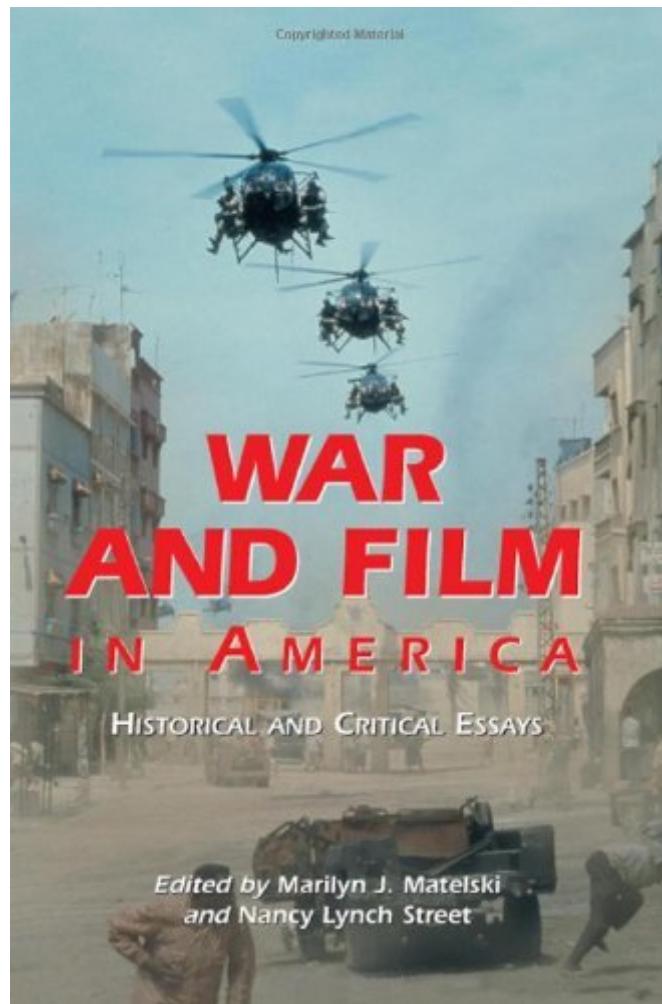


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# War And Film In America: Historical And Critical Essays



## **Synopsis**

America's chief exports are war and entertainment; combined, they are the war films viewed all over the world. The film industry is a partner of the government; American film shapes the ways in which both Americans and others view war. The authors herein explore differing film perspectives across five decades. The essays, written especially for this volume, explore topics such as frontier justice, Cold War fervor, government-sponsored terrorism, the back-to-Nam films, films as a venue for propaganda, and war's far-reaching effects on personal values, family relationships, and general civility. The movies used in these analyses vary from conventional battle epics like *Bridge on the River Kwai* and *The Green Berets* to motion pictures with a war motif either as part of the story (*The Way We Were*) or as a historical setting (*The Graduate*). Some of the films are satirical (*Dr. Strangelove*); some are propagandistic (*The Alamo*, *Big Jim McLain*). Other films include *Black Hawk Down*, *True Lies*, *The Deer Hunter*, *Patriot Games* and *Let There Be Light*.

## **Book Information**

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## **Customer Reviews**

This is largely disappointing, if only because the bulk of the writing is extremely dry and poorly constructed. As an English major I may be an elitist, but I expect professors to be able to write at

least as well as I do. One notable exception to an otherwise bland collection is Suszanne McCorkle's "American Hero Meets Terrorist," an essay that tries hard to introduce relevance to a volume that's otherwise mired in the 1980s.

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