

WAR ZONE

The inherent drama and firepower of mortal combat have been irresistible to directors since the early days of silent films. Here are some memorable images from the cinematic front lines.



BLOOD ON THE TRACKS: (above) Filming in Ireland, Steven Spielberg orchestrates the D-Day invasion of Normandy Beach in *Saving Private Ryan* (1998). (opposite) George Stevens and his crew amassed 600 extras to serve as the Indian British Army, with the Sierra Mountains filling in for the Himalayas in *Gunga Din* (1939).



Photos: (left) David James/DreamWorks; (right) AMPAS/RKO Radio Pictures



A COUNTRY DIVIDED: Anthony Minghella (lower right) rallying the Confederate troops in *Cold Mountain* (2003), shot largely in the Carpathian Mountains of Romania.



DESERT STORM: In *Jarhead* (2005), Sam Mendes recreated the Gulf War on a 100-mile stretch of salt flats in Baja, Mexico that seemed to stretch to infinity on all sides. He filmed almost everything at eye level with very little tracking and deliberately avoided master shots.



WAR IS HELL: Francis Ford Coppola getting ready to launch an attack in *Apocalypse Now* (1979). Shooting dragged on for 16 months in the Philippines and Coppola shot nearly 200 hours of footage.



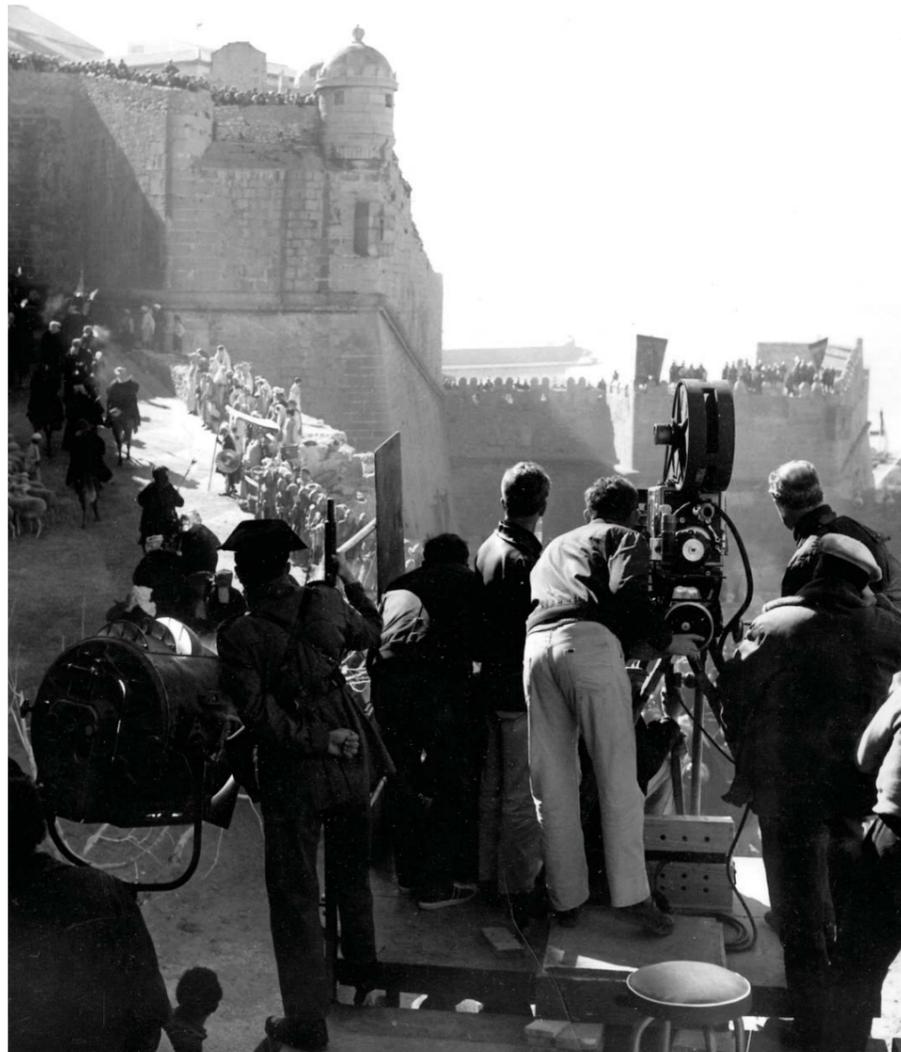
BEFORE THE FALL: Fred Zinnemann's *From Here to Eternity*, starring Montgomery Clift (left) and Frank Sinatra, captured the personal toll of war in the days before Pearl Harbor. Zinnemann insisted on shooting in black and white because he felt color would make it look trivial.

Photos: (top) Photofest/United Artists; (bottom) AMPAS/20th Century Fox

Photos: (top) Photofest/Miramax; (bottom) Photofest/Columbia Pictures



BOMBS AWAY: Michael Bay (on deck) constructed the world's largest gimbal to simulate the USS Oklahoma capsizing in *Pearl Harbor* (2001). It took eight weeks for crews to build the ship.



THE DEEP END: For numerous fluid tracking shots in *Paths of Glory* (1957), Stanley Kubrick (center) required that the trenches be six feet wide—two feet wider than the original World War I trenches—to allow room for the roving camera dollies.

BARBARIANS AT THE GATE: Anthony Mann (right) and cameraman Robert Krasker prepare a shot for the taking of Valencia in 11th-century Spain in the sword and sandal epic *El Cid* (1961). Mann envisioned the story as a tapestry in motion.





WAR WEARY: Director Victor Fleming used 2,000 live extras and dummies to film the railroad depot shot in which the camera pulls back to reveal Scarlett O'Hara walking among wounded Confederate soldiers in *Gone with the Wind* (1939).

IN THE ARMY NOW: Howard Hawks tracks a platoon of soldiers on an artificially snow-covered road in Southern California in *Sergeant York* (1941). Gary Cooper starred as a hillbilly marksman who became the most decorated soldier of World War I.

Photos: (opposite) AMPAS/MGM; (top) AMPAS/M. Margold/Warner Bros.; (bottom) AMPAS/Universal

BULLETPROOF: Michael Cimino (second from right) prepares Robert De Niro for the Russian roulette scene in the Vietnam drama *The Deer Hunter* (1978). The cast and crew slept on the floor of the Bangkok warehouse where it was shot.

