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The untold story of how America's secret war in Laos in the 1960s transformed the CIA from a loose collection of spies into a military operation and a key player in American foreign policy. January, 1961: Laos, a tiny nation few Americans have heard of, is at risk of falling to communism and triggering a domino effect throughout Southeast Asia. This is what President Eisenhower believed when he approved the CIA's Operation Momentum, creating an army of ethnic Hmong to fight communist forces there. Largely hidden from the American public—and most of Congress—Momentum became the largest CIA paramilitary operation in the history of the United States. The brutal war lasted more than a decade, left the ground littered with thousands of unexploded bombs, and changed the nature of the CIA forever. With “revelatory reporting” and “lucid prose” (The Economist), Kurlantzick provides the definitive account of the Laos war, focusing on the four key people who led the operation: the CIA operative whose idea it was, the Hmong general who led the proxy army in the field, the paramilitary specialist who trained the Hmong forces, and the State Department careerist who took control over the war as it grew. Using recently declassified records and extensive interviews, Kurlantzick shows for the first time how the CIA's clandestine adventures in one small, Southeast Asian country became the template for how the United States has conducted war ever since—all the way to today's war on terrorism. "Magnificent. . . . Seldom has a study of the past combined such erudition with such exuberance." —The Guardian "No-one with an interest in the Second World War should be without this book; and indeed nor should anyone who cares about how our world has come about." —The Daily Telegraph Pre-eminent WWII historian Michael Burleigh delivers a brilliant new examination of the day-to-day moral crises underpinning the momentous conflicts of the Second World War. A magisterial counterpart to his award-winning and internationally bestselling *The Third Reich*, winner of the Samuel Johnson prize, *Moral Combat* offers a unique and riveting look at, in the words of The Times (London), "not just the war planners faced with the prospect of bombing Dresden or the atrocities of the Holocaust, but also the individuals working at the coalface of war, killing or murdering, resisting or collaborating." This book challenges long-accepted historical orthodoxy about relations between the Spanish and the Indians in the borderlands separating what are now Mexico and the United States. While most scholars describe the decades after 1790 as a period of relative peace between the occupying Spaniards and the Apaches, Mark Santiago sees in the Mescalero Apache attacks on the Spanish beginning in 1795 a sustained, widespread, and bloody conflict. He argues that Commandant General Pedro de Nava's coordinated campaigns against the Mescaleros were the culmination of the Spanish military's efforts to contain Apache aggression, constituting one of its largest and most sustained operations in northern New Spain. *A Bad Peace and a Good War* examines the antecedents, tactics, and consequences of the fighting. This conflict occurred immediately after the Spanish military had succeeded in making an uneasy peace with portions of all Apache groups. The Mescaleros were the first to break the peace, annihilating two Spanish patrols in August 1795. Galvanized by the loss, Commandant General Nava struggled to determine the extent to which Mescaleros residing in “peace establishments” outside Spanish settlements near El Paso, San

Elizario, and Presidio del Norte were involved. Santiago looks at the impact of conflicting Spanish military strategies and increasing demands for fiscal efficiency as a result of Spain's imperial entanglements. He examines Nava's yearly invasions of Mescalero territory, his divide-and-rule policy using other Apaches to attack the Mescaleros, and his deportation of prisoners from the frontier, preventing the Mescaleros from redeeming their kin. Santiago concludes that the consequences of this war were overwhelmingly negative for Mescaleros and ambiguous for Spaniards. The war's legacy of bitterness lasted far beyond the end of Spanish rule, and the continued independence of so many Mescaleros and other Apaches in their homeland proved the limits of Spanish military authority. In the words of Viceroy Bernardo de Gálvez, the Spaniards had technically won a "good war" against the Mescaleros and went on to manage a "bad peace." In the spirit of historians Howard Zinn, Gwynne Dyer, and Noam Chomsky, Jacques Pauwels focuses on the big picture. Like them, he seeks to find the real reasons for the actions of great powers and great leaders. Familiar Second World War figures from Adolf Hitler to Franklin D. Roosevelt and Joseph Stalin are portrayed in a new light in this book. The decisions of Hitler and his Nazi government to go to war were not those of madmen. Britain and the US were not allies fighting shoulder to shoulder with no motive except ridding the world of the evils of Nazism. In Pauwels' account, the actions of the United States