War.** (40 min.) This part has three sections. The first features veterans discussing, with poetry and statistics, how the war affected them. The second section examines the effects of the war on Vietnam, during and after the war, and on Vietnamese refugees to the United States. Part 2 ends with the consideration of lessons that we may or may not have learned from the Vietnam War. *D-17.*

World in Review. Volume 2. (B&W/16-mm/20 min./1965) Featured in this film are world affairs during April, May, and June 1965, with special focus on the crisis in the Dominican Republic, the flight of Gemini 4, and the war in Vietnam. *D-1: AFMR 647.* (*SAVPIN 20136*).

World in Review. Volume 3. (B&W/16-mm/22 min./1966) This film chronicles the events of July, August, and September 1965: the voting rights act; the Pakistan and India conflict over Kashmir; and activity in Vietnam. *D-1: AFMR 651.* (*SAVPIN 20139*).

World in Review. Volume 5. (B&W/16-mm/20 min./1966) Pictured in this film are the major national and international events of the period January, February, and March 1966. *D-1: AFMR 658.* (*SAVPIN 20141*).

Your Tour in Vietnam. (Color/16-mm/30 min./1970) Armed forces personnel assigned to Vietnam are acquainted in this film with the nature of the country and its people and with the kinds of missions they will perform in the areas of combat, logistics, communications, medical, pacification, and Vietnamization. *D-1: AFIF 181.* (*SAVPIN 20055*).

Yuletide Reflections—Vietnam. (Color/16-mm/16 min./1968) Described in this film are the impressions of the chief of Navy chaplains concerning Vietnam. *D-4.*

2. VIETNAM WAR STAFF FILM REPORTS.

These Staff Film Reports are newsreel-type films on the Vietnam conflict and activities in other significant areas. They are intended for showing to combat and combat-support-type units and other interested personnel, as well as to units of the Active Army and Reserves. *D-1.*

Staff Film Report 66-1. (Color/16-mm/29 min./1966) Highlighted in this film are Vietnam combat and other occurrences, November and December 1965. Covered are the 173d Airborne Brigade, the 101st Airborne Division, U.S. Special Forces, U.S. Army Signal Corps, the medical service, and engineers. *D-1: SFR 66-1.* (*SAVPIN 26957*).

Staff Film Report 66-2A. (Color/16-mm/27 min./1966) Covered in this film are Vietnam combat and other events, December 1965. Featured are the 502d Battalion, the 101st Airborne Division, the 1st Air Cavalry Division, the 229th Aviation Battalion and Support Command, and the activities of Army chaplains. *D-1: SFR 66-2A.* (*SAVPIN 26969*).

Staff Film Report 66-2B. (Color/16-mm/27 min./1966) Portrayed in this film are Vietnam activities in December 1965, including Operation Christmas Star—a party hosted by an Army replacement battalion—and the deployment of the 3d Brigade, 25th Infantry Division, to Vietnam. *D-1: SFR 66-2B.* (*SAVPIN 26970*).

Staff Film Report 66-3A. (Color/16-mm/29 min./1966) This film reviews combat and other proceedings in Vietnam, December 1965 and January 1966. Featured are the 173d Airborne Brigade, the 1st Air Cavalry Division, the 3d Brigade, the 1st Infantry Division, and the 2d Brigade, 25th Infantry Division. *D-1: SFR 66-3A.* (*SAVPIN 26982*).

Staff Film Report 66-4A. (Color/16-mm/25 min./1966) Activities and combat in Vietnam, December 1965 and January 1966, are covered. Included are features on the 173d Airborne Brigade, the 1st Cavalry Division, the 3d Brigade, the 1st Infantry Division, and the 2d Brigade, 25th Infantry Division. *D-1: SFR 66-4A.* (*SAVPIN 26993*).

Staff Film Report 66-5A. (Color/16-mm/18 min./1966) Combat and other occurrences in Vietnam during January 1966 are highlighted, including the 173d Airborne Brigade, the 1st Infantry Division, the 25th Infantry Division, and a special air recovery unit. *D-1: SFR 66-5A. (SAVPIN 27007).*

Staff Film Report 66-6A. (Color/16-mm/23 min./1966) Vietnam happenings, combat and otherwise, are pictured in January 1966. Viewed are the 1st Air Cavalry Division in Operation Masher and Operation Van Buren and the deployment of the 25th Infantry Division to Cu Chi. *D-1: SFR 66-6A. (SAVPIN 27010).*

Staff Film Report 66-7A. (Color/16-mm/36 min./1966) Pictured in this film are operations in Vietnam, January and February 1966. Featured are the 1st Infantry Division, an Army aviation company, an Army engineer unit, the 25th Infantry Division, ROK forces, and the Honolulu Conference. *D-1: SFR 66-7A. (SAVPIN 27011).*

Staff Film Report 66-8A. (Color/16-mm/31 min./1966) Events in Vietnam during January and February 1966 are covered, including items on the 1st Air Cavalry, the 101st and 173d Airborne Brigades, the Honolulu Conference, and the vice president's visit to Vietnam. *D-1: SFR 66-8A. (SAVPIN 27012).*

Staff Film Report 66-9A. (Color/16-mm/19 min./1966) Vietnam subjects are dealt with in this film covering January and February 1966. Highlighted are the 1st Air Cavalry Division, the 173d and 101st Airborne Brigades, the 1st Infantry Division, Army engineers, and U.S. Navy seaplane maintenance. *D-1: SFR 66-9A. (SAVPIN 27013).*

Staff Film Report 66-10A. (Color/16-mm/19 min./1966) Combat and other affairs in Vietnam during January and February 1966 are described. Sections are shown concerning the 1st Infantry Division, the 101st Airborne Brigade, the 1st Air Cavalry, and the establishment of a new Special Forces "A" Camp at Xom Cat. *D-1: SFR 66-10A. (SAVPIN 26958).*

Staff Film Report 66-10B. (Color/16-mm/22 min./1966) Incidents in Vietnam during January and February 1966 are depicted. Among the subjects treated are the 1st Infantry Division, the 25th Infantry Division, and the missions of

Army craft in the buildup at Cam Ranh Bay. *D-1: SFR 66-10B.* (*SAVPIN 26959*).

Staff Film Report 66-11A. (Color/16-mm/33 min./1966) Among the events featured in Vietnam, February and March 1966, are the activities of the 101st Airborne Division, the 1st Infantry Division, the 25th Infantry Division, the 1st Air Cavalry Division, and a communications satellite project. *D-1: SFR 66-11A.* (*SAVPIN 26960*).

Staff Film Report 66-12A. (Color/16-mm/33 min./1966) Shown in this film are proceedings in Vietnam during January, February, and March 1966, which include the 25th Infantry Division, the 1st Air Cavalry Division, the 1st Infantry Division, the 101st Airborne Division, the 173d Airborne, and the 5th Special Forces in "Halo" training in the combat zone. *D-1: SFR 66-12A.* (*SAVPIN 26961*).

Staff Film Report 66-13A. (Color/16-mm/27 min./1966) The subjects of this film on Vietnam, March 1966, are the 173d Airborne Brigade, the 1st Infantry Division, an Australian regiment, the Army engineers, and the annual CISM competitions in USAREUR. *D-1: SFR 66-13A.* (*SAVPIN 26962*).

Staff Film Report 66-14A. (Color/16-mm/31 min./1966) Focused on in this film on Vietnam, covering February and March 1966, are the 25th Infantry Division, the 1st Air Cavalry Division, the 1st Infantry Division, the 173d Airborne Brigade, and the NATO "Winter Express" exercise. *D-1: SFR 66-14A.* (*SAVPIN 26963*).

Staff Film Report 66-15A. (Color/16-mm/26 min./1966) Vietnam events shown in March and April 1966 are those involving the 1st Air Cavalry Division, the 25th Infantry Division, the 173d Airborne Brigade, "A" camp construction by the Special Forces, and ROK action. *D-1: SFR 66-15A.* (*SAVPIN 26964*).

Staff Film Report 66-16A. (Color/16-mm/26 min./1966) Combat activities pictured in Vietnam between March and April 1966 are actions by the 25th Infantry Division, the 1st Air Cavalry Division, the 1st Infantry Division, and the Australian, New Zealand, ROK, and ARVN troops. *D-1: SFR 66-16A.* (*SAVPIN 26965*).

Staff Film Report 66-17A. (Color/16-mm/22 min./1966) Vietnam combat during April 1966 is featured, highlighting the

25th Infantry Division, the 1st Infantry Division, the 1st Cavalry Division, the 173d Airborne Brigade, and the operations of the U.S. Army Signal Brigade. *D-1: SFR 66-17A.* (*SAVPIN 26966*).

Staff Film Report 66-18A. (Color/16-mm/29 min./1966) The subjects of this film, taken in April 1966, include Vietnam combat, the 25th Infantry Division, the 173d Airborne, and an inspection tour by General H. K. Johnson. Events in Thailand and the Dominican Republic are also covered. *D-1: SFR 66-18A.* (*SAVPIN 26967*).

Staff Film Report 66-19A. (Color/16-mm/34 min./1966) Depicted are events in Vietnam occurring in April 1966. These feature the 1st Cavalry Division; the 173d Airborne Brigade; President Johnson, as he awards the Medal of Honor; and activities in Korea, Thailand, and Santo Domingo. *D-1: SFR 66-19A.* (*SAVPIN 26968*).

Staff Film Report 66-20A. (Color/16-mm/34 min./1966) Pictured in this film are happenings in Vietnam, April 1966, that show the 101st Airborne Division, the 1st Cavalry, a hospital practice alert in Germany, and events in the Dominican Republic and Bolivia. *D-1: SFR 66-20A.* (*SAVPIN 26971*).

Staff Film Report 66-21A. (Color/16-mm/28 min./1966) Proceedings in Vietnam are delineated, April 1966, focusing on the 25th Infantry Division, the 1st Infantry Division, the 1st Cavalry Division, the Special Forces, the 3d Armored Division in USAREUR, and Operation Southern Arrow. *D-1: SFR 66-21A.* (*SAVPIN 26972*).

Staff Film Report 66-22A. (Color/16-mm/24 min./1966) Focused on in this Vietnam film, covering April and May 1966, are the 25th Infantry Division, the 173d Airborne Brigade, the 1st Cavalry Division in a command change, and events in the Dominican Republic, Thailand, and USAREUR. *D-1: SFR 66-22A.* (*SAVPIN 26973*).

Staff Film Report 66-23A. (Color/16-mm/31 min./1966) Pictured in this film on Vietnam, May 1966, are the 25th Infantry Division, the 101st Airborne Division, logistical and communications support, and U.S. medical services in Japan. Also covered are U.S. activities in Bolivia. *D-1: SFR 66-23A.* (*SAVPIN 26974*).

Staff Film Report 66-24A. (Color/16-mm/25 min./1966) Shown in this film on Vietnam during May of 1966 are the 1st Infantry Division, the 173d Airborne Brigade, the 1st Air Cavalry Division, the 25th Infantry Division, the 1st Logistic Command, the Signal Battalion, and air traffic control operations. *D-1: SFR 66-24A.* (*SAVPIN 26975*).

Staff Film Report 66-25A. (Color/16-mm/31 min./1966) This film, presenting Vietnam in June 1966, highlights the 25th Infantry Division, the 173d Airborne Brigade, the Army Procurement Agency in Japan, the Army engineers in Santo Domingo, and U.S. research in Thailand. *D-1: SFR 66-25A.* (*SAVPIN 26977*).

Staff Film Report 66-26A. (Color/16-mm/31 min./1966) This film, concerning Vietnam in April and June 1966, views the 101st Airborne Cavalry, the 173d Airborne Brigade, SEATO malaria research in Thailand, and a military pilgrimage at Lourdes, France. *D-1: SFR 66-26A.* (*SAVPIN 26978*).

