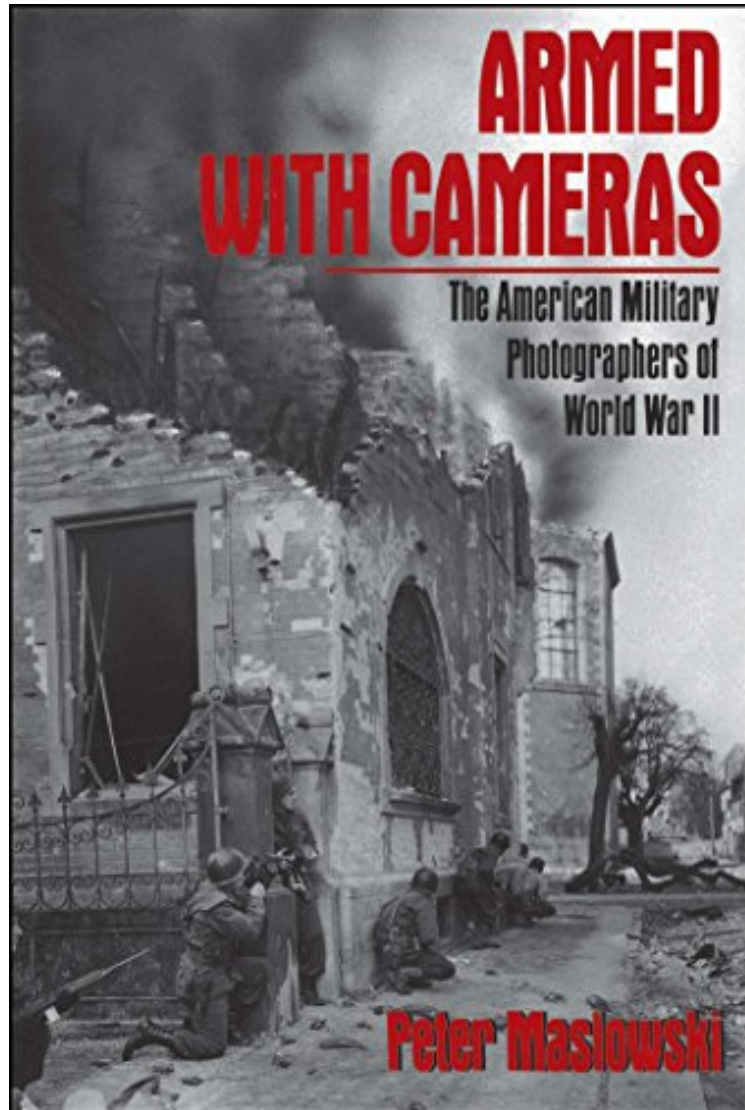


Armed With Cameras

Peter Maslowski

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Peter Maslowski : Armed With Cameras before purchasing it in order to gauge whether or not it would be worth my time, and all praised Armed With Cameras:

2 of 2 people found the following review helpful. Largely Untold Story of the 84B By DarwinEvolved This book details the work of the Army's combat photographers, Signal Corps- not the Public Affairs fake journalists that are paid spin meisters who handle 'Command Information'. When I served years later in the Cold War era, this job was MOS 84B 84C Still Photographer and Motion Picture Photographer, so I was naturally interested. These men went into the combat zones as both soldiers and documentation photographers and worked the battlefields and Theaters of War and produced some amazing work under some pretty difficult conditions. Imagine trying to document a battle without

getting shot yourself. How do you photograph an enemy that is trying not to be seen and will kill you on sight. How do you convey the dynamic and fluid chaos of war in a single still image or short burst of Motion Picture film? How do you keep your equipment clean and operational in extreme weather and under harsh battlefield conditions? How do you serve in the Army and honestly document the activities of the Army without self filtering/censoring? Read it and find out. 0 of 0 people found the following review helpful. Great Book that highlights the little known role of the ...By Shawna K. Landers Great Book that highlights the little known role of the combat cameraman in WWII. I first got interested in these men when I found a forum about the Special Project Films showing the aftermath of the war in Europe. This book is written from the cameramen viewpoint and it gives you a in the moment feeling. Very Powerful! 1 of 1 people found the following review helpful. Thank you for this book. They should not be forgotten. By MM My father, quoted in this book, was not killed in the war, but the war damaged him permanently, as it did so many others. I wish I had known him as he had once been. Thank you, Mr. Maslowski for your thorough research and straightforward writing, which honors the service. Forgive my personalizing my comment, but the book very much serves to unlock war trunks of buried history. These cameramen were one helluva bunch.