during the war years were heavily influenced by American corporations -- IBM, GM, Ford, ITT, and Standard Oil of New Jersey (now called Exxon) -- who were having a very profitable war selling oil, armaments, and equipment to both sides, with money gushing everywhere. Rather than analyzing Pearl Harbor as an unprovoked attack, Pauwels notes that US generals boasted of their success in goading Japan into a war the Americans badly wanted. One chilling account describes why President Truman insisted on using nuclear bombs against Japan when there was no military need to do so. Another reveals that Churchill instructed his bombers to flatten Dresden and kill thousands when the war was already won, to demonstrate British-American strength to Stalin. Leaders usually cast in a heroic mould in other books about this war look quite different here. Nations that claimed a higher purpose in going to war are shown to have had far less idealistic motives. The Second World War, as Jacques Pauwels tells it, was a good war only in myth. The reality is far messier -- and far more revealing of the evils that come from conflicts between great powers and great leaders seeking to enrich their countries and dominate the world. Winner of the Pulitzer Prize: "The richest and most powerful single document of the American experience in World War II" (The Boston Globe). "The Good War" is a testament not only to the experience of war but to the extraordinary skill of Studs Terkel as an interviewer and oral historian. From a pipe fitter's apprentice at Pearl Harbor to a crew member of the flight that dropped the atomic bomb on Nagasaki, his subjects are open and unrelenting in their analyses of themselves and their experiences, producing what People magazine has called "a splendid epic history" of WWII. With this volume Terkel expanded his scope to the global and the historical, and the result is a masterpiece of oral history. "Tremendously compelling, somehow dramatic and intimate at the same time, as if one has stumbled on private accounts in letters locked in attic trunks . . . In terms of plain human interest, Mr. Terkel may well have put together the most vivid collection of World War II sketches ever gathered between covers." —The New York Times Book Review "I promise you will remember your war years, if you were alive then, with extraordinary vividness as you go through Studs Terkel's book. Or, if you are too young to remember, this is the best place to get a sense of what people were feeling." —Chicago Tribune "A powerful book, repeatedly moving and profoundly disturbing." —People African Americans' long campaign for "the right to fight" forced Harry Truman to issue his 1948 executive order calling for equality of treatment and opportunity in the armed forces. In War! What Is It Good For?, Kimberley Phillips examines how blacks' participation in the nation's wars after Truman's order and their protracted struggles for equal citizenship galvanized a vibrant antiwar activism that reshaped their struggles for freedom. Using an array of sources--from newspapers and government documents to literature, music, and film--and tracing the period from World War II to the Iraq and Afghanistan wars, Phillips considers how federal policies that desegregated the military also maintained racial, gender, and economic inequalities. Since 1945, the nation's need for military labor, blacks' unequal access to employment, and discriminatory draft policies have forced black men into the military at disproportionate rates. While mainstream civil rights leaders considered the integration of the military to be a civil rights success, many black soldiers, veterans, and antiwar activists perceived war as inimical to their struggles for economic and racial justice and sought to reshape the civil rights movement into an antiwar black freedom movement. Since the Vietnam War, Phillips argues, many African Americans have questioned linking militarism and war to their concepts of citizenship, equality, and freedom. #1 New York Times bestselling author and Pulitzer Prize winner Thomas E. Ricks offers a new take on the Civil Rights Movement, stressing its unexpected use of military strategy and its lessons for nonviolent resistance around the world. "Ricks does a tremendous job of putting the reader inside the hearts and souls of the young men and women who risked so much to change America . . . Riveting." —Charles Kaiser, The Guardian In Waging a Good War, the bestselling author Thomas E. Ricks offers a fresh perspective on America's greatest moral revolution—the civil rights movement of the 1950s and 1960s—and its legacy today. While the Movement has become synonymous with Martin Luther King, Jr.'s ethos of nonviolence, Ricks, a Pulitzer