Staff Film Report 66-27A. (Color/16-mm/24 min./1966) Presented in this film on Vietnam during June 1966 are the 25th Infantry Division, the 25th Artillery, the 101st Airborne Division, the 69th Signal Battalion, Vietnamese Armed Forces Day, and U.S. Army engineers in Thailand and Santo Domingo. *D-1: SFR 66-27A.* (*SAVPIN 26979*).

Staff Film Report 66-28A. (Color/16-mm/21 min./1966) Reviewed in this film on Vietnam in June 1966 are the 1st Brigade, the 25th Infantry Division in Operation Hawthorne, Army construction experiences, the 320th Artillery, and the 82d Airborne Division, as it leaves Santo Domingo. *D-1: SFR 66-28A.* (*SAVPIN 26980*).

Staff Film Report 66-29A. (Color/16-mm/16 min./1966) This film made in Vietnam during July 1966 features the 1st Infantry Division in Operation El Paso, U.S. Army air traffic pier construction and meteorology activities, and NATO events in Arnhem, Holland. *D-1: SFR 66-29A.* (*SAVPIN 26981*).

Staff Film Report 66-30A. (Color/16-mm/20 min./1966) Among the events chronicled in this film about Vietnam in July 1966 are the new airborne command post in a 1st Cavalry Division combat mission, operations at a Saigon port complex, and engineer port construction. Also included

are the world shooting matches in Germany. *D-1: SFR 66-30A.* (*SAVPIN 26983*).

Staff Film Report 66-31A. (Color/16-mm/16 min./1966) This film sketches incidents in Vietnam in July 1966 and includes pictures of the 101st Airborne Division's helicopter airlift of ARVN troops and air traffic control operations. Included, also, is a view of Army units as they leave the Dominican Republic. *D-1: SFR 66-31A.* (*SAVPIN 26984*).

Staff Film Report 66-32A. (Color/16-mm/29 min./1966) Vietnam in July 1966 is shown, with a focus on the 173d Airborne Brigade, the 1st Cavalry Division's aerial resupply, MARS stations, and the 4th Infantry Division as it departs Fort Lewis for Vietnam. *D-1: SFR 66-32A.* (*SAVPIN 26985*).

Staff Film Report 66-33A. (Color/16-mm/25 min./1966) Among the subjects treated in this film on Vietnam during July 1966 is the 101st Airborne Division, Project Newport, Purple Hearts presented to wounded soldiers, and the arrival of men on rest and recreation leaves. *D-1: SFR 66-33A.* (*SAVPIN 26986*).

Staff Film Report 66-34A. (Color/16-mm/21 min./1966) Shown in this film on Vietnam are the 53d Aviation Detachment, as it tests the arms of a CH-47 in combat; an aviation detachment of the 101st Airborne, as it airlifts ARVN troops; the 2d Brigade; and the 4th Infantry Division, as it arrives on 7 August. *D-1: SFR 66-34A.* (*SAVPIN 26987*).

Staff Film Report 66-35A. (Color/16-mm/17 min./1966) Covering August 1966 in Vietnam, this film pictures the 101st Airborne Division in combat, the Army aircraft maintenance ship *Corpus Christi Bay*, and General H. K. Johnson's visit to the 101st Airborne's base camp. *D-1: SFR 66-35A.* (*SAVPIN 26988*).

Staff Film Report 66-36A. (Color/16-mm/21 min./1966) Presented in this film on Vietnam are a look at Vietcong radio usage, views of the 1st Logistic Command motor pool, the establishment of a 4th Infantry Division base camp, the Army's entry at Qui Nhon, and the work of Army nurses in field hospitals. *D-1: SFR 66-36A.* (*SAVPIN 26989*).

Staff Film Report 66-37A. (Color/16-mm/28 min./1966) July and August 1966 in Vietnam are pictured, with views fur-

nished of the 173d Airborne Brigade, the 1st Infantry Division, the 1st Cavalry Division, the 54th Signal Battalion, General Johnson's visit to the 25th Infantry's headquarters, and U.S. advisers in Peru. *D-1: SFR 66-37A. (SAVPIN 26990).*

Staff Film Report 66-38A. (Color/16-mm/21 min./1966) Vietnam in August of 1966 is represented, showing military and civic actions of the 25th Infantry Division, a unit citation for the 121st Aviation Company, activity and USO clubs, and a view of the secretary of the Army. *D-1: SFR 66-38A. (SAVPIN 26991).*

Staff Film Report 66-39A. (Color/16-mm/31 min./1966) Covered in this film on Vietnam, made during July and August 1966, are the 101st Airborne Division, the 1st Cavalry Division, the 173d Airborne, the 1st Infantry Division, and events in Santo Domingo, Fort Gulick, and Brazil. *D-1: SFR 66-39A. (SAVPIN 26992).*

Staff Film Report 66-40A. (Color/16-mm/15 min./1966) A view of Vietnam in September 1966 is provided, featuring the 25th Infantry Division, the 1st Cavalry Division, the 101st Airborne Division, the 1st Infantry Division, and the arrival of the U.S. 11th Armored Cavalry Regiment and the ROK "Whitehorse Division." *D-1: SFR 66-40A. (SAVPIN 26994).*

Staff Film Report 66-40B. (Color/16-mm/18 min./1966) This film on Vietnam during August 1966 pictures the U.S. 101st Airborne Division; Australian military and civic actions; a rifle and pistol match in Seoul, Korea; and the CISM championships in Germany. *D-1: SFR 66-40B. (SAVPIN 26995).*

Staff Film Report 66-41A. (Color/16-mm/27 min./1966) Vietnam during September of 1966 is shown in this film that covers the 1st Infantry Division, the 1st Cavalry Division, and the 17th Aviation Battalion. A sports event between allies in Germany is also shown. *D-1: SFR 66-41A. (SAVPIN 26996).*

Staff Film Report 66-42A. (Color/16-mm/33 min./1966) Witnessed in this film on Vietnam, September of 1966, are the 13th Aviation Battalion, the 196th Infantry Brigade, the 101st Airborne Division, the 173d Airborne Brigade, the 11th

Armored Cavalry, the ARVN, and Philippine units. Also seen is President Johnson at Fort Campbell, Kentucky. *D-1: SFR 66-42A. (SAVPIN 26997).*

Staff Film Report 66-43A. (Color/16-mm/34 min./1966) Shown in this film, taken in Vietnam in September and October 1966, are the 1st Air Cavalry Division, the 101st Airborne Division, the 11th Armored Cavalry, the 13th Aviation Battalion, the ARVN, the 7th Infantry Division, regional forces, and Vung Ro port operations. *D-1: SFR 66-43A. (SAVPIN 26998).*

Staff Film Report 66-43B. (Color/16-mm/19 min./1966) U.S. Army communications in Vietnam is reviewed, with special focus on strategic and tactical communications: the in-country radio network, cable traffic, telephone and teletype-writer systems, and the ADPS and MSC-44 satellite tracking systems. *D-1: SFR 66-43B. (SAVPIN 26999).*

Staff Film Report 66-45A. (Color/16-mm/23 min./1966) This film on Vietnam shows the 11th Armored Cavalry in Operation Hickory; the arrival of the 2d Unit of a Philippine action group; a U.S. MAAG on Matsu, Taiwan; and President Johnson's Pacific-Asian tour. *D-1: SFR 66-45A. (SAVPIN 27002).*

Staff Film Report 66-46A. (Color/16-mm/30 min./1966) Pictured in this film—made in Vietnam, October 1966—are the 1st Air Cavalry Division, the 11th Armored Cavalry, the 1st Infantry Division, the 25th Infantry Division, Air Force fighter support, and the new MSC-46 Terminal. An added feature is a view of President Johnson in Australia. *D-1: SFR 66-46A. (SAVPIN 27003).*

Staff Film Report 66-47A. (Color/16-mm/25 min./1966) This film, taken in Vietnam in October and November 1966, shows the 3d Ordnance Ammunition Depot being attacked, General Westmoreland as he awards the 503d Infantry, the 173d Airborne Division, and the Vietnamese national Independence Day. *D-1: SFR 66-47A. (SAVPIN 27004).*

Staff Film Report 66-48A. (Color/16-mm/24 min./1966) Vietnam, October and November 1966, is reviewed, with focus on the 101st Airborne Division, the Aviation Company, the 1st Air Cavalry Division, and emergency aid to the flooded Mekong Delta region. Philippine civic-action projects are also shown. *D-1: SFR 66-48A. (SAVPIN 27005).*

Staff Film Report 66-49A. (Color/16-mm/23 min./1966) Highlighted in this film on Vietnam during October and November of 1966 are the 25th Infantry Division, the 1st Infantry Division, the 5th Special Forces Group, the 272d MP Company, aid to victims of the flooded delta, and a view of Thanksgiving in the field. *D-1: SFR 66-49A. (SAVPIN 27006).*

Staff Film Report 66-50A. (Color/16-mm/15 min./1966) Shown in this film on Vietnam during November 1966 are Phase II of Operation Attleboro by the 1st Infantry Division, the 196th Light Infantry, the 25th Infantry Division, the 173d Airborne, the 5th Special Forces, and the 1st Air Cavalry in Operation Thayer. *D-1: SFR 66-50A. (SAVPIN 27008).*

Staff Film Report 66-51A. (Color/16-mm/34 min./1967) Covered in this film on Vietnam in November 1966 are the 1st Infantry Division, the 25th Infantry Division, the 11th Armored Cavalry, the 5th Special Forces, and naval river patrol and Mekong Delta operations. *D-1: SFR 66-51A. (SAVPIN 27009).*

Staff Film Report 67-1. (Color/16-mm/23 min./1967) A view of Vietnam during November and December 1966 is pictured, including the 25th Infantry Division, the 1st Infantry Division, the 4th Infantry Division, the 1st Battalion, the 101st Airborne Division, the 11th Armored Cavalry, and the 1st Australian Task Force. *D-1: SFR 67-1. (SAVPIN 27014).*

Staff Film Report 67-2. (Color/16-mm/26 min./1967) Featured in this film on Vietnam during November and December 1966 are the 1st Infantry Division, the 6th Psychological Operations Battalion, the 1st Air Cavalry Division, and the U.S. Marines in USAREUR—showing the training and recreational activities of their military personnel. *D-1: SFR 67-2. (SAVPIN 27015).*

Staff Film Report 67-3. (Color/16-mm/11 min./1967) This film furnishes a picture of Vietnam in December 1966, including views of the 1st Air Cavalry Division, the 196th Light Infantry Brigade, the 11th Armored Cavalry, General Westmoreland as he visits the Newport facility, and the testing of "Manpack." *D-1: SFR 67-3. (SAVPIN 27016).*

Staff Film Report 67-4. (Color/16-mm/18 min./1967) Among the units reviewed in this film on Vietnam during November

and December 1966 are the 1st Royal Australian and New Zealand Army units, the 11th Armored Cavalry, and the 1st Air Cavalry Division. Also pictured are the presentation of citations for heroism in combat. *D-1: SFR 67-4. (SAVPIN 27017).*

3. VIETNAM TRAINING REPORTS.

Vietnam Training Reports are training reports of "lessons learned," highlighting combat and combat-support operations on location in Vietnam. The purpose of the reports is to ensure that Vietnam operations are widely known and incorporated into specific training and blocks of training instructions. *D-1.*

Vietnam Training Report. No. 1. (Color/16-mm/25 min./1966) Shown in this film are combat operations by the 1st Cavalry Division, evacuation of casualties, the 1st Infantry Division, combat operations by the 1st Infantry Division, combat patrol with the "Big Red One," and 1st Division operations. *D-1. (SAVPIN 30309).*

Vietnam Training Report. No. 2. (Color/16-mm/28 min./1966) Reviewed in this film are Vietnam combat operations during November and December 1965 and January 1966. Included are sections on the 1st Air Cavalry, the 173d Airborne, the 101st Airborne, the 1st Infantry, the ARVN, and New Zealand and Australian units. *D-1. (SAVPIN 30319).*

Vietnam Training Report. No. 3. (Color/16-mm/18 min./1966) Vietnam fighting in January 1966 is reviewed, including that of the 1st Air Cavalry in Operation Masher, the 101st Airborne, the ROK and ARVN in Operation Van Buren, and the deployment of 25th Infantry units to Cu Chi. *D-1. (SAVPIN 30327).*

Vietnam Training Report. No. 4. **Helicopter Operations.** (Color/16-mm/24 min./1967) This film demonstrates techniques and tactics of the airmobile concept as they are applied in a search and destroy mission by the 1st Air Cavalry Division. The film is introduced by Major General Harry W. O. Kinnard. *D-1. (SAVPIN 30330).*

Vietnam Training Report. No. 5. **Armor Operations.** (Color/16-mm/15 min./1967) Covered in this film are the techniques used by armor to cope with antitank mines and ambush tactics in a variety of search and destroy missions. *D-1. (SAVPIN 30331).*

Vietnam Training Report. No. 6. **Fire Support.** (Color/16-mm/22 min./1966) Pictured in this film are the operations of various fire units to support ground troops in Vietnam, the role of the artillery, the use of variable time fuzes and other ammunition, Army and Air Force aerial fire, and the operation of a Hawk battery. *D-1.* (*SAVPIN 30332*).

