

Though the approachable, introductory nature of the book ensures its suitability as a core text for undergraduate courses, this structure occasionally betrays the complexity of Furniss's arguments. For instance, "Television as a Creative Space" opens with 1980s made-for-television animation situated as subservient to a larger phenomenon of "cultural mediocrity" resulting from "a rise in big business" (352). Such occasional generalization, while surely necessary to a book of this scope and ambition, can unwittingly undermine the many popular and innovative works of limited animation produced during this time period. Given the book's relative scarcity of footnotes, readers should be reminded that comprehensiveness must not be mistaken for conclusiveness. To be sure, because of its breadth, *A New History of Animation* contains many points of departure (or contestation) for aspiring researchers. Considered alongside the latest advancements in animation theory, such as Karen Redrobe's edited volume *Animating Film Theory* (2014), as well as more specialized studies, including Rayna Denison's *Anime: A Critical Introduction* (2015), Furniss's book skillfully contributes to movements within the field to complicate and diversify the vast, interdisciplinary, and distinctly global history of animation.

Throughout the book, Furniss calls attention to a recurrent motif, "the hand of the artist" (33), which she interprets as a functional reminder of the ever-present, often unappreciated, and always hardworking animator behind the scenes. The landmark publication of *A New History of Animation* reveals where the next generation of animation scholars will need to pick up the reins, while also providing an opportunity to applaud the many hands that have labored to develop the field up to the present moment. Two unidentified hands hold up a title card on this book's cover, and though Furniss leaves little trace of the sweat and sacrifice she must have expended in preparing such an exhaustive work, it might prove useful for the reader to acknowledge these fingers as her own.

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BOOK DATA Maureen Furniss, *A New History of Animation*. New York: Thames and Hudson, 2016. \$81.25 paper. 464 pages.

LISA DOMBROWSKI

Film Is Like a Battleground: Sam Fuller's War Movies
by Marsha Gordon

Sam Fuller chose to be in the trenches with the "dogfaces." Already an accomplished journalist, novelist, and screenwriter

when the United States entered World War II, Fuller turned down an opportunity to serve as a war correspondent. He wanted to be in the infantry, to be an eyewitness, as he later explained in his autobiography, *A Third Face: My Tale of Writing, Fighting, and Filmmaking*, to "the biggest crime story of the century" (Applause Books, 2002: 105). He earned his wish in spades. While serving in the U.S. First Infantry Division, the storied Big Red One, Fuller participated in the invasions of North Africa, Sicily, and Normandy, landing on Omaha Beach in one of the initial assault waves on D-Day, June 6, 1944. Though he made it off the beach that day, he was later wounded twice. Fuller slogged his way across France, Germany, and into Czechoslovakia, where his unit liberated an internment camp in Falkenau (now Sokolov). He described what they found as "beyond belief, beyond our darkest nightmares" (*A Third Face*, 214). Knowing that Fuller carried a 16mm Bell & Howell movie camera, his captain asked him to document the camp and the burial of its victims. Fuller shot the footage on May 9, 1945—V-E Day + 1. It was his first film.

Fuller's experiences in World War II marked the rest of his life. In the engaging *Film Is Like a Battleground: Sam Fuller's War Movies*, Marsha Gordon explores how Fuller grappled with trauma, memory, and the impossibility of realistically representing war across his eight combat and Cold War films as well as his television and script work. Drawing from previously unexplored personal, industry, and government archival materials, as well as home movie footage, the book advances readers' understanding of how Fuller's humanistic war films are "as much about what it means to be an American as what it means to be a soldier" (21). *Film Is Like a Battleground* is an able companion to Mark Harris's *Five Came Back* (Penguin Press, 2014), which deftly interweaves the WWII experiences of directors Frank Capra, John Ford, John Huston, George Stevens, and William Wyler and the impact of their work in the Signal Corps and Naval Photographic Unit on the American public's understanding of the war. Both books document how World War II shaped the personal and professional lives of their subjects—whether they created propaganda films or served in combat—and, in turn, the narratives Hollywood told about America.

