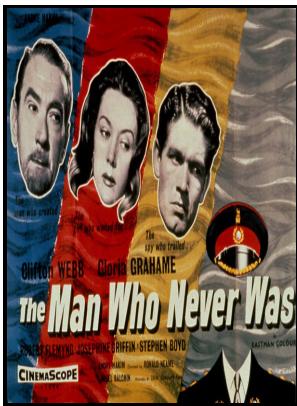


Inventing Vietnam - the war in film and television

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As a result, to avoid airing dated news and to provide stories that could be used to illustrate future events, journalists were encouraged to avoid stories focused on the particular and tied to a specific moment in time. Cold War tensions ran high as the country relentlessly fought against the alleged evils of communism.

Inventing Vietnam: The War in Film and Television by Michael Anderegg

Not only were they seen as the fascist forces of oppression; in an alternate but concurrent narrative they were also seen as the violent counterculture. This simplistic view of the relationship between television and Vietnam is based on assumptions contradicted by any study of news footage of the time. Please have the accessibility coordinator at your school fill out.

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. Bloomington, IN: Indiana University Press, 1989. In addition, many relevant facts concerning the conception of the war, or America's subsequent acknowledgement of how the war was a mistake were not properly addressed.

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World War II received very different treatment in the visual media, however, and this period supplied the reportorial stage on which the Vietnam War would be played. There was no mythopoetic voiceover to invest the desultory narratives with teleological stature, so combat seemed even less than routine; it seemed pointless. And the newscasters shared only good news and reported bad news with a cheery disposition.

The Iconography of violence: Television, Vietnam, and the Soldier Hero.

From diverse perspectives, the contributors comprehensively examine early documentary and fiction films, postwar films of the 1970s such as *The Deer Hunter* and *Apocalypse Now*, and the reformulated postwar films of the 1980s--*Platoon*, *Full Metal Jacket*, and *Born on the Fourth of July*. Other films of the period use the war as background or premise for characters and situations located within some other, non-Vietnam context.

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