Vietnam Training Report. No. 8. **Counterguerilla Strike Operations (Search and Destroy).** (Color/16-mm/27 min./1967) Depicted in this film are the planning, landing, and dispersion of troops, ground and aerial fire, sweep tactics, medical evacuation, and the handling of captured personnel, food, and materiel. *D-1.* (*SAVPIN 30333*).

Vietnam Training Report. No. 9. **Counterguerilla Consolidation Operations (Clear and Hold).** (Color/16-mm/23 min./1967) This film shows Phase 1, when offensive tactics are used to clear a designated area, and Phase II, the holding stage, which is largely a defensive action. *D-1.* (*SAVPIN 30334*).

Vietnam Training Report. No. 10. **I Am a Soldier.** (Color/16-mm/52 min./2 reels/1966) (Adopted film) This is a documentary on the day-to-day combat activities of one company commander and his unit in South Vietnam. *D-1.* (*SAVPIN 30310*).

Vietnam Training Report. No. 11. **Stay Alert, Stay Alive.** (Color/16-mm/27 min./1967) Portrayed in this film is the four-phase replacement training program carried out by 1st Brigade, 101st Airborne Division, to prepare new troops in Vietnam for the rigors of combat. *D-1.* (*SAVPIN 30311*).

Vietnam Training Report. No. 12. **Helicopter Door Gunners.** (Color/16-mm/25 min./1967) Described in this film are the prerequisites and scope of the helicopter door-gunners course given to trainees in Hawaii. Typical combat missions by trained door gunners in Vietnam are shown. *D-1.* (*SAVPIN 30312*).

Vietnam Training Report. No. 13. Part 1. **The First Team in Vietnam.** (Color/16-mm/35 min./1968) Depicted in this film are the activation and deployment of the 1st Cavalry to Vietnam. The systems, equipment, and procedures used to pioneer the airmobile concept of warfare in Vietnam are demonstrated. *D-1.* (*SAVPIN 30313*).

Vietnam Training Report. No. 13A. Part 2. **The First Team in Vietnam.** (Color/16-mm/32 min./1968) Displayed in this film are the tactics and techniques employed by the 1st Cavalry in conducting (1) interdiction operations, (2) search and destroy operations, (3) clear and hold operations, (4) support to other units, and (5) road security missions. *D-1.* (*SAVPIN 30314*).

Vietnam Training Report. No. 14. **U.S. Army Mechanized and Armor Operations in Vietnam.** (Color/16-mm/38 min./1968) This film is a report based on evaluations made by a study group (MACOV) on the new emerging trends for armor and mechanized vehicles in search and destroy, ambush, clearing, evacuation, reconnaissance, patrol, and security operations in Vietnam. *D-1.* (*SAVPIN 30315*).

Vietnam Training Report. No. 16. **The Engineer Battle in Vietnam.** (Color/16-mm/27 min./1967) Shown in this film is the work of the U.S. Army engineers in Vietnam: the construction of logistical and combat support facilities, survey and mapping, water purification and distribution, and medical support operations. *D-1.* (*SAVPIN 30316*).

Vietnam Training Report. No. 18. **Safe Handling and Proper Maintenance of Weapons.** (Color/16-mm/16 min./1969) Presented in this film are the lessons learned in Vietnam with regard to the safe handling and proper maintenance of the M-16 rifle, the M-1911A1 pistol, the M-60 machine gun, hand-thrown grenades, and the M-79 grenade launcher. *D-1.* (*SAVPIN 30317*).

Vietnam Training Report. No. 19. **Fire Support Coordination.** (Color/16-mm/25 min./1969) Portrayed in this film are the role of the fire support coordinator, the activities of the fire support coordination center, and the successful fire support techniques employed in Vietnam. *D-1.* (*SAVPIN 30318*).

Vietnam Training Report. No. 20. **Perimeter Defense.** (Color/16-mm/21 min./1969) This film defines the need for effective perimeter defense in Vietnam and shows how a rifle company can establish and maintain a defensive perimeter during day and night operations. *D-1.* (*SAVPIN 30320*).

Vietnam Training Report. No. 22. **Scout Dogs.** (Color/16-mm/25 min./1968) The care and training of scout dogs and their

unique contributions to the Army effort in Vietnam are pictured in this film. *D-1.* (*SAVPIN 30321*).

Vietnam Training Report. No. 23. **Pioneer Engineer Work.** (Color/16-mm/21 min./1968) Shown in this film are the techniques, equipment, and ingenuity employed by Army engineers in Vietnam to provide every possible logistic and combat support to the troops. Special stress is placed in the film on the importance of this work for the war effort and for the long-range benefit of this country. *D-1.* (*SAVPIN 30322*).

Vietnam Training Report. No. 24. **Direct Aerial Fire Support by Attack Helicopters**. (Color/16-mm/22 min./1969) Demonstrated in this film are the tactics and techniques employed by attack helicopter teams in typical missions: (1) the support of a battalion-size search and destroy operation, (2) the reinforcement of organic fires of a ground unit locked in battle with an enemy force employing hugging tactics, and (3) a scramble mission in support of a unit engaged in dusk and night operations. *D-1.* (*SAVPIN 30323*).

Vietnam Training Report. No. 26. **Riverine Operations**. (Color/16-mm/22 min./1969) This film covers the mission, composition, and operations of a joint Army-Navy riverine force in the Mekong Delta in Vietnam, with focus on the vessels employed by the riverine force, the facilities available for afloat and land bases, and the planning and execution of an assault action. *D-1.* (*SAVPIN 30324*).

Vietnam Training Report. No. 28. **Airmobile Operations**. (Color/16-mm/27 min./1970) Shown in this film is how an infantry battalion in Vietnam conducted an airmobile operation to locate and destroy an enemy force and seize a predetermined landing zone. *D-1.* (*SAVPIN 30325*).

Vietnam Training Report. No. 29. **Detainee Operations Vietnam**, Part 1. **Division Level and Below**. (Color/16-mm/31 min./1969) Demonstrated in this film is how U.S. military police in Vietnam handle detainees and prisoners of war from their point of capture to their transfer to ARVN prisoner-of-war camps. Highlighted are operations at forward, brigade, and division collecting points. *D-1.* (*SAVPIN 30326*).

Vietnam Training Report. No. 30. **Detainee Operations Vietnam**, Part 2, **ARVN Operations of PW Camps.**

(Color/16-mm/31 min./1969) Described in this film are the facilities and administration of the five mainland ARVN prisoner-of-war (POW) camps and the central POW camp in the Gulf of Thailand. *D-1. (SAVPIN 30328).*

Vietnam Training Report. No. 31. **Military Police Stability Operations in Vietnam.** (Color/16-mm/28 min./1969) This film describes U.S. military police operations in seven major areas: (1) discipline-law and order, (2) traffic, (3) criminal investigations, (4) civil disturbances, (5) confinement, (6) physical security, and (7) prisoners of war. *D-1. (SAVPIN 30329).*

4. VIETNAM SPECIAL BULLETINS.

Special bulletins are reports of U.S. Army activities and operations in overseas areas and commands. *D-1.*

U.S. Army Special Bulletin. No. 3. **Operation Sea Swallow—Vietnam.** (Color/16-mm/16 min./1963) Reviewed in this film are military and civic actions employed in the implementation of the province rehabilitation program in South Vietnam to defeat Communist infiltration. *D-1: SB 3. (SAVPIN 26108).*

U.S. Army Special Bulletin. No. 6. **U.S. Army Helicopter Operations in South Vietnam.** (Color/16-mm/24 min./1963) Examined in this film are the crew organization, tactical employment, and firepower of the H-21, UH-1A, and UH-1B that were used in heliborne strikes against the Vietcong in South Vietnam. *D-1: SB 6. (SAVPIN 26111).*

U.S. Army Special Bulletin. No. 9. **The Military Assistance Training Advisor Course in Action.** (Color/16-mm/23 min./1963) This film follows the training of specialists at Fort Bragg in psychological operations, survival, weaponry, tactics, communications, and the Vietnamese language. This training was used to combat the Vietcong in South Vietnam. *D-1: SB 9. (SAVPIN 26114).*

U.S. Army Special Bulletin. No. 10. **The U.S. Army Unit Advisor in Vietnam.** (Color/16-mm/34 min./1963) (Not releasable to foreign nationals.) Described in this film are the scope and complexity of assistance given by Army advisers to ARVN officers and troops in their battle against Vietcong guerrilla warfare. *D-1: SB 10. (SAVPIN 26093).*

U.S. Army Special Bulletin. No. 15. **Operation Montagnard.** (Color/16-mm/29 min./1964) This film tells how Special Action Force teams in South Vietnam won the allegiance of the Montagnards of the central highlands and developed their fighting potential for the government. *D-1: SB 15. (SAVPIN 26098).*

U.S. Army Special Bulletin. No. 26. **The Advisory Team in Action.** (Color/16-mm/23 min./1967) Reviewed in this film are the organization and missions of sector and subsector teams in Vietnam, with focus on activities of subsector teams in military and civic-action projects. *D-1: SB 26. (SAVPIN 26107).*

5. VIETNAM ERA AND POST-VIETNAM.

a. General.