Prize-winning war reporter, draws on his deep knowledge of tactics and strategy to advance a surprising but revelatory idea: the greatest victories for Black Americans of the past century were won not by idealism alone, but by paying attention to recruiting, training, discipline, and organization—the hallmarks of any successful military campaign. An engaging storyteller, Ricks deftly narrates the Movement’s triumphs and defeats. He follows King and other key figures from Montgomery to Memphis, demonstrating that Gandhian nonviolence was a philosophy of active, not passive, resistance—involving the bold and sustained confrontation of the Movement’s adversaries, both on the ground and in the court of public opinion. While bringing legends such as Fannie Lou Hamer and John Lewis into new focus, Ricks also highlights lesser-known figures who played critical roles in fashioning nonviolence into an effective tool—the activists James Lawson, James Bevel, Diane Nash, and Septima Clark foremost among them. He also offers a new understanding of the Movement’s later difficulties as internal disputes and white backlash intensified. Rich with fresh interpretations of familiar events and overlooked aspects of America’s civil rights struggle, *Waging a Good War* is an indispensable addition to the literature of racial justice and social change—and one that offers vital lessons for our own time. First published in 1992 at the height of the furor over the Rodney King incident, Studs Terkel's *Race* was an immediate bestseller. In a rare and revealing look how at how people in America truly feel about race, Terkel brings out the full complexity of the thoughts and emotions of both blacks and whites, uncovering a fascinating narrative of changing opinions. Preachers and street punks, college students and Klansmen, interracial couples, the nephew of the founder of apartheid, and Emmett Till's mother are among those whose voices appear in *Race*. In all, nearly one hundred Americans talk openly about attitudes that few are willing to admit in public; feelings about affirmative action, gentrification, secret prejudices, and dashed hopes. In the wake of Abu Ghraib, Americans have struggled to understand what happened in the notorious prison and why. In this elegant series of essays, inflected with a radical Catholic philosophy, David Griffith contends that society's shift from language to image has changed the way people think about violence and cruelty, and that a disconnect exists between images and reality. Griffith meditates on images and literature, finding potent insight into what went wrong at the prison in the works of Susan Sontag, Anthony Burgess, and especially Flannery O'Connor, who often explored the gulf between proclamations of faith and the capacity for evil. Accompanying the essays are illustrated facts about torture, lists of torture methods and their long-term effects, and graphics such as the schematics of the “pain pathways” in the human body. Together, the images and essays endow the human being with the complexity images alone deny. **NEW YORK TIMES BESTSELLER** • Drawing on exhaustive research, this intimate account details how World War I reduced Europe’s mightiest empires to rubble, killed twenty million people, and cracked the foundations of our modern world “Thundering, magnificent . . . [A World Undone] is a book of true greatness that prompts moments of sheer joy and pleasure. . . . It will earn generations of admirers.”—The Washington Times On a summer day in 1914, a nineteen-year-old Serbian nationalist gunned down Archduke Franz Ferdinand in Sarajevo. While the world slumbered, monumental forces were shaken. In less than a month, a combination of ambition, deceit, fear, jealousy, missed opportunities, and miscalculation sent Austro-Hungarian troops marching into Serbia, German troops streaming toward Paris, and a vast Russian army into war, with England as its ally. As crowds cheered their armies on, no one could guess what lay ahead in the First World War: four long years of slaughter, physical and moral exhaustion, and the near collapse of a civilization that until 1914 had dominated the globe. Praise for *A World Undone* “Meyer’s sketches of the British Cabinet, the Russian Empire, the aging Austro-Hungarian Empire . . . are lifelike and plausible. His account of the tragic folly of Gallipoli is masterful. . . . [A World Undone] has an instructive value that can scarcely be measured”—Los Angeles Times “An original and very readable account of one of the most significant and often misunderstood events of the last century.”—Steve Gillon, resident historian, The History Channel During World War II, more than 12,000 male conscientious objectors seeking alternatives to military service entered Civilian Public Service to do forestry, soil conservation, or other 'work of national importance.' But this government-sponsored, church-su "Adams challenges various stereotypes to present a view of World War II that avoids the simplistic extremes of both glorification and vilification. The *Best War Ever* charts the complex diplomatic problems of the 1930s and reveals the realities of ground combat. Adams exposes the myth that the home front was fully united behind the war effort, demonstrating how class, race, gender, and age divisions split Americans."--Page [4] of cover. * Newbery Honor Book * #1 New York Times Bestseller * Winner of the Schneider Family Book Award * Wall Street Journal Best Children's Books of the Year * New York Public Library's 100 Books for Reading and Sharing An exceptionally moving story of triumph against all odds set during World War II, from the acclaimed author of *Fighting Words*, and for fans of *Fish in a Tree* and *Number the Stars*. Ten-year-old Ada has never left her one-room apartment. Her mother is too humiliated by Ada’s twisted foot to let her outside. So when her little brother Jamie is shipped out of London to escape the war, Ada doesn’t waste a minute—she sneaks out to join him. So begins a new adventure for Ada, and for Susan Smith, the woman who is forced to take the two kids in. As Ada teaches herself to ride a pony, learns to read, and watches for German spies, she begins to trust Susan—and Susan begins to love Ada and Jamie. But in the end, will

