

# The Third Side Why We Fight And How We Can Stop

An Historical and Descriptive Analysis of the "Why We Fight" Series Film and Motivation Why We Fight An Historical and Descriptive Analysis of the "Why We Fight" Series Dictators, Democracy, and American Public Culture Modern Jeremias WHY WE FIGHT: VERSIONS OF THE AMERICAN PURPOSE IN WORLD WAR II (PROPAGANDA, ROOSEVELT, PYLE). The Nazi Card War--what For? Film and Motivation The Dog Fiend, Or, Snarleyyow A New History of Documentary Film American Film History Novels Captain Marryat's novels Mistress Cynthia American Media and the Memory of World War II The Class Struggle (vol. I-II) Revolutionary and subversive movements abroad and at home Current Opinion Thomas W. Bohn Barry E. Cardwell Mike Martin Thomas W. Bohn Benjamin Leontief Alpers Mark Stephen Jendrysik JAMES EDWARD TOBIN Brian Johnson George Ross Kirkpatrick Barry E. Cardwell Frederick Marryat Betsy A. McLane Cynthia Lucia Frederick Marryat Frederick Marryat May Wynne Debra Ramsay New York (State). Legislature. Joint Legislative Committee to Investigate Seditious Activities

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during world war ii frank capra a well known hollywood motion pictures director made a series of seven films for the army to tell the soldiers why we fight these were soldiers who had grown up between the two world wars they were the offspring of the depression and the bitter debates between isolationism and interventionism the country was involved in a war that had to be fought and had to be won yet tremendous resources were expended to tell them why they had to fight research for this study began with a review of each of these films this study includes a brief review of propaganda and its use within the united states and by nazi germany the importance and the impact of public opinion and morale will be reviewed the study will also include a review of the role of hollywood prior to and during world war ii having reviewed several of the major events leading up to the making of the film series each of the films will be discussed the soldier of yesterday like the soldier of today had a right to know why we fight

why are we willing to die for our countries how can ideology persuade someone to blow themselves up when we go to war morality religion and ideology often take the blame but mike martin boldly argues that the opposite is true rather than driving violence these things help to reduce it while we resort to ideas and values to justify or interpret warfare something else is really propelling us towards conflict our subconscious desires shaped by millions of years of evolution

focusing on portrayals of mussolini's italy hitler's germany and stalin's russia in u s films magazine and newspaper articles books plays speeches and other texts benjamin alpers traces changing american understandings of dictatorship from the la

one of the most enduring themes in american political discourse is the idea of decline since the very beginnings of the european settlement of north america there have been voices pointing to an inevitable regression of the people from the standards set by heroic ancestors this discourse of decay has often taken the form of the jeremiad in which public intellectuals pundits and politicians point to the causes of decline and call for a return to older and nobler standards of conduct the jeremiad has seen a revival in the last 25 years jendrysik traces the history of this form of political discourse from its modern reinvention by allan bloom to its current uses by such figures as bill o'reilly and hillary clinton

uncompromisingly progressive interpretation their failure to gain a wide public following is illustrated by a study of the office of war information's domestic propaganda frank capra's why we fight film series is examined as a representative of defensive understandings of the war

the cold war began almost immediately after the end of world war ii and the defeat of the nazis in europe as images of the nazis atrocities became part of american culture's common store the evil of their old enemy beyond the nazis as a wartime opponent became increasingly important as america tried to describe the danger represented by the spread of communism it fell back on descriptions of nazism to make the threat plain through comparison at the heart of the tensions of that era lay the inconsistency of using one kind of evil to describe another the book addresses this tension in regards to mccarthyism campaigns to educate the public about communism attempts to raise support for wars in asia and the rhetoric of civil rights each of these political arenas is examined through their use of nazi analogies in popular political and literary culture the nazi card is an invaluable look at the way comparisons to nazis are used in american culture the history of those comparisons and the repercussions of establishing a political definition of evil

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discussed the soldier of yesterday like the soldier of today had a right to know why we fight  
a comprehensive survey of english language documentary film and video from beginnings to the present

this authoritative collection of introductory and specialized readings explores the rich and innovative history of this period in american cinema spanning an essential range of subjects from the early 1900s nickelodeon to the decline of the studio system in the 1960s it combines a broad historical context with careful readings of individual films charts the rise of film in early twentieth century america from its origins to 1960 exploring mainstream trends and developments along with topics often relegated to the margins of standard film histories covers diverse issues ranging from silent film and its iconic figures such as charlie chaplin to the coming of sound and the rise of film genres studio moguls and later the production code and cold war blacklist designed with both students and scholars in mind each section opens with an historical overview and includes chapters that provide close careful readings of individual films clustered around specific topics accessibly structured by historical period offering valuable cultural social and political contexts contains careful close analysis of key filmmakers and films from the era including d w griffith charles chaplin buster keaton erich von stroheim cecil b demille don juan the jazz singer i am a fugitive from a chain gang scarface red dust glorifying the american girl meet me in st louis citizen kane bambi frank capra s why we fight series the strange love of martha ivers rebel without a cause force of evil and selected american avant garde and underground films among many others additional online resources such as sample syllabi which include suggested readings and filmographies for both general specialized courses will be available online may be used alongside american film history selected readings 1960 to the present to provide an authoritative study of american cinema through the new millennium

for three generations of americans world war ii has been a touchstone for the understanding of conflict and of america s role in global affairs but if world war ii helped shape the perception of war for americans american media in turn shape the understanding and memory of world war ii concentrating on key popular films television series and digital games from the last two decades this book explores the critical influence world war ii continues to exert on a generation of americans born over thirty years after the conflict ended it explains how the war was configured in the media of the wartime generation and how it came to be repurposed by their progeny the baby boomers in doing so it identifies the framework underpinning the mediation of world war ii memory in the current generation s media and develops a model that provides insight into the strategies of representation that shape the american perspective of war in general

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