American Way of War. (Color/TVT/58 min.) PBS Frontline Series. The U.S. Army is trying to come to grips with its role in modern wars and is attempting to determine if it has the right Army for the complex military and political situations of today. This videotape examines the controversy over reforming the Army, its strategies, and its readiness to respond to modern warfare. *D-10. (SAVPIN 605483).*

The Battle of Algiers. (B&W/TVT/123 min./1966/ English Subtitles) One of the most savage revolts of modern times took place in Algeria from 1954 to 1957. Initially banned by the De Gaulle government of France, this film is distinguished for its realism and accuracy in vividly portraying the indigenous Arab population's violent effort to free itself of French colonial rule in a revolt that manifested itself in sorties of armed guerrilla bands, as well as by organized riots of the populace. *D-9: #190.*

Battle for the Falklands. (Color/TVT/110 min./1982) Recorded in detail for the first time, this story tells how a task force created within days sailed 8,000 miles to win back the Falkland Islands. It shows how the British forces, outnumbered 10 to 1 in the air and 2 to 1 on the ground, regained the islands. Compiled from news coverage of the event—major

footage of which was not shown on network television—this film documents the complete account of one of the most dramatic military encounters since World War II. *D-9: TXC 1290.* Also, *D-13* and *D-15.*

Beyond the Missile Crisis. (Color/TVT/49 min.) Swiftly shifting political and social undercurrents are acting upon West Germany and Western Europe. Some experts say that Germany, one of America's strongest postwar allies, is becoming the unpredictable link in the NATO alliance. Viewed from this context, the mass demonstrations in Germany and Western Europe that have been occurring may be only the first inkling of an impending challenge to the security of the United States. This program provides viewers with an in-depth portrait of the new tensions and of the economic dependency between East and West Germany. It also examines the peace movement in Western Europe, the educational institutions at the forefront of the movement, and a small town that has been affected by these new conditions. (The videotape was produced by NBC News.) *D-2.*

Crisis in Central America. (Color/TVT/58 min. ea.) To understand the complexities of Central America today, we must first understand the region's long and violent history of dictatorships, revolutions, class struggles, human rights abuses, and foreign interventions. This four-part series traces the history of revolution in the area, looks at U.S. activity in the region, and examines the course of Cuba's revolution from the early days to the present. *D-2.*

Part 1. **The Yankee Years.** Part 1 provides a look at the turbulent years since the Spanish-American War in 1898, including the building of the Panama Canal, the early Marine occupation of Nicaragua, and the cold war crisis in Guatemala in 1954. *D-2.*

Part 2. **Castro's Challenge.** Part 2 looks at the roots of the Cuban revolution, Fidel Castro's rise to power, his consolidation of the first

Communist state in the Americas, his support of revolution abroad, and the evolution of tensions between Cuba and the United States. *D-2.*

Part 3. **Revolution in Nicaragua.** In 1979, the Sandinistas led a revolution that overthrew the Somoza dynasty that had ruled Nicaragua for almost fifty years. Part 3 traces U.S. involvement in Nicaragua and the struggle for control of the revolution. *D-2.*

Part 4. **Battle for El Salvador.** Many Americans had never heard of El Salvador until it became the focus of American policy in Central America recently. Part 4 examines El Salvador's civil war and U.S. policy toward it. *D-2.*

The Cuban Missile Crisis: On the Edge of Apocalypse. (Color/Sound Filmstrip/2 cassettes/2 strips) The tense atmosphere and the events of the thirteen days of the Cuban missile crisis are recreated in this sound filmstrip set. A spirit master worksheet and teacher's notes are included.

Part 1. This part provides background concerning the cold war and describes the events that placed Cuba in the sphere of Soviet influence.

Part 2. This section follows the National Security Council debate on alternative responses to Soviet missile placement, John Kennedy's resolute stand, and the Soviet backdown. *D-11.*

A Grateful Nation Remembers. (Color/16-mm/17 min./1979) The 1978 Veterans Day ceremony at Arlington National Cemetery features the placing of the presidential wreath by the President, his address to the nation, and the unveiling of a Vietnam memorial plaque. *D-4.*

The Haunted Heroes. (Color/TVT/50 min.) It is now ten years since the last Americans left Saigon. More than two and a half million of them served in that bitter encounter and then found themselves rejected by their own country when they returned home.

Some survived by running away from society and hiding in the wilderness.

The makers of *The Haunted Heroes* found four such men living by their wits in the forests of America, men with memories still vivid with violence. Their memories of what they had been trained to do to fellow human beings and the horrors they had witnessed had turned them into outcasts. Says one veteran, "After Vietnam I was a walking time bomb. I walked around for years scared to death that I was gonna fly off the handle some night and snuff somebody." For him and others like him, the wilderness offers a haven from a society to which they feel they can never return. (This tape was produced by the BBC.) *D-2.*

One Week in October. (B&W/16-mm/29 min./1964) This is the story of the Cuban missile crisis and includes aerial photos of missile bases, the United States' action to halt the missile buildup, the United Nations' reaction, and the removal of the missiles from Cuba. *D-1: DDCP 20-223.* (*SAVPIN 20386*).

Task Force South: The Battle for the Falklands. (Color/ TVT/120 min.) On 18 March 1982, a group of Argentine scrap-metal merchants raised their flag on the British island of South Georgia. This act started a chain of events that resulted in Britain's biggest and bloodiest military operation since World War II. *Task Force South* is the inside story, shot by the BBC from the first shots to victory. It is a rare look at modern-day combat. (This tape was produced by the BBC.) *D-2.*

Terror: To Confront or Concede. (Color/TVT/50 min.) Political outrage is nothing new, but its latest manifestation in terrorist violence has made it shockingly clear that a small band of dedicated guerrillas can create havoc out of all proportion to its numbers. In this videotape, Uruguayan terrorists and members of the Quebec Liberation Front are interviewed about their political ambitions and terrorist tactics. A diplomat who was kidnapped by terrorists and later released is interviewed. This

important program considers what can be done to oppose terrorism. (This is a BBC production.) *D-2.*

Terrorism: The World at Bay. (Color/TVT/119 min.) Investigated in this program are the causes and effects of worldwide terrorism on people, governments, diplomacy, and political decision making. Surveyed are terrorist incidents such as the massacre at the 1972 Olympic Games in Munich, the Entebbe rescue, and the Hanafi takeover in Washington, D.C. The program also considers the questions of how negotiations should be carried out with terrorist groups and the involvement of the news media. *D-10.*

Three Hours in June. (Color/TVT/47 min.) Lieutenant Colonel Ben-Nun of the Israeli Air Force discusses the Six-Day War (1967), including air-to-air combat and counter air strikes. Strategy is also outlined. Statistics on the number of air fields attacked and aircraft destroyed and the nature of training and of electronic warfare are also presented. *D-1.* (*SAVPIN 54270*).

Time of the Jackals. (Color/TVT/50 min.) On 21 December 1975, a group of international killers who considered terrorism their vocation invaded OPEC headquarters in Vienna while an international conference was in progress. Murdering guards and security agents, they held seventy hostages for two days, finally escaping with the cooperation of the Austrian government, which placed a bus and jet at their disposal. A re-creation of the attack graphically illustrates the modus operandi of the trained terrorists and provides insight into the phenomenon of international terrorist groups. In interviews, experts on the subject examine the factors contributing to the rise of international terrorism and the possible defenses against such incidents. The full dramatization, along with a profile of the leader of a terrorist group, convey the consequences of terrorism more vividly than any analysis of data or application of theory could. *Time of the Jackals* is a pertinent commentary on the recent trend of political conspiracy and violence. (CTN Television Network) *D-2.*

Women at Arms. (Color/TVT/50 min. ea.) *Women at Arms* focuses on the changing role of women in the armed forces. In this three-part series, host Diane Harron visits major military facilities that serve as training grounds for this new military generation. Viewers are taken into a world where strict traditions and attitudes are being increasingly challenged. Included are candid interviews with enthusiastic women trainees, with established women officers who share their personal experiences, and with military leaders who explain the benefits and problems of incorporating an increasing number of women into the military. An in-depth look at the armed forces' newest resource, this series provides a timely and balanced examination of one of today's most vital issues. (Produced by the BBC) *D-2.*

Part 1. **The Irresistible Force?**

Part 2. **Catch 36-24-36**

Part 3. **As Deadly as the Male?**

b. Special Bulletins. Special bulletins are reports of U.S. Army activities and operations in overseas areas and commands. *D-1.*

U.S. Army Special Bulletin. No. 1. **Delivery of Map Equipment—Upper Volta and Niger, April 1962.** (Color/16-mm/10 min./1963) Pictured in this film are the U.S. air delivery of map equipment to the republics of Upper Volta and Niger, from the assembly of the shipment in the United States to the formal presentation of the supplies at their destinations. *D-1: SB 1.* (*SAVPIN 26092*).

U.S. Army Special Bulletin. No. 2. **U.S. Army Support to Thailand, 1962.** (B&W/16-mm/13 min./1962) This is a filmed report on U.S. Army support in Thailand during May—August 1962, including the military training and civic-action programs employed to thwart Communist insurgency in the area. *D-1: SB 2.* (*SAVPIN 26101*).

U.S. Army Special Bulletin. No. 5. **Military Assistance Shipment to Republic of the Congo.** (Color/16-mm/8 min./1963) Pictured in this film are

the U.S. air delivery of supplies to Leopoldville; formal reception ceremonies; and the unloading, transfer, and storage of item by Congolese troops. *D-1. SB 5. (SAVPIN 26110).*

U.S. Army Special Bulletin. No. 7. **Summary of Special Warfare Activities Around the World.** (Color/16-mm/19 min./1963) Reviewed in this film are the training and missions of special-action and general-purpose components of special warfare forces in CONUS, Latin America, USAREUR, Asia, and Africa. *D-1: SB 7. (SAVPIN 26112).*

U.S. Army Special Bulletin. No. 8. **Military Civic Action in Guatemala.** (Color/16-mm/21 min./1963) Included in this film are the efforts of military and civic groups since 1961 in implementing health, education, and construction programs to improve life in Guatemala. *D-1: SB 8. (SAVPIN 26113).*

U.S. Army Special Bulletin. No. 11. **Army Engineers in Military Civic Actions.** (Color/16-mm/18 min./1963) Portrayed in this film is Army engineer aid in Latin America and Southeast Asia that fostered the planning and execution of public welfare projects. The value of such work in creating international friendships is stressed. *D-1: SB 11. (SAVPIN 26094).*

U.S. Army Special Bulletin. No. 12. **SEATO Exercise Thanarat.** (Color/16-mm/25 min./1963) This film examines the military and civilians involved in Operation Thanarat, executed by SEATO in northeast Thailand in June 1963. The capability of SEATO in military emergencies is substantiated. *D-1: SB 12. (SAVPIN 26095).*

U.S. Army Special Bulletin. No. 13. **Military Civic Action, Thailand—Mobile Development Units.** (Color/16-mm/19 min./1963) The activities of Thai Mdu teams, with the aid of JUSMAG observers, in implementing community development projects to improve life in northeast Thailand is chronicled. *D-1: SB 13. (SAVPIN 26096).*

U.S. Army Special Bulletin. No. 14. **Special Action Forces in Latin America.** (Color/16-mm/23 min./

1964) This film considers the military training and civic action conducted by a Special Action Force element in Venezuela, Peru, Columbia, Ecuador, and Bolivia. *D-1: SB 14. (SAVPIN 26097).*

U.S. Army Special Bulletin. No. 17. **Operation America.** (Color/16-mm/15 min./1964) Discussed in this film are the aims and conduct of a joint military exercise held in Columbia, 27 and 28 November 1963, that included contingents from Bolivia, Ecuador, Peru, Venezuela, and the United States. *D-1: SB 17. (SAVPIN 26099).*

U.S. Army Special Bulletin. No. 18. **U.S. Army Psychological Operations (Pacific 1964).** (Color/16-mm/29 min./1964) Portrayed in this film are broadcasting, visual, and training activities of U.S. Army B and VA and its supporting units in Okinawa, Korea, Japan, Taiwan, and South Vietnam. *D-1: SB 18. (SAVPIN 26100).*

U.S. Army Special Bulletin. No. 20. **A Victory for Freeland—Exercise Delaware.** (Color/16-mm/25 min./1965) Considered in this film are the objectives and conduct of a combined U.S. and Iranian operation held in Iran, April 1964. *D-1: SB 20. (SAVPIN 26102).*

U.S. Army Special Bulletin. No. 22. **Exercise West Wind.** (Color/16-mm/10 min./1965) The objectives and conduct of a joint task force maneuver held on Molokai Island, Hawaii, in April 1964 are examined in this film—an exercise held to test the combat readiness of the 25th Infantry Division. *D-1: SB 22. (SAVPIN 26104).*

U.S. Army Special Bulletin. No. 23. **Special Forces Training in Thailand.** (Color/16-mm/9 min./1965) Reviewed in this film are the objectives and scope of Special Forces training in Thailand, with emphasis placed on the role of the U.S. Army in developing effective Thai Special Forces. *D-1: SB 23. (SAVPIN 26105).*

U.S. Army Special Bulletin. No. 24. **U.S. Army in Taiwan.** (Color/16-mm/32 min./1965) This film

depicts the activities of MAAG advisers in aiding the Republic of China to develop its armed forces on Taiwan and offshore islands. *D-1: SB 24.* (*SAVPIN 26106*).