their bond be enough to hold them together through wartime? Or will Ada and her brother fall back into the cruel hands of their mother? This masterful work of historical fiction is equal parts adventure and a moving tale of family and identity—a classic in the making. "Achingly lovely...Nuanced and emotionally acute."—The Wall Street Journal "Unforgettable...unflinching."—Common Sense Media ? "Brisk and honest...Cause for celebration." —Kirkus, starred review ? "Poignant."—Publishers Weekly, starred review ? "Powerful."—The Horn Book, starred review "Affecting."—Booklist "Emotionally satisfying...[A] page-turner."—BCCB "Exquisitely written...Heart-lifting." —SLJ "Astounding...This book is remarkable."—Karen Cushman, author *The Midwife's Apprentice* "Beautifully told."—Patricia MacLachlan, author of *Sarah, Plain and Tall* "I read this novel in two big gulps."—Gary D. Schmidt, author of *Okay for Now* "I love Ada's bold heart...Her story's riveting."—Sheila Turnage, author of *Three Times Lucky* "This is the roadmap out of climate crisis that Canadians have been waiting for." — Naomi Klein, activist and New York Times bestselling author of *This Changes Everything* and *The Shock Doctrine* • One of Canada's top policy analysts provides the first full-scale blueprint for meeting our climate change commitments • Contains the results of a national poll on Canadians' attitudes to the climate crisis • Shows that radical transformative climate action can be done, while producing jobs and reducing inequality as we retool how we live and work. • Deeply researched and targeted specifically to Canada and Canadians while providing a model that other countries could follow Canada needs to reduce its greenhouse gas emissions by 50% to prevent a catastrophic 1.5 degree increase in the earth's average temperature — assumed by many scientists to be a critical "danger line" for the planet and human life as we know it. It's 2020, and Canada is not on track to meet our targets. To do so, we'll need radical systemic change to how we live and work—and fast. How can we ever achieve this? Top policy analyst and author Seth Klein reveals we can do it now because we've done it before. During the Second World War, Canadian citizens and government remade the economy by retooling factories, transforming their workforce, and making the war effort a common cause for all Canadians to contribute to. Klein demonstrates how wartime thinking and community efforts can be repurposed today for Canada's own Green New Deal. He shares how we can create jobs and reduce inequality while tackling our climate obligations for a climate neutral—or even climate zero—future. From enlisting broad public support for new economic models, to job creation through investment in green infrastructure, Klein shows us a bold, practical policy plan for Canada's sustainable future. More than this: *A Good War* offers a remarkably hopeful message for how we can meet the defining challenge of our lives. COVID-19 has brought a previously unthinkable pace of change to the world—one which demonstrates our ability to adapt rapidly when we're at risk. Many recent changes are what Klein proposes in these very pages. The world can, actually, turn on a dime if necessary. This is the blueprint for how to do it. A timely lesson in the perils of nation-building and a sobering reminder of the limits of military power from the Costa Award winning author of *The Volunteer*. In its earliest days, the American-led war in Afghanistan appeared to be a triumph - a 'good war' in comparison to the debacle in Iraq. It has since turned into one of the longest and most expensive wars in recent history. The story of how this good war went so bad may well turn out to be a defining tragedy of the twenty-first century - yet, as acclaimed war correspondent Jack Fairweather explains, it should also give us reason to hope for an outcome grounded in Afghan reality. In *The Good War*, Fairweather provides the first full narrative history of the war in Afghanistan, from the 2001 invasion to the 2014 withdrawal. Drawing on hundreds of interviews, previously unpublished archives, and months of experience living and reporting in Afghanistan, Fairweather traces the course of the conflict from its inception after 9/11 to the drawdown in 2014. In the process, he explores the righteous intentions and astounding hubris that caused the West's strategy in Afghanistan to flounder, refuting the long-held notion that the war could have been won with more troops and cash. Fairweather argues that only by accepting the limitations in Afghanistan - from the presence of the Taliban to the ubiquity of poppy production to the country's inherent unsuitability for rapid, Western-style development - can we help to restore peace in this shattered land. *The Good War* leads readers from the White House Situation Room to Afghan military outposts, from warlords' palaces to insurgents' dens, to explain how the US and its British allies might have salvaged the Afghan campaign - and how we must rethink other 'good' wars in the future. Chinese leaders once tried to suppress memories of their nation's brutal experience during World War II. Now they celebrate the "victory"—a key foundation of China's rising nationalism. For most of its history, the People's Republic of China discouraged public discussion of the war against Japan. It was an experience of victimization—and one that saw Mao Zedong and Chiang Kai-shek fighting for the same goals. But now, as China grows more powerful, the meaning of the war is changing. Rana Mitter argues that China's reassessment of the war years is central to its newfound confidence abroad and to mounting nationalism at home. China's Good War begins with the academics who shepherded the once-taboo subject into wider discourse. Encouraged by reforms under Deng Xiaoping, they researched the Guomindang war effort, collaboration with the Japanese, and China's role in forming the post-1945 global order. But interest in the war would not stay confined to scholarly journals. Today public sites of memory—including museums, movies and television shows, street art, popular writing, and social media—define the war as a founding myth for an ascendant China. Wartime China emerges as victor rather than victim. The

shifting story has nurtured a number of new views. One rehabilitates Chiang Kai-shek's war efforts, minimizing the bloody conflicts between him and Mao and aiming to heal the wounds of the Cultural Revolution. Another narrative positions Beijing as creator and protector of the international order that emerged from the war—an order, China argues, under threat today largely from the United States. China's radical reassessment of its collective memory of the war has created a new foundation for a people destined to shape the world. Though *War is Old It has not Become wise*. Poet and activist Alice Walker personifies the power and wanton devastation of war in this evocative poem. Stefano Vitale's compelling paintings illustrate this unflinching look at war's destructive nature and unforeseen consequences. Throughout World War II, when Saturday nights came around, servicemen and hostesses happily forgot the war for a little while as they danced together in USO clubs, which served as havens of stability in a time of social, moral, and geographic upheaval. Meghan Winchell demonstrates that in addition to boosting soldier morale, the USO acted as an architect of the gender roles and sexual codes that shaped the "greatest generation." Combining archival research with extensive firsthand accounts from among the hundreds of thousands of female USO volunteers, Winchell shows how the organization both reflected and shaped 1940s American society at large. The USO had hoped that respectable feminine companionship would limit venereal disease rates in the military. To that end, Winchell explains, USO recruitment practices characterized white middle-class women as sexually respectable, thus implying that the sexual behavior of working-class women and women of color was suspicious. In response, women of color sought to redefine the USO's definition of beauty and respectability, challenging the USO's vision of a home front that was free of racial, gender, and sexual conflict. Despite clashes over class and racial ideologies of sex and respectability, Winchell finds that most hostesses benefited from the USO's chaste image. In exploring the USO's treatment of female volunteers, Winchell not only brings the hostesses' stories to light but also supplies a crucial missing piece for understanding the complex ways in which the war both destabilized and restored certain versions of social order. A war is always a moral event. However, the most destructive war in human history has not received much moral scrutiny. *The Good War That Wasn't--and Why It Matters* examines the moral legacy of this war, especially for the United States. Drawing on the just war tradition and on moral values expressed in widely circulated statements of purpose for the war, the book asks: How did American participation in the war fit with just cause and just conduct criteria? Subsequently the book considers the impact of the war on American foreign policy in the years that followed. How did American actions cohere (or not) with the stated purposes for the war, especially self-determination for the peoples of the world and disarmament? Finally, the book looks at the witness of war opponents. Values expressed by war advocates were not actually furthered by the war. However, many war opponents did inspire efforts that effectively worked toward the goals of disarmament and self-determination. *The Good War That Wasn't--and Why It Matters* develops its arguments in pragmatic terms. It focuses on moral reasoning in a commonsense