A chronicle of the frontline photographers of World War II recounts the sometimes harrowing exploits of the American Military Photographers, men armed with cameras who accompanied the Army, Marines, Air Force, and Navy into battle.

From Publishers Weekly Military historian Maslowski (co-author of *For the Common Defense*), whose father became an Air Force combat photographer in 1944, here presents in comprehensive detail the virtually unknown story of how U.S. armed forces produced photography (still and motion picture) in WW II for intelligence training, public information and historical use. Included are cameramen's moving, risky personal exploits, often ahead of main forces. The author describes the travel, morale and supply problems they encountered. Drawing on archival research and interviews conducted over 20 years, Maslowski gives new insight into the making of wartime documentaries such as *San Pietro* and *The Fighting Lady*, and into the circumstances behind such coups as the photographing of the U.S. Marine flag-raising on Iwo Jima. Combat photography, the author recalls, helped in mapping enemy positions and boosted both war-industry production and War Bond Drives. Maslowski succeeds in giving proper due to these camera warriors, who at the time received little of the recognition given to their civilian counterparts. Copyright 1993 Reed Business Information, Inc. From Library Journal While it may overstate the case to call them "World War II's most unsung heroes," Maslowski's (*For the Common Defense*, Free Pr., 1984) history does provide a much-needed record of the men who took on the onerous task of being "soldiers, skilled technicians, and artists" all at once. Moreover, most of their work was published without credit or byline. In each branch of the military, photographers were assigned everything from strategic and intelligence work to training films and "blood and guts" newsreels intended to raise the fighting spirit back home. Still photographers used the awkward Speed Graphics (unless they had a captured German Leica), while cinematographers, like the author's father, Karl, had to lug around incredibly heavy motion-picture cameras, often under fire and in miserable conditions. Loosely structured and too dependent on the informal reminiscences of the veterans, this is still a welcome addition to military history collections. - Ron Antonucci, Hudson Lib. Historical Soc., Ohio Copyright 1993 Reed Business Information, Inc. From Kirkus s Maslowski (History/University of Nebraska at Lincoln) breaks fresh ground with a comprehensive history of WW II's anonymous heroes: its combat photographers. It may be that neither the brilliant general nor the loyal foot soldier was more crucial to America's WW II effort than the lowly combat photographer, who allowed civilians to witness what no one but soldiers had ever seen, and whose work proved invaluable to both generals and military analysts. The obstacles faced by these soldier/photographers were daunting: the weight of a motion-picture camera and film supply could stagger a man or a mule, and the official still camera was a Speed Graphic, so big and shiny that to pop it up from a foxhole invariably drew a hail of enemy bullets. The superior, lightweight German Leica camera was reverse-engineered by American labs but reached the front only in 1945; by then, however, American combat photographers had their own Leicas - bought from looters. To assure the credibility of their film documentaries, the armed services had a strict policy of no "reenactments" - but the trouble was, as one Omaha Beach veteran who later became a Hollywood director pointed out, the real thing didn't look as good as the movies: "To do it right you'd have to blind the audience with smoke, deafen them with noise, then shoot one of them in the shoulder to scare the rest to death." The first great combat-movie breakthrough was John Huston's *San Pietro*, which documented the liberation of an Italian town. It was released to great acclaim (Time magazine declared that Huston's handiwork was "as good a war film as any that has been made...remarkable in its honesty and excellence"), but in a fascinating display of historical sleuthing, Maslowski shows that many scenes in *San Pietro* were staged - including reenacted dialogue and "dead Germans" that were actually live GIs dressed in enemy uniforms. Virtuoso scholarship, formidably researched and exciting to read. -- Copyright copy; 1993, Kirkus Associates, LP. All rights reserved.