Fuller was a master storyteller, and Gordon's meticulous research reorients and adds texture to many of the yarns he told not only about his films, but also about his own life. Readers learn, for instance—contrary to his autobiography—that Fuller was not born in the United States, but in Russia, and emigrated with his family at age one and a half, a fact Gordon links to his fascination with characters who are outsiders and

his passionate embrace of the promise of America. Gordon also sheds new light on Fuller's service during the war, with letters, diary entries, cartoons, and photos testifying to his drive to document the breadth of his experiences in anticipation of producing future books and films. Gordon's analysis of the rarely seen 16mm "home movies" Fuller shot during the war in Europe highlights their stark variation in tone and content, from touristic shots of destroyed cityscapes, German women, and a USO show, to short edited narratives, including two satirical tributes to the precious value of toilet paper and an instructional film titled "How to Light a Cigar," a playful ode to one of Fuller's lifelong passions. More visceral footage of a German soldier shot in a firefight in Bonn and then tended by American GIs reveals the absurdity of war that Fuller would later explore in more depth in his fiction films.

Gordon's focus allows her to provide sustained attention to individual pictures, interweaving discussion of their production and reception with detailed analysis of the films themselves and their political, cultural, and generic contexts. She highlights how Fuller's war films incorporate home-front concerns into the battlefield, allowing for a consideration of race, gender, family, individualism, capitalism, and the nature of patriotism. Fuller's inclusion of often-controversial material repeatedly drew the attention of the Production Code Administration, the FBI, the House Un-American Activities Committee, and various agencies within the Department of Defense. Gordon makes outstanding use of archival documents to trace government debates regarding Fuller's ambiguous political leanings and the potential subversiveness of his films, which became of particular concern as he made *The Steel Helmet* (1951) and *Fixed Bayonets!* (1951) during the Korean War. Not until over a decade later was Fuller finally able to receive the official cooperation of the Army when he directed *Merrill's Marauders* (1962) for Warner Bros.

In some of the most intriguing sections of the book, Gordon invites the reader to accompany her enthusiastic archival sleuthing. She takes pains to show how she made deductions regarding the nature of the Falkenau camp and the footage Fuller shot there, as well as the mystery behind mislabeled *Verboten!* (1959) stock footage cans—which turn out to be images Fuller shot in the 1950s while scouting locations for an initial, aborted production of his WWII magnum opus, *The Big Red One* (1980). By piecing together Fuller's journey during the war and his physical, mental, and creative returns to his old battle locations and events, Gordon convincingly demonstrates the process of witnessing, documenting, and commemorating. Fuller's combat films were, as she writes, "confrontations in and of themselves with war trauma—a working through, a remembering, a revisititation" (229).

I thought back to *Film Is Like a Battleground* when I recently had the pleasure of seeing *I Am Not Your Negro* (2016), Raoul Peck's searing documentary portrait of race in America driven by the words of James Baldwin. Though typically working in very different milieus, both Fuller and Baldwin grappled throughout their lives with the responsibility to bear witness, to draw attention to their nation's gross failings while still reaching for the ideals of the American project. "History is not the past. It is the present," Baldwin says in a passage at the end of the film. "We carry our history with us. We are our history." *Film Is Like a Battleground* reminds readers of how Sam Fuller carried his own personal history and the history of his adopted country into the stories he created, unafraid to testify, unafraid to arouse emotion, unafraid to reveal complexities, contradictions, and even despair. In confronting the difficult legacy of his adopted country, in raising questions about what it means to be an American, Fuller's work provides a much-needed reminder of what true patriotism looks and sounds like.

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BOOK DATA Marsha Gordon, *Film Is Like a Battleground: Sam Fuller's War Movies*. New York and London: Oxford University Press, 2017. \$99.00 cloth. \$29.95 paper. 328 pages.

IDO LEWIT

***The Curious Humanist: Siegfried Kracauer in America* by Johannes von Moltke**

Like many German intellectuals of his age, Siegfried Kracauer had to flee his homeland with the rise of Nazism. In spring 1941, after a long wait in France (and with better luck than his Frankfurt School peer Walter Benjamin), Kracauer arrived in New York where he would stay until his death in 1966. During his "American years," Kracauer labored feverishly, producing a large body of writings on film, among them the two books that found an enduring spot within the canon of film studies: *From Caligari to Hitler: A Psychological History of the German Film* Princeton, (1947) and *Theory of Film: The Redemption of Physical Reality* (Oxford, 1960). How did the American context influence Kracauer's production and creativity? What was the formative role of his exilic exterritoriality, of the intellectual circle of immigrants around him, and of the shifts in language, culture, and politics that he experienced in America? What was the impact of the film archives of the Museum of Modern Art, on one hand, and of Hollywood