way in its challenge to widely held assumptions about World War II. "A remarkable book, from its title and subtitle to its last words . . . A stirring indictment of American sentimentality about war." —Robert G. Kaiser, *The Washington Post* In *Looking for the Good War*, Elizabeth D. Samet reexamines the literature, art, and culture that emerged after World War II, bringing her expertise as a professor of English at West Point to bear on the complexity of the postwar period in national life. She exposes the confusion about American identity that was expressed during and immediately after the war, and the deep national ambivalence toward war, violence, and veterans—all of which were suppressed in subsequent decades by a dangerously sentimental attitude toward the United States' "exceptional" history and destiny. Samet finds the war's ambivalent legacy in some of its most heavily mythologized figures: the war correspondent epitomized by Ernie Pyle, the character of the erstwhile G.I. turned either cop or criminal in the pulp fiction and feature films of the late 1940s, the disaffected Civil War veteran who looms so large on the screen in the Cold War Western, and the resurgent military hero of the post-Vietnam period. Taken together, these figures reveal key elements of postwar attitudes toward violence, liberty, and nation—attitudes that have shaped domestic and foreign policy and that respond in various ways to various assumptions about national identity and purpose established or affirmed by World War II. As the United States reassesses its roles in Afghanistan and the Middle East, the time has come to rethink our national mythology: the way that World War II shaped our sense of national destiny, our beliefs about the use of American military force throughout the world, and our inability to accept the realities of the twenty-first century's decades of devastating conflict. The story of how Congress helped win the Civil War—placing a dynamic House and Senate, rather than Lincoln, at the center of the conflict. The glow of 1945 persists as a kind of beacon for American society, symbolic of an era when good and evil were easily defined. This image is at the center of Philip D. Beidler's entertaining look at the way World War II reshaped American popular culture. The legend of the "Good War" was fostered by wartime propaganda and reinforced in the aftermath of victory through books, the news media, movies, songs, and television. Beidler captures the aura of the times as he chronicles the production histories of more than a dozen projects with wartime themes, examining how books and plays evolved into films, how stars were considered and selected, technical problems and personality conflicts during production, and the public's reactions. From the upbeat tempo of the musical *South Pacific* to the weary

disillusionment of *The Best Years of Our Lives*, from the patriotic nostalgia of *Life's Picture History of World War II* to the moral ambiguity of *From Here to Eternity*, a powerful mythology of the war developed. As a consequence, the line between fact and fiction has blurred for the war generation and its inheritors, and Hollywood's version of the Good War has become enshrined as historical fact in the nation's collective memory. For all readers, especially those whose only of World War II may be from textbooks or films, *Ernie's War* offers a revealing, poignant look at the actual experiences of the average foot soldier swept into the tumult of battle. 9 black-and-white photographs. The most readable—and searingly honest—short book ever written on this pivotal conflict. Was World War II really such a "good war"? Popular memory insists that it was, in fact, "the best war ever." After all, we knew who the enemy was, and we understood what we were fighting for. The war was good for the economy. It was liberating for women. A battle of tanks and airplanes, it was a "cleaner" war than World War I. Although we did not seek the conflict—or so we believed—Americans nevertheless rallied in support of the war effort, and the nation's soldiers, all twelve million of them, were proud to fight. But according to historian Michael C. C. Adams, our memory of the war era as a golden age is distorted. It has left us with a misleading—even dangerous—legacy, one enhanced by the nostalgia-tinged retrospectives of Stephen E. Ambrose and Tom Brokaw. Disputing many of our common assumptions about the period, Adams argues in *The Best War Ever* that our celebratory experience of World War II is marred by darker and more sordid realities. In the book, originally published in 1994, Adams challenges stereotypes to present a view of World War II that avoids the simplistic extremes of both glorification and vilification. *The Best War Ever* charts the complex diplomatic problems of the 1930s and reveals the realities of ground combat: no moral triumph, it was in truth a brutal slog across a blasted landscape. Adams also exposes the myth that the home front was fully united behind the war effort, demonstrating how class, race, gender, and age divisions split Americans. Meanwhile, in Europe and Asia, shell-shocked soldiers grappled with emotional and physical