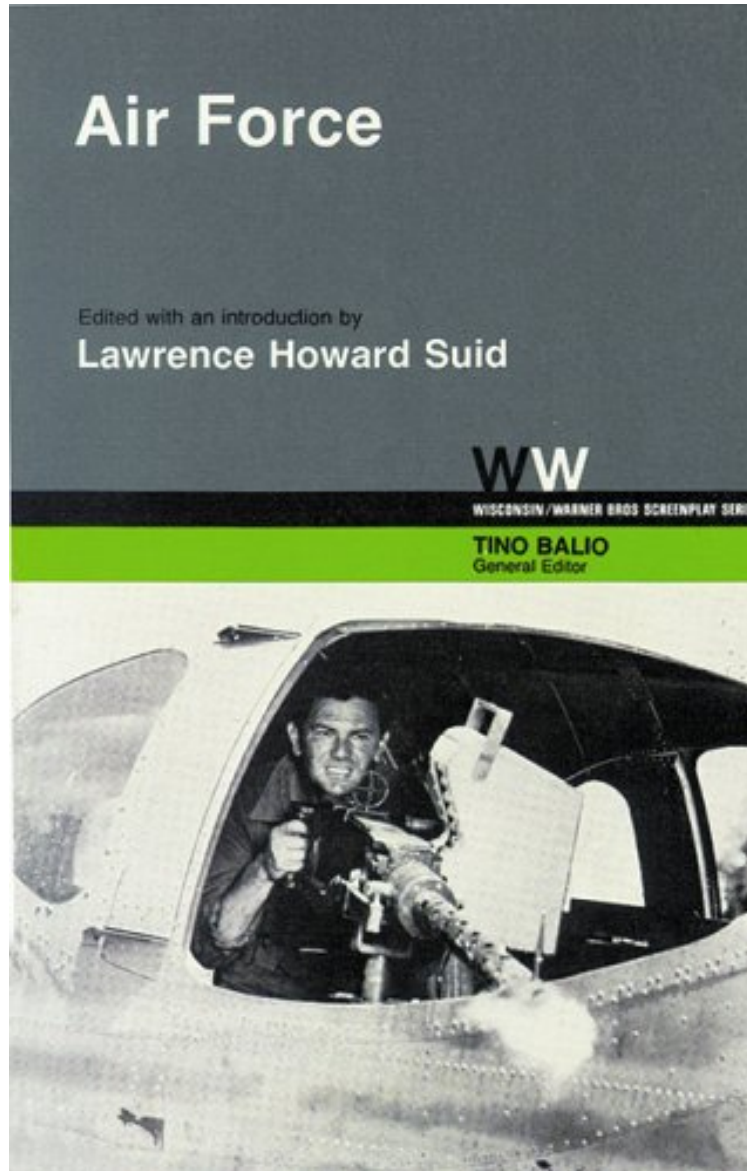


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## Air Force (Wisconsin / Warner Bros. Screenplays)

*From University of Wisconsin Press*

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**From University of Wisconsin Press : Air Force (Wisconsin / Warner Bros. Screenplays)** before purchasing it in order to gauge whether or not it would be worth my time, and all praised Air Force (Wisconsin / Warner Bros. Screenplays):

0 of 0 people found the following review helpful. A Cockpit Romance By Anthony Sol 'Air Force' is one of Howard Hawk's best films, a 'cockpit love story' that reeks of cheap gasoline, rattletrap artillery and raging all-American

testosterone. At the San Francisco Film Festival in the early 1970s, the elderly director rhapsodized over and over about his 'stories of male love, love between men, male love stories' and found a very attentive audience who knew exactly what he was talking about. 'Air Force' was one of the films he mentioned with true affection and it was shown in its entirety as part of the tribute. This copy of the screenplay is illuminated by an excellent essay from Lawrence Suid which points out a number of interesting facts, particularly that Hawk's was more interested in spinning his own tale of male bonding in a waylaid B-17 bomber than he was in giving audiences an authentic view of the workings of an Air Force flight crew. Yeah, it's 'authentic' to an extent but not when it conflicts with Hawk's 'buddy-buddy' universe. It is ALSO important to point out (as Suid does, admirably) that there was very little, if NO, 'Jap Fifth Column' skullduggery at work during the Bombing of Pearl Harbor. Though it might be understandable that 'dramatic license' led to utilization of this deception, it was still quite clearly a deception and had dire consequences for many American citizens of Japanese descent. It's a tough thing to overlook, but 'Air Force' was not intended to be a documentary, or even a piece of propaganda; it was Hawksian 'male bonding' to the hilt, and probably the purest examples of such.

Released in 1943, Air Force was immediately hailed as the definitive "patriotic heart-throb in celluloid" that America, engulfed in war and passionately bent on victory, was primed to embrace. Lawrence Suid charts the evolution of this cinematic success in his introduction to the screenplay, tracing the tangled network of artistic, military, and nationalist interests that molded this film and made it, even after the martial fervor had settled, a standard against which all future films about war would be measured. Throughout the filming, there was tension between the aims of the War Department and those of Howard Hawks. Hawks would ultimately produce more than stilted propaganda: it is the skillfully modulated tension, the ambience of men in war, and the total immersion in action and adventure that make this a Hollywood classic still savored and studied today.

About the Author Lawrence Suid is a historian and freelance writer. His publications include *Guts and Glory* (1978), a study of the military's influence on the American film industry. Tino Balio, Professor in the Department of Communication Arts at the University of Wisconsin-Madison, is the author of *United Artists: The Company Built by the Stars*, *United Artists: The Company That Changed the Film Industry*, and the editor of *The American Film Industry* as well as the 22 volume *Wisconsin/Warner Bros. Screenplay* series, all published by the University of Wisconsin Press. He directed the Wisconsin Center for Film and Theatre Research from 1966 to 1982.