CHAPTER ELEVEN

"Hollywood" Films

The following "Hollywood" movies are examples of many that include military history topics. While few of the films are totally accurate in depicting historical events, with proper instructor comments, they can be valuable. Most of these films are available for purchase or rental at local video outlets. Check with your TASC for rental or purchase procedures.

Note: Where an asterisk is shown preceding the title of a motion picture, that film is available in 16-mm only. (For example: **All the Young Men*, below.) Those entries not preceded by an asterisk are available in videocassettes.

Air Force. (B&W/120 min./1943) Starring John Garfield, James Brown, and Arthur Kennedy. On 6 December 1941, an American aircraft on a peacetime mission is attacked by the Japanese. Here is the exciting re-creation of a time when danger could appear in the skies at any moment. The focus is on the Wake Island disaster.

The Alamo. (Color/190 min./1960) Starring John Wayne, Richard Widmark, Laurence Harvey, and Richard Boone. John Wayne, as Colonel Davy Crockett, leads the defense of the famous fort against the onslaught of the Mexican Army. Frankie Avalon, Patrick Wayne, and Linda Cristal also appear.

All Quiet on the Western Front. (B&W/130 min./1930) Starring Lew Ayres and Louis Wolheim. This is a frightening and compelling drama that delves deeply into the horrors of war. This cinema classic received an Academy Award for the best picture in 1930. The film is ahead of its time in stunning realism.

***All the Young Men.** (B&W/87 min./1960) Starring Alan Ladd and Sidney Poitier. This is the story of a Marine unit in Korea that has to deal with internal tension as well as with the enemy. A black who takes command in the film is challenged because of his race. Also featured are Glenn Corbett, Ingemar Johansson, James Darren, and Mort Sahl.

***Anzio**. (Color/117 min./1968) Starring Robert Mitchum, Peter Falk, and Arthur Kennedy. This World War II drama about preparations for the invasion of the Italian peninsula stars Mitchum as a war correspondent involved in the military action. Earl Holliman, Anthony Steel, and Robert Ryan also star.

Apocalypse Now. (Color/153 min./1979) Starring Martin Sheen, Robert Duvall, Marlon Brando, Sam Bottoms, Dennis Hopper, and Harrison Ford. This award-winning movie is epic in scope and awesome in power. The ultimate war movie, this film will shock you in its realistic portrayal of a Special Forces hit man who is out to capture a renegade commander during the Vietnam War. (Rated R)

***Attack**. (B&W/107 min./1956) Starring Jack Palance, Eddie Albert, and Lee Marvin. This is a gripping drama about American soldiers involved in the Battle of the Bulge who are led by a cowardly commander. The theme touches on an antiwar element. Also featured are Buddy Ebsen, Robert Strauss, and Richard Jaeckel.

***Away All Boats**. (Color/114 min./1956) Starring Jeff Chandler, George Nader, and Julie Adams. This World War II story, revolving around a transport ship involved in the Pacific campaign, has Chandler leading the troops into battle. There are supporting roles by Nader, Adams, Lex Barker, and Richard Boone.

Back to Bataan. (B&W/95 min./1945) Starring John Wayne, Anthony Quinn, and Beulah Bondi. John Wayne leads a star-studded cast in this solid story about the fighting that took place in the Philippines during World War II.

***Bataan**. (B&W/114 min./1943) Starring Robert Taylor, George Murphy, and Lloyd Nolan. This is a World War II drama about American soldiers who defend a bridge on a Pacific island against the Japanese. The cast includes Desi Arnaz, Robert Walker, Thomas Mitchell, Lee Bowman, and Barry Nelson.

Battle Cry. (Color/148 min./1954) Starring Van Heflin, Aldo Ray, Tab Hunter, and Mona Freeman. This is Leon Uris' World War II adventure of Marines on their way to war in the Pacific. Romantic subplots and some action scenes are woven into the scenario. Also appearing are Raymond Massey, Nancy Olson, and James Whitmore.

Battle Force. (92 min./1976) Starring Henry Fonda, Helmut Berger, Samantha Eggar, John Huston, and Stacy Keach. This World War II adventure traces the impact of the war on the lives and destinies of two families, one German and one American. Both stories come together in a last, desperate, spectacular tank battle.

Battle of Algiers. (B&W/123 min./1966) Starring Yacef Saadi, Jean Martin, and Brahim Haggiag. Director Gilo Pontecorvo's semidocumentary style makes this depiction of Algeria's struggle for independence from France, 1954—62, look like a succession of thrilling newsreels. Thousands of extras fill the streets of Algiers, with guerrillas confronting French paratroopers, who hide in the winding alleyways of the Casbah. In terse, taut, unsentimental vignettes, the film builds horror and compassion for both sides.

The Battle of Austerlitz. (Color/73 min./1960) Starring Pierre Mondy, Orson Welles, and Jack Palance. The setting is Europe, 1810. The war is over with the signing of the Treaty of Amiens, and Napoleon is finally crowned emperor. But, meanwhile, England, Russia, and Austria plot the invasion of France. Surrounded and outnumbered, Napoleon prepares for the most crucial battle of his life. This film portrays the events.

Battle of El Alamein. (Color/92 min.) Starring George Hilton and Michael Rennie. Depicted in this film is one of the important strategic conflicts of World War II—the Battle of El Alamein. In this battle, the U.S. Army went up against the "Desert Fox," Rommel, in a tank-against-tank war.

Battle of Neretva. (Color/102 min./1970) Starring Yul Brynner, Curt Jurgens, Franco Nero, and Orson Welles. This is an epic film that re-creates the heroic Yugoslav Battle of Neretva, a conflict in which partisan fighters fought a huge force of the German Army.

Battle of the Bulge. (Color/163 min./1965) Starring Henry Fonda, Robert Shaw, Robert Ryan, Dana Andrews, Charles Bronson, and Telly Savalas. An all-star cast reenacts this historic battle of World War II. All of the drama and tension of this Allied victory is captured in this extremely popular film.

***Battleground.** (B&W/118 min./1949) Starring Van Johnson, John Hodiak, and Ricardo Montalban. This is a World War

II drama about a group of American infantrymen who are involved in the Battle of the Bulge.

The Big Red One. (Color/113 min./1980) Starring Lee Marvin, Mark Hamill, Robert Carradine, and Stephane Audran. A powerful combat diary about a sergeant and his four teenage infantrymen, this film takes us from North Africa to Czechoslovakia, where the young men find out what war is all about.

The Blue Max. (Color/155 min./1966) Starring James Mason, George Peppard, and Ursula Andress. This is the intense story of a German combat pilot in World War I and his obsession with obtaining the Blue Max—a coveted medal. Featured in the film are spectacular aerial combat sequences.

The Boat (Das Boot). (Color/145 min./1981) Starring Jurgen Prochnow and Herbert Gronemeyer. The most expensive, most successful motion picture in the history of German cinema, this exciting tale follows the daring patrol of U-96, one of the famed German U-boats known as "the grey wolves." Prowling the North Atlantic, they challenge the British Navy at every turn. (English is dubbed in.) (Rated R)

Breaker Morant. (Color/106 min./1981) Starring Edward Woodward, Jack Thompson, and John Waters. This film from Australia concerns a stirring courtroom drama set during the Boer War. In it, three officers tragically become scapegoats of a hypocritical British military.

The Bridge on the River Kwai. (Color/161 min./1957) Starring Alec Guinness, William Holden, Sessue Hayakawa, and Jack Hawkins. When British prisoners of war are compelled by their cruel Japanese captors to build a strategic bridge, the quality of the job becomes a matter of pride. The irony is that at the same time as they are building it, British commandos are on their way to destroy it. A monumental film with an unforgettable, explosive climax, this film won an Academy Award for best picture.

A Bridge Too Far. (Color/175 min./1977) Starring Ryan O'Neal, Robert Redford, Laurence Olivier, James Caan, Michael Caine, and Maximilian Schell. This film re-creates one of the most dramatic battles of World War II, basing its action on the catastrophic 1944 Allied airdrop in Holland, which took place behind German lines.

The Bridges at Toko-Ri. (Color/104 min./1954) Starring William Holden, Grace Kelly, and Mickey Rooney. This powerful film portrays the adventures of a pilot who becomes separated from his family during the Korean War. The impact of his separation from his family is focused on. Based on James E. Michener's novel, this movie makes some impressive statements about fighting, comradeship, and family.

The Caine Mutiny. (Color/125 min./1954) Starring Humphrey Bogart, José Ferrer, and Van Johnson. This film is a powerful adaptation of Herman Wouk's Pulitzer-Prize-winning novel about navy officers who rebel against the neurotic captain of a destroyer escort during World War II. This absorbing film offers exciting action and first-class performances that graphically portray the frustrations and character traits of the subjects. The film ends in a smashing court-martial climax, where the resolution of justice is put under question. The film also features Fred MacMurray, E. G. Marshall, Lee Marvin, and Tom Tully.

Captain Horatio Hornblower. (Color/117 min./1951) Starring Gregory Peck and Virginia Mayo. Peck plays Hornblower, the nineteenth-century English naval hero, who outmaneuvers the Spanish and the French during the Napoleonic Wars.

Cast a Giant Shadow. (Color/139 min./1966) Starring Kirk Douglas, Angie Dickinson, John Wayne, Frank Sinatra, and Yul Brynner. This is the true story of Colonel David Marcus, who almost single-handedly turned the ragtag Israeli Army into an awesome fighting force during their 1948 fight for statehood.

The Charge of the Light Brigade. (Color/141 min./1968) Starring Trevor Howard, John Gielgud, and David Hemmings. This drama is built on the events of the 1854 battle at Balaclava, Turkey, during the Crimean War, where the British were defeated by the Russians. The film makes an antiwar statement and offers an impressive battle scene. The cast includes Vanessa Redgrave and Jill Bennett.

***Cheyenne Autumn**. (Color/160 min./1964) Starring Richard Widmark, Carroll Baker, and Karl Malden. Directed by John Ford, this western tells the story of starving Indians, who trek from their barren Oklahoma reservation to their original home, 1,500 miles away in Wyoming. The Indians also have

to fight the U.S. Cavalry, which wants them to stay put. Also featured are Dolores Del Rio, Ricardo Montalban, Gilbert Roland, Sal Mineo, and Victor Jory.

The Colditz Story. (B&W/93 min./1957) Starring John Mills and Eric Portman. This is the inspiring and exciting story of a group of prisoners from various Allied countries who are held in a castle prison deep inside Nazi Germany. In the prison, an intense battle of minds develops between the unified prisoners and the guards.

***Command Decision.** (B&W/112 min./1948) Starring Clark Gable, Walter Pidgeon, and Van Johnson. This World War II drama focuses on high officers who must make the distressing decisions that will send many men to their deaths. Gable is the general, who huddles with his staff to discuss the strategy for bombing missions over Nazi Germany. There are supporting roles by Brian Donlevy, John Hodiak, Edward Arnold, and Charles Bickford.