trauma, rigorously enforced segregation, and rampant venereal disease. In preparing this must-read new edition, Adams has consulted some seventy additional sources on topics as varied as the origins of Social Security and a national health system, the Allied strategic bombing campaign, and the relationship of traumatic brain injuries to the adjustment problems of veterans. The revised book also incorporates substantial developments that have occurred in our understanding of the course and character of the war, particularly in terms of the human consequences of fighting. In a new chapter, "The Life Cycle of a Myth," Adams charts image-making about the war from its inception to the present. He contrasts it with modern-day rhetoric surrounding the War on Terror, while analyzing the real-world consequences that result from distorting the past, including the dangerous idea that only through (perpetual) military conflict can we achieve lasting peace. He lied about his age to enlist. Now he'll have to lie about everything else to survive! Survive the war. Outlast the enemy. Stay alive. That's what Henry Forrest has to do. When he lies about his age to join the Marines, Henry never imagines he'll face anything worse than his own father's cruelty. But his unit is shipped off to the Philippines, where the heat is unbearable, the conditions are brutal, and Henry's dreams of careless adventuring are completely dashed. Then the Japanese invade the islands, and US forces there surrender. As a prisoner of war, Henry faces one horror after another. Yet among his fellow captives, he finds kindness, respect, even brotherhood. A glimmer of light in the darkness. And he'll need to hold tight to the hope they offer if he wants to win the fight for his country, his freedom . . . and his life. Michael P. Spradlin's latest novel tenderly explores the harsh realities of the Bataan Death March and captivity on the Pacific front during World War II. A middle school must-read that exposes the anti-Semitism in our country today! From the author of *The Wave* comes a poignant and timely novel about a group of seventh graders who are brought together—and then torn apart—by an afterschool club that plays a video game based on WW2. There's a new afterschool club at Ironville Middle School. Ms. Peterson is starting a video game club where the students will playing *The Good War*, a new game based on World War II. They are divided into two teams: Axis and Allies, and they will be simulating a war they know nothing about yet. Only one team will win. But what starts out as friendly competition, takes an unexpected turn for the worst when an one player takes the game too far. Can an afterschool club change the way the students see each other...and how they see the world? "By using a gaming lens to explore the students' entrée to prejudice and radicalization, he succeeds in lending immediacy and accessibility to his cautionary tale."—Kirkus Reviews *The Good War* for which Terkel won the Pulitzer Prize, is a testament not only to the experience of war but to the extraordinary skill of Terkel as interviewer. As always, Terkel's subjects are open and unrelenting in their analyses of themselves and their experiences, producing what *People* magazine has called? a splendid epic history of World War II." With this volume Terkel expanded his scope to the global and the historical and the result is a masterpiece of oral history. ""Tremendously compelling, somehow dramatic and intimate at the same time.""--The New York T A young WWI soldier's unauthorized visit home has dire consequences in a haunting story reimaged in miniature tableaux. About one hundred years ago, the whole world went to war. The war was supposed to last months. It lasted years. It is Christmastime, 1914, and World War I rages. A young French soldier named Pierre had quietly left his regiment to visit his family for two days, and when he returned, he was imprisoned. Now he faces execution for desertion, and as he waits in isolation, he meditates on big questions:

the nature of patriotism, the horrors of war, the joys of friendship, the love of family, and how even in times of danger, there is a whole world inside every one of us. And how sometimes that world is the only refuge. Its publication coinciding with the centennial of the signing of the Treaty of Versailles, this moving and sparsely narrated story, based on true events, is reenacted in fascinating miniature scenes that convey the emotional complexity of the tale. Notes from the creators explore the innovative process and their personal connection to the story. In the earliest years of the war in Afghanistan, after the Taliban fell to an American-led coalition, the fight there appeared to be a triumph—a “good war” in comparison to the debacle in Iraq. Now, thirteen years after it began, it has turned into the longest war in U.S. history, as well as the most profligate; at an estimated \$4 to \$6 trillion, the final price tag for America’s part in the war in Afghanistan will be higher than that of World War II. And with thousands of coalition servicemen and Afghan civilians having paid for the war with their lives or limbs, the true cost of this futile