***Court Martial of Billy Mitchell.** (Color/100 min./1955) Starring Gary Cooper, Rod Steiger, and Ralph Bellamy. This is the straightforward account of the prophetic American general who accused his superiors of being unprepared for an invasion and was subsequently court-martialed. Mitchell's warning came almost two decades prior to the sneak attack on Pearl Harbor. Also appearing are Charles Bickford, Elizabeth Montgomery, Fred Clark, and Darren McGavin.

***Cromwell.** (Color/140 min./1970) Starring Richard Harris, Alec Guinness, and Robert Morley. This historical drama, set at the time of Britain's seventeenth-century civil war and the rise to power of Oliver Cromwell, describes how the great man became a revolutionary and then a dictator. Events included are the execution of Charles I and some notable battle scenes. Supporting players include Frank Finlay, Dorothy Tutin, and Patrick Magee.

***Cross of Iron.** (Color/120 min./1977) Starring James Coburn, Maximilian Schell, James Mason, and Senta Berger. One of director Sam Peckinpah's finest films, this is a brutal World War II saga about a German unit that struggles for survival on the Russian front. (Rated R)

The Cruel Sea. (B&W/126 min./1953) Starring Jack Hawkins, Donald Sinden, and Stanley Baker. About the rigors aboard

a British corvette in the North Atlantic during World War II, this taut drama depicts the dangers of encountering convoy-hunting Nazi submarines and of dealing with harsh weather.

The Dam Busters. (B&W/119 min./1954) Starring Michael Redgrave and Richard Todd. A classic World War II drama, this film combines authenticity with compelling, emotion-charged acting to re-create the bombing raids on the key strategic locations of the Möhne and Eder dams.

The Dawn Patrol. (B&W/82 min./1930) Starring Douglas Fairbanks Jr. and Richard Barthelmess. Director Howard Hawk's first sound film remains one of the finest of aerial dramas. The fliers of a squadron in World War I France go stoically into combat, and often to their deaths, accepting their destiny.

The Deer Hunter. (Color/183 min./1978) Starring Meryl Streep, Robert DeNiro, and Christopher Walken. This stunning motion picture follows the lives of three buddies from the Pennsylvania steel mills before, during, and after their involvement in the Vietnam War. This winner of five Academy Awards (including best picture) provides the viewer with a shattering emotional experience. (Rated R)

Desert Fox. (B&W/87 min./1951) Starring James Mason, Cedric Hardwicke, Jessica Tandy, and Luther Adler. This film is a dramatization of the World War II campaigns of tank commander, Field Marshal Rommel, in North Africa. Upon his defeat by Montgomery, Rommel is recalled to help a dictator he does not respect in the defense of Germany. Great battle scenes are depicted.

The Desert Rats. (B&W/88 min./1953) Starring Richard Burton and James Mason. A well-made follow up to *The Desert Fox*, this film, with Mason once again portraying German Field Marshal Erwin Rommel, views the war from the Allied side, with Burton leading Australian troops against Nazi armor in the siege of Tobruk. There are impressive battle scenes. Also featured are Robert Douglas, Torin Thatcher, and Chips Rafferty.

The Dirty Dozen. (Color/149 min./1969) Starring Lee Marvin, Ernest Borgnine, Jim Brown, John Cassavetes, George Kennedy, Clint Walker, and Charles Bronson. Twelve men—

rapists, murderers and thieves—are given a chance to redeem themselves by participating in a suicidal mission during World War II.

Doctor Zhivago. (Color/192 min./1965) Starring Omar Sharif, Julie Christie, Rod Steiger, and Alec Guinness. This is an exquisite historical film with spectacular production detail. Based on Boris Pasternak's novel about Russia at the time of the revolution, the plot concerns a Russian doctor who is forced into the army and longs for the woman he loves.

The Dogs of War. (Color/102 min./1980) Starring Christopher Walken, Tom Berenger, Jobeth Williams, and Colin Blakely. This is a superb thriller with a powerful conclusion. The story revolves around a band of ruthless mercenaries and their plot to overthrow an unstable government. The scenario is based on a novel by Frederick Forsythe. (Rated R)

The Duellists. (Color/100 min./1977) Starring Harvey Keitel, Keith Carradine, Edward Fox, Tom Conti, and Albert Finney. This film, about two French officers serving during the Napoleonic Wars, concerns a feud that is sparked by a minor incident and then carried on as a matter of honor.

The Eagle Has Landed. (Color/123 min./1977) Starring Michael Caine, Donald Sutherland, Robert Duvall, and Larry Hagman. At precisely 1 A.M. on 6 November 1943, Berlin received the message, "The Eagle Has Landed." It shattered the peace in an English village, as German paratroopers attempted to kidnap Winston Churchill, as depicted in this stirring drama.

El Cid. (Color/184 min./1961) Starring Charlton Heston, Sophia Loren, and Raf Vallone. This period epic, portraying the legendary hero who rid Spain of the Moors in the eleventh century, features an eyeful of flashy costumes, impressive settings, and big battle scenes.

***The Enemy Below.** (Color/98 min./1957) Starring Robert Mitchum, Curt Jurgens, and Theodore Bikel. This is an absorbing World War II action drama about the crews of an American destroyer and a German U-boat, who stalk one another in the South Atlantic. Also appearing are David Hedison, Russell Collins, and Doug McClure.

***Escape from Fort Bravo.** (Color/98 min./1953) Starring William Holden, Eleanor Parker, and John Forsythe. This

is a western, with Holden as the commanding officer of a Union fort in Arizona during the Civil War. As the plot develops, some Confederates try to escape the fort but are attacked by Indians, who don't distinguish between adversaries from the North or the South.

Fail-Safe. (B&W/111 min./1964) Starring Henry Fonda, Walter Matthau, and Dan O'Herlihy. This is an earnest and sober drama about the impending horrors and terrible decisions to be made after an American bomber is accidentally ordered to drop atomic bombs on Moscow. The theme is similar to that in *Dr. Strangelove*, but in this film, the point is made with gripping seriousness. Frank Overton, Fritz Weaver, Edward Binns, and Larry Hagman appear in supporting roles.

A Farewell to Arms. (B&W/90 min./1932) Starring Gary Cooper, Helen Hayes, and Adolph Menjou. Hemingway's masterpiece of a bittersweet romance between a young soldier and a nurse during World War I becomes a powerful and moving film classic.

The Fighting Seabees. (B&W/100 min./1944) Starring John Wayne, Susan Hayward, Dennis O'Keefe, and William Frawley. Construction workers in an overseas war zone battle the Japanese.

Flat Top. (Color/83 min./1952) The Navy's carrier force and a hard-nosed skipper, who commands the best pilot squadron in the Pacific, fight to regain the Philippines. But the pilots are faced with an all-out Zero attack.

Flying Leathernecks. (Color/102 min./1951) Starring John Wayne and Robert Ryan. In this action-packed World War II film, which deals with war in human terms, two Marine pilots compete for the job of squadron commander.

Flying Tigers. (B&W/100 min./1942) Starring John Wayne, Anna Lee, and John Carroll. There is constant peril in the skies over China as volunteer American pilots fight the Japanese before and during World War II.

Fort Apache. (B&W/127 min./1948) Starring Henry Fonda, John Wayne, and Shirley Temple. This is an epic western, with Fonda as a gung-ho Army colonel whose stubbornness irritates his troops and also prompts trouble with the Indians. Wayne plays a practical officer under Fonda's com-

mand. The cast also includes Ward Bond, John Agar, Anna Lee, and Victor McLaglen.

49th Parallel. (B&W/105 min./1941) Starring Sir Laurence Olivier, Leslie Howard, Raymond Massey, and Glynis Johns. This quality World War II thriller depicts the desperate struggle of six Nazi "supermen" after their U-boat is trapped and sunk in Canada's Hudson Bay. The film was nominated for three Academy Awards.

Francis Gary Powers. (Color/96 min./1976) Starring Lee Majors, Nehemiah Persoff, and Noah Berry Jr. In May 1960, U.S. pilot Francis Gary Powers was shot down while flying a top-secret spy mission over the Soviet Union. His capture and subsequent trial and conviction for espionage are the subject of this intensely moving and compelling story—a true story from one of the most frightening chapters of the cold war.

Gallipoli. (Color/111 min./1981) Starring Mel Gibson and Mark Lee. Two Australian boys anticipate thrills and adventure in war but are stunned by the real horror. This powerful masterpiece was one of the best foreign films of the year.

***Go for Broke.** (B&W/93 min./1951) Starring Van Johnson, Lane Nakano, and George Miki. Johnson plays the commander of Nisei troops—Americans of Japanese ancestry—who fight in Europe during World War II.

Go Tell the Spartans. (Color/114 min./1978) Starring Burt Lancaster. In this film, Lancaster plays an Army major who commands a detachment of military advisers that defend an outpost in South Vietnam. Also featured are Craig Wasson, Marc Singer, Jonathan Goldsmith, and Joe Unger. (Rated R)

***God Is My Co-pilot.** (B&W/89 min./1945) Starring Dennis Morgan, Dane Clark, and Raymond Massey. This is a better-than-average air-combat film that is set in the Pacific during World War II. The plot involves fighting scenes of the Flying Tigers.

Grand Illusion. (B&W/111 min./1937) Starring Jean Gabin, Erich von Stroheim, and Pierre Fresnay. This is a classic and thrilling anti-World War I movie about French prisoners who try to escape from their German captors. (The film is in French, with English subtitles.)

The Great Escape. (Color/173 min./1963) Starring Steve McQueen, James Garner, Charles Bronson, David McCallum, James Coburn, and Richard Attenborough. This is an excellent war adventure about American, British, and Canadian prisoners who team up to make a daring and brilliant escape from a German prisoner-of-war camp.

The Great Locomotive Chase. (Color/85 min./1956) Starring Fess Parker, Jeffrey Hunter, and Jeff York. Andrew's Raiders capture a train and attempt to bring it north in this Civil War adventure.

The Green Berets. (Color/135 min./1968) Starring John Wayne, Raymond St. Jacques, Jim Hutton, Bruce Cabot, and Patrick Wayne. The Duke directs and stars as an army colonel in this film—a flag-waving salute to the U.S. Army's Special Forces teams.

***Guadalcanal Diary.** (B&W/93 min./1943) Starring Preston Foster, Lloyd Nolan, and William Bendix. This is a World War II adventure, with the Marines slugging it out to capture a strategic base in the Pacific. It's a bit heavy on the heroics and flag waving, but that's to be expected from a wartime film.

Gung Ho! (B&W/88 min./1943) Starring Alan Curtis, Randolph Scott, Noah Berry Jr., J. Carrol Naish, Robert Mitchum, and Grace McDonald. This film provides an action-filled story of a raid on the Japanese-held Makin Island.

Guns of Navarone. (Color/159 min./1961) Starring Gregory Peck, Anthony Quinn, David Niven, Anthony Quayle, James Darren, Irene Papas, and Richard Harris. This is a tense, spellbinding World War II drama about a team of commandos on a mission to sabotage a mighty German Army cannon that guards a strategic channel.

Halls of Montezuma. (Color/113 min./1950) Starring Richard Widmark and Jack Palance. The Marines hit the beaches in the Pacific during World War II and defeat the enemy in a blaze of heroics. Included in the cast are Robert Wagner, Karl Malden, Richard Boone, and Jack Webb.

The Hasty Heart. (B&W/104 min./1949) Starring Richard Todd and Patricia Neal. This is the story of an overbearing Scottish soldier who is brought to an Army hospital in

Burma where attitudes toward him drastically change when it's discovered that he will soon die. Other cast members include Ronald Reagan and Orlando Martins.

Hell River. (100 min./1976) Starring Rod Taylor and Adam West. This film is based on the true story of a group of Yugoslav partisans, anti-Nazi guerrillas who fought relentlessly against the Germans and whose triumphs inspired freedom fighters throughout Europe. The film was shot on location in Yugoslavia.

Hellcats of the Navy. (B&W/82 min./1957) Starring Ronald Reagan and Nancy Davis. This film, based on a true World War II incident, concerns a submarine commander who leads a daring mission to sever a vital link between the Asiatic mainland and the Japanese home islands.

Henry V. (Color/137 min./1946) Starring Laurence Olivier and Robert Newton. This production is presented as an example of a play at the Globe Theatre in the early 1600s. The battle scenes, splendidly photographed in color, are impressive.

The Highest Honor. (99 min./1984) Starring John Howard and Atsuo Nakamura. This true story of a man forced to choose between his sense of duty and saving his friend's life is set during World War II. Explored in this moving drama is the unique relationship between two men fighting for opposing sides.

Hitler. (B&W/107 min./1961) Starring Richard Basehart. Basehart stars in the title role as the bloodthirsty Nazi Führer. The film traces Hitler's career from his early adult life to his defeat and suicide in a Berlin bunker. Others in the cast include Mario Emo, Martin Kosleck, and John Banner.

Hitler: The Last Ten Days. (Color/108 min./1973) Starring Alec Guinness and Simon Ward. This film provides a spectacular look into the madness of Nazi Germany and at the madman who spent his last ten days in an underground bunker in a vain attempt to avoid the inevitable conclusion of the war that he had initiated.

Home of the Brave. (B&W/85 min./1948) Starring Lloyd Bridges and Frank Lovejoy. Five soldiers, four white and one black, face high stakes and dangerous odds when they

undertake a top-secret mission behind enemy lines in the South Pacific. But before they engage the enemy, they are forced to grapple with the racial prejudice that divides them.

The Horse Soldiers. (Color/119 min./1959) Starring John Wayne, William Holden, Hoot Gibson, and Constance Towers. Based on a Civil War cavalry raid, *The Horse Soldiers* is an adventure saga you won't soon forget. Director John Ford's eye for detail and his genuine feel for soldiering lend an authenticity rarely seen in such large-scale films.

In Which We Serve. (B&W/114 min./1943) Starring Noel Coward. This British World War II drama tells the personal story of the surviving crew of a torpedoed destroyer. A poignant and moving story of patriotism, heroism, and honor, this film has withstood the test of time in its portrayal of the stature of men at war.

***Is Paris Burning?** (B&W/173 min./1965) Starring Leslie Caron, Gert Frobe, Charles Boyer, Yves Montand, and Orson Welles. The efforts to prevent the destruction of Paris by the retreating Germans in World War II is portrayed in this film.

Judgment at Nuremberg. (B&W/178 min./1961) Starring Spencer Tracy, Marlene Dietrich, Burt Lancaster, Richard Widmark, and Maximilian Schell. This distinguished film treatment of the famous 1948 trial of Nazi officials accused by the Allies of terrible crimes against humanity is done in semidocumentary style. The film confronts the nagging rationalization for such outrageous behavior: "We were only following orders." Also featured are Judy Garland, Montgomery Clift, William Shatner, Edward Binns, and Werner Klemperer.

***Khartoum.** (Color/134 min./1966) Starring Charlton Heston and Laurence Olivier. This slice of history, concerning England's involvement with the Arab nations in the late nineteenth century, is highlighted with some well-staged battle scenes.

The Killing Fields. (Color/142 min./1984) Starring Sam Waterston and Dr. Haing S. Ngor. This Academy-Award-winning film portrays the last days of the U.S. presence in Cambodia and the subsequent occupation of the country by the Khmer Rouge.

King Rat. (B&W/133 min./1965) Starring George Segal, Tom Courtenay, and James Fox. In the infamous Changi prisoner-of-war camp in Singapore during World War II, one American private lives comfortably while his 10,000 fellow prisoners—and many of his captors—languish, suffer, and die. He is "the King," and the source of his power is his wits. This is a powerful film based on James Clavell's novel.

Lawrence of Arabia. (Color/221 min./1962) Starring Peter O'Toole, Omar Sharif, and Arthur Kennedy. This is a larger-than-life epic about the exploits of the enigmatic British adventurer, T. E. Lawrence, in the Middle East during World War I.

Lion of the Desert. (Color/160 min./1981) Starring Anthony Quinn and Oliver Reed. Quinn plays a wise and majestic Bedouin warrior, who wages a relentless and effective guerrilla campaign against the Italian occupiers of Libya from 1912 to 1931. Reportedly costing more than $30 million, the film is of epic proportions, with sweeping battle scenes showing the determined Bedouins at times humiliating the well-equipped fascist troops. A thread of propaganda runs through the spectacle, but this doesn't detract from its superb vigor and style.

Lives of a Bengal Lancer. (B&W/109 min./1935) Starring Gary Cooper and Franchot Tone. This is an action drama showing the fighting men of the famed Bengal Force Division of the colonial British Army on the northwest frontier of India. It is a classic story of loyalty, camaraderie, and trust among soldiers.

The Longest Day. (B&W/179 min./1962) Starring John Wayne, Rod Steiger, Henry Fonda, Robert Ryan, Peter Lawford, Red Buttons, and Richard Burton. An all-star cast helps tell the story of the D-day invasion of the Normandy coast in 1944.

The Lost Patrol. (B&W/74 min./1934) Starring Victor McLaglen. This is a riveting action drama concerning a small British military unit under siege by Arab fanatics in the Mesopotamian desert. John Ford deftly handles the mounting suspense, as repeated attacks diminish the colorful group of men one by one. The cast also includes Boris Karloff, Wallace Ford, and Alan Hale.

MacArthur. (Color/130 min./1977) Starring Gregory Peck, Ed Flanders, and Dan O'Herlihy. This is a superb biographical

drama about one of the most controversial public figures of our time—General Douglas MacArthur.

***The McKenzie Break.** (Color/106 min./1970) Starring Brian Keith and Helmut Griem. An intelligent and intense action drama about German prisoners during World War I, this film portrays their plot to escape from a prisoner of war camp in Scotland.

Men in War. (B&W/104 min./1957) Starring Robert Ryan, Aldo Ray, and Vic Morrow. In this movie, set during the Korean War, an American infantry platoon loses contact with its headquarters during a battle. This forces a lieutenant and sergeant to overcome their mutual hatred and distrust to save their men.

***Men of the Fighting Lady.** (Color/80 min./1954) Starring Van Johnson and Walter Pidgeon. Portrayed in this film is the action aboard a U.S. aircraft carrier during the Korean conflict. Enhanced effectively by actual combat scenes, the film moves briskly, creating a semidocumentary flavor. Also appearing are Keenan Wynn, Frank Lovejoy, and Robert Horton.

***Merrill's Marauders.** (Color/98 min./1962) Starring Jeff Chandler and Ty Hardin. This is a rough, tough combat adventure, with battle-hardened U.S. Army troops winning the hard way against enemy forces in Burma during World War II. Emphasized are the limits of hardship under life-or-death conditions.

Midway. (Color/132 min./1976) Starring Charlton Heston, Glenn Ford, Hal Holbrook, Toshiro Mifune, James Coburn, Robert Mitchum, Cliff Robertson, and Henry Fonda. The Battle of Midway sounded its furious thunder in June 1942, just six months after the attack on Pearl Harbor. Interwoven in the film are the dramatic personal stories of the men who fought the battle that was to be the turning point for the United States in the Pacific.

Naked and the Dead. (Color/131 min./1958) Starring Aldo Ray, Cliff Robertson, Raymond Massey, Joey Bishop, L. Q. Jones, and Richard Jaeckel. This excellent war movie follows a group of soldiers as they move through the Pacific battlefields of World War II. The film is based on Norman Mailer's famous novel.

Napoleon. (115 min./1955) Starring Orson Welles, Maria Schell, Yves Montand, and Erich von Stroheim. This lush, incomparable production vividly depicts the emperor's remarkable rise to power, his battles, and his personal life.

Nicholas and Alexandra. (Color/189 min./1971) Starring Michael Jayston, Janet Suzman, Laurence Olivier, and Jack Hawkins. Pictured in this film are Russia's last czar and czarina, from 1904 to their execution in 1918.

Night of the Generals. (Color & B&W/146 min./1967) Starring Peter O'Toole, Omar Sharif, and Donald Pleasence. The brutal murder of a prostitute in Nazi-occupied Warsaw sets the stage for this powerful psychodrama. Which of three German generals is the psychotic killer? What is the nature of murder, when viewed from the perspective of the wholesale slaughter of war? This film furnishes an interesting look at life, death, war, and morality. (Rated R)

The North Star. (B&W/105 min./1942) Starring Dana Andrews, Anne Baxter, Erich von Stroheim, and Walter Brennan. In this film, a peaceful peasant village in eastern Europe is crushed by the Nazi occupation. But a feisty group of villagers plan to fight back.

***Northwest Passage.** (Color/126 min./1940) Starring Spencer Tracy, Robert Young, and Walter Brennan. Tracy is outstanding as a frontier captain, Robert Rogers of the Queen's Rangers, in this historical saga about adventurers who seek a new route to the sea. In an attempt to accomplish their goal, the men suffer hardships and Indian attacks. Young and Brennan play two recruits under Tracy's command. The film is realistic and well made.

Objective—Burma. (B&W/142 min./1945) Starring Errol Flynn and William Prince. This World War II adventure has Flynn leading American paratroopers against a Japanese radar station in Burma. Exciting action and vivid combat scenes abound. Also appearing are James Brown, George Tobias, Henry Hull, and Warner Anderson.

The Odd Angry Shot. (1979) Starring Bryan Brown and John Hargreaves. This compelling and tragically ironic film about the ravages of war, tells the story of four Australian soldiers, who, when confronted with the harsh realities of armed combat, attempt to hide their frustrations by laughing off their condition.

One of Our Aircraft Is Missing. (B&W/106 min./1941) Starring Godfrey Tearle, Eric Portman, and Peter Ustinov. This is the story of a bomber crew that is forced to bail out over occupied Holland leaving their unmanned plane to crash in England.

Operation Thunderbolt. (Color/124 min./1977) Starring Klaus Kinski, Assaf Dayan, and Sybil Danning. Re-created in this film is the daring raid on Entebbe and the spectacular rescue of the hostages there that made front-page news in the 1970s. Accurate and realistic, this film was produced with the help of the Israeli government.

Paisan. (B&W/115 min./1946) Starring Carmela Sazio, Gary Moore, and Robert Van Loon. This is an extremely powerful compilation of six episodes depicting the Allied invasion of Italy during World War II. Acted largely by nonprofessionals and staged to convey a documentary-like feel, the highly realistic film conveys the mood of war—the anger, the desperation, and the fear. The plots are somewhat flimsy.

Paths of Glory. (B&W/86 min./1957) Starring Kirk Douglas and Adolphe Menjou. In this striking, powerful tale about incompetence in the French Army's high command during World War I, Douglas plays an officer who treats his troops with dignity. The sordid conditions in the trenches during the war are vividly detailed.

Patton. (Color/171 min./1970) Starring George C. Scott and Karl Malden. This screen biography about one of America's legendary figures, portrays the volatile, stubborn, and brilliant World War II hero who led American forces in North Africa and Europe. This multi-Academy-Award-winning film (including best picture) contains realistic fighting sequences coupled with a moving portrait of the complex Patton.

Pork Chop Hill. (B&W/97 min./1959) Starring Gregory Peck and Harry Guardino. In this film, among the best war movies based on the Korean conflict, American troops try to gain a foothold on a strategic position as negotiators seek a truce at P'anmunjom. The fighting scenes look authentic. Also appearing in the cast are Rip Torn, George Peppard, George Shibata, and Woody Strode.

Private History of a Campaign That Failed. (89 min.) Starring Pat Hingle and Edward Herrmann. Mark Twain's

fictionalized reminiscences of his inglorious Confederate militia career are shared with the viewer. In this film, a troop of naive young men of the Marion Rangers react very humanly when confronted with the brutal realities of war: they panic and run. The poem, "War Prayer," is impeccably performed as a postscript to this moving antiwar production.

Raid on Entebbe. (Color/113 min./1976) Starring Peter Finch, Charles Bronson, Yaphet Kotto, Martin Balsam, Horst Bucholz, John Saxon, Sylvia Sydney, and Jack Warden. No fiction could have been more exciting; no mythical heroics could have been more thrilling than those the world watched when, in June of 1976, Palestinian terrorists hijacked an Air France plane with 256 people aboard. Landing at Uganda's Entebbe Airport (with the tacit approval of Idi Amin), an incredibly tense hostage drama was acted out before the eyes of the world. This movie reenacts the events.

The Red Badge of Courage. (B&W/69 min./1951) Starring Audie Murphy. In this motion picture, Stephen Crane's classic Civil War novel is transformed into an impressive war film. This realistic drama of combat as seen through the eyes of a young recruit shows a young soldier becoming a brave soldier as he experiences fear. The viewer gets a hint of the realities of war.

***Red Ball Express**. (B&W/83 min./1952) Starring Jeff Chandler. Chandler plays the gruff but human leader of an Army truck division—known as the "Red Ball Express"—that ferries war supplies from the beaches of Normandy to the outskirts of Paris during World War II. Sidney Poitier, Alex Nicol, Hugh O'Brien, Jack Kelly, and Jack Warden contribute their talents to this conventional war story that has its share of action and adventure.

***Retreat, Hell!** (B&W/95 min./1952) Starring Frank Lovejoy and Richard Carlson. Action scenes and a few tense moments enliven this war story of a Marine unit fighting in Korea.

Rio Grande. (B&W/105 min./1950) Starring John Wayne and Maureen O'Hara. Wayne is excellent in this film as a tough cavalry commander on the Mexican border in the 1880s who conducts a vain campaign against Indians on the warpath. The cast also consists of Ben Johnson, Harry Carey Jr., Chill Wills, J. Carrol Naish, and Victor McLaglen.

A Rumor of War. (Color/106 min./1980) Starring Keith Carradine and Stacy Keach. This is the true-life story of Lieutenant Philip Caputo, who in the midst of the bloody, chaotic Vietnam War was charged with the murder of two Vietnamese civilians.

Run Silent, Run Deep. (B&W/93 min./1958) Starring Clark Gable and Burt Lancaster. Gable, as the commander of a U.S. submarine, and Lancaster, as his lieutenant, provide competent, realistic portrayals in this suspenseful World War II drama. Besides their larger conflict with the Japanese Navy in Tokyo Bay, the two naval officers feud with each other. There are also excellent sea-fighting sequences.

Sahara. (B&W/97 min./1943) Starring Dan Duryea, Humphrey Bogart, and Lloyd Bridges. Bogart's tank squad takes on a huge force of Nazis in the desert.

The Sand Pebbles. (Color/193 min./1966) Starring Steve McQueen and Richard Crenna. A sailor aboard a river gunboat quarrels with his superiors and tries to warn them of the potential diplomatic pitfalls in dealing with Chinese warlords. Based on Richard McKenna's best-selling novel, the movie is set on the Yangtze River during the 1920s. Also featured are Candice Bergen and Richard Attenborough.

Sands of Iwo Jima. (B&W/109 min./1949) Starring John Wayne and Forrest Tucker. Great battle scenes are viewed in this story of a cocky young man who is straightened out while in the military. Wayne is great as the tough sergeant.

Sergeant York. (B&W/134 min./1941) Starring Gary Cooper, Walter Brennan, Ward Bond, George Tobias, Noah Berry Jr., and June Lockhart. This is Cooper's Oscar-winning portrayal of Alvin York. It is the true story of a backwoods pacifist who became one of the most decorated soldiers of World War I.

Seven Days in May. (B&W/120 min./1964) Starring Kirk Douglas, Burt Lancaster, and Fredric March. This political drama about a plot by the military to overthrow the United States government features Lancaster and Douglas as military leaders and March as a President who must confront the plotters. Ava Gardner, John Houseman, Edmond O'Brien, and Martin Balsam also star.

She Wore a Yellow Ribbon. (Color/103 min./1949) Starring John Wayne. In this film, Wayne plays a rugged cavalry officer about to retire, who before he can leave, must face a last encounter with some rampaging Indians.

***Sink the Bismarck!** (B&W/97 min./1960) Starring Kenneth More and Dana Wynter. Exciting sea battles make this semidocumentary about the British hunt for the famed German battleship during World War II worthwhile viewing. Besides the search and eventual sinking of the German man-of-war, the personal dramas of the British sailors heighten the film's realism.

Spartacus. (Color/196 min./1960) Starring Kirk Douglas, Laurence Olivier, and Peter Ustinov. This is a historical epic about slaves in revolt in ancient Rome. Also included in the cast are Charles Laughton, John Gavin, Nina Foch, Jean Simmons, Tony Curtis, and John Ireland.

Stalag 17. (B&W/120 min./1953) Starring William Holden, Don Taylor, and Otto Preminger. This is one of the most popular and well-liked American war movies. This story of U.S. prisoners in a Nazi prisoner-of-war camp has all the necessary ingredients for a quality viewing experience: good acting, fine plot, tension, a message, good guys and villians, expert characterization, a well-written script, a mixture of humor and drama, and action.

Story of GI Joe. (B&W/108 min./1945) Starring Burgess Meredith and Robert Mitchum. Meredith gives a stirring performance as Ernie Pyle, the famed war correspondent, in this drama set during the Italian campaign of World War II. Pyle earned a reputation as a friend of the typical infantry soldier and lived with them in the foxholes and on the front lines. The movie offers thoughtful characterization and the usual combat action seen in such films.

Strategic Air Command. (Color/114 min./1955) Starring James Stewart, June Allyson, and Frank Lovejoy. This is the story of a baseball star who interrupts his career to return to the U.S. Air Force and the Strategic Air Command. Hollywood doesn't make such unabashed pro-American movies anymore, but it's still nice to see them occasionally.

Task Force. (B&W/Color/116 min./1949) Starring Gary Cooper, Walter Brennan, and Jane Wyatt. Cooper, Brennan, and

Wyatt star in this story about the growth of naval aviation and the development of aircraft carriers. Julie London, Jack Holt, Wayne Morris, and Bruce Bennett appear in supporting roles.

They Were Expendable. (B&W/135 min./1945) Starring John Wayne, Robert Montgomery, and Donna Reed. This is a stirring World War II drama about fighting men on PT boats in the Pacific. The cast also includes Ward Bond, Marshall Thompson, and Cameron Mitchell.

A Thunder of Drums. (Color/97 min./1961) Starring Richard Boone and George Hamilton. Portrayed in this film is a western tale about a young new officer striving for acceptance from his superiors and fellow soldiers. The film also features Charles Bronson, Slim Pickens, Richard Chamberlain, and Luana Patten.

***To Hell and Back.** (Color/106 min./1955) Starring Audie Murphy. Murphy stars in this story based on his military career in World War II; he was the nation's most decorated soldier. Susan Kohner, Jack Kelly, and David Janssen also appear.

***Tobruk.** (Color/110 min./1967) Starring Rock Hudson and George Peppard. This is an adventure tale about a small band of soldiers who are assigned to destroy German Field Marshal Erwin Rommel's fuel supply at Tobruk in North Africa during World War II. Nigel Green, Jack Watson, Liam Redmond, Guy Stockwell, Percy Herbert, and Leo Gordon appear in supporting roles.

Tora! Tora! Tora! (Color/144 min./1970) Starring Martin Balsam, Jason Robards, Joseph Cotten, E. G. Marshall, and James Whitmore. This fascinating movie examines both the Japanese and American sides concerning the buildup of tension and the ultimate attack on Pearl Harbor. Documentary and new footage are used to create a powerful effect of reality.

***Torpedo Run.** (Color/98 min./1958) Starring Glenn Ford and Ernest Borgnine. In this movie, a submarine commander sinks a ship carrying members of his own family and must live with the knowledge. Good action sequences appear.

Twelve O'clock High. (B&W/132 min./1949) Starring Gregory Peck, Dean Jagger, and Hugh Marlowe. Superior acting,

direction, and script make this one of the most intelligent war movies ever. The story portrays the stress and heroism of the men who flew combat missions in the European theater during World War II.

Uncommon Valor. (Color/105 min./1983) Starring Gene Hackman, Fred Ward, Reb Brown, and Robert Stack. In this film, an Army colonel who has been trying to get information about his son, listed as missing in action in Vietnam, finally decides to carry out a daring rescue mission into the heartland of Vietnam. (Rated R)

***Under Ten Flags.** (B&W/92 min./1960) Starring Van Heflin. This story, told from the enemy's point of view, relates the tale of a kindly captain of a German attack ship, who during World War II keeps escaping the British. The cast includes Charles Laughton, Mylene Demongeot, and John Ericson.

***Victory at Sea.** (B&W/108 min./1954) This rousing documentary of World War II battles at sea is edited down from the TV documentary series. Alexander Scourby narrates these stirring events of Allied encounters, accompanied by a good musical score from Richard Rogers.

Von Ryan's Express. (Color/117 min./1965) Starring Frank Sinatra and Trevor Howard. Boldness is the key word as a group of World War II prisoners of war not only break out of a camp but steal a train to make good their escape.

A Walk in the Sun. (B&W/117 min./1946) Starring Dana Andrews, Richard Conte, Sterling Holloway, and John Ireland. Honest characterizations, by fine actors amid realistic settings, make this an excellent war film. The story of an Army platoon of infantrymen in Italy who must attack a German-held farmhouse, the production avoids the superficiality of so many war movies by stressing the human element over battlefield action. Included in the cast are George Tyne, Norman Lloyd, and Lloyd Bridges.

War and Peace. (Color/208 min./1956) Starring Audrey Hepburn, Henry Fonda, Mel Ferrer, and John Mills. This is a film version of Leo Tolstoy's great novel about Russia during the time of Napoleon's invasion. It includes sweeping battle scenes. Appearing in the cast are Barry Jones, Wilfrid Lawson, Anita Ekberg, Helmut Dantine, and Mai Britt.

*__Waterloo__. (Color/123 min./1970) Starring Rod Steiger and Christopher Plummer. This is a routine movie dealing with one of the most famous military encounters in history.

*__What Price Glory?__ (Color/111 min./1952) Starring James Cagney, Dan Dailey, and Corinne Calvet. This is a remake of the silent film classic about two tough Marines in love with the same woman in France during World War I. James Gleason, William Demarest, Robert Wagner, and Marisa Pavan also star.

__Wings__. (B&W/139 min./1927) Starring Clara Bow, Charles "Buddy" Rogers, and Richard Arlen. This is the dramatic story of two men who go to war and of the girl they leave behind. Fantastic aerial battle sequences appear. This is the first film to win an Academy Award for best picture. Gary Cooper performs a cameo appearance.

*__The Young Lions__. (B&W/167 min./1958) Starring Marlon Brando, Montgomery Clift, and Dean Martin. This World War II tale deals with the fate of two Americans—Clift and Martin—and a German officer, played by Brando. There are supporting roles by Hope Lange, Maximilian Schell, Mai Britt, Barbara Rush, and Lee Van Cleef.

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☆U.S. GOVERNMENT PRINTING OFFICE: 1988 554-001/82073