expedition may never be properly calculated. As we wind down our combat operations in Afghanistan and slouch toward withdrawal, the time is right for a full accounting of what went wrong. In *The Good War*, acclaimed author and war correspondent Jack Fairweather goes beyond the battlefield to explore the righteous intentions and stunning hubris that brought the United States and its allies to the verge of defeat in this far-flung theater. Drawing on hundreds of interviews, troves of previously untapped material from Afghan government archives, and months of experience living and reporting in Afghanistan, Fairweather traces the course of the conflict from its inception following the terrorist attacks of 9/11 to its steady drawdown during President Obama’s second term, in the process offering a bold reassessment of the war. He describes how the Bush administration came within a hair’s breadth of making peace with the Taliban in 2002. He shows how Afghan opium could have rebuilt the country rather than destroying it. And he provides the most intimate portrait yet of Afghan President Hamid Karzai, arguing that Karzai’s gravest mistake was giving in not to warlords but rather to the international community, which has consistently prevented him from taking the necessary steps to help Afghans seize their own future. A timely lesson in the perils of nation-building and a sobering reminder of the limits of American power, *The Good War* leads readers from the White House situation room to Afghan military outposts, from warlords’ palaces to insurgents’ dens, to explain how the US and our allies might have salvaged the Afghan campaign—and how we might rethink other “good” wars in the future. A picaresque series of tales about an ordinary man's successful quest to survive, and a funny but unrelentingly savage assault on the very idea of bureaucratic officialdom as a human enterprise conferring benefits on those who live under its control, and on the various justifications bureaucracies offer for their own existence. Troubled by the herd instinct and repression unleashed by World War I, Justice Oliver Wendell Holmes insisted that the right of any American to be heard depended on the right of all Americans to speak, regardless of how obnoxious their views. This ideal, which was to become a defining aspect of the nation's political culture, was put to the test during World War II by the hate-filled rhetoric of Bundists, Christian fundamentalists, Black nationalists, and others. Idealism faltered as citizens, including erstwhile civil libertarians, demanded a new realistic definition of free speech. This book tells the story of the brave, not always successful, efforts of a few officials to sustain the libertarian ideal in the face of military defeat, rumours of Fifth Columnist intrigue and demands that the appearance of national unity be sustained by government repression. This is a unique examination of how civil libertarian ideals, developed by the courts and legal scholars, were applied by government in crisis times. Engrossing fictionalised account of a B-17 crew during the Second World War. The “Good War” in *American Memory* dispels the long-held myth that Americans forged an agreement on why they had to fight in World War II. John Bodnar's sociocultural examination of the vast public debate that took place in the United States over the war's meaning reveals that the idea of the "good war" was highly contested. Bodnar's comprehensive study of the disagreements that marked the American remembrance of World War II in the six decades following its end draws on an array of sources: fiction and nonfiction, movies, theater, and public monuments. He identifies alternative strands of memory—tragic and brutal versus heroic and virtuous—and reconstructs controversies involving veterans, minorities, and memorials. In building this narrative, Bodnar shows how the idealism of President Franklin Roosevelt's Four Freedoms was lost in the public commemoration of World War II, how the war's memory became intertwined in the larger discussion over American national identity, and how it only came to be known as the "good war" many years after its conclusion. This is a compilation of the ranks of a World War I Machine Gun Battalion through first-hand accounts of more than a dozen soldiers who served together during the War. Their stories have been rediscovered by compiling unpublished letters and journals with historical insights to provide a compelling history of the men of the 313th Machine Gun Battalion. A young Private colorfully describes the antics of his fellow draftees from Erie, Pennsylvania while they trained at Camp Lee preparing for war. An idealistic officer provides vivid details of the simple pleasures and the aggravating moments as the battalion travels through the French countryside on their way to the front. The naïve desires of one officer, hoping he can get into a 'real show' are later extinguished when the unit takes on multiple casualties from a gas attack. After escaping an incessant shelling, the honest prose of one officer reveals a mistake that was made, that cost the lives of men during a harrowing event in the Battle of the Meuse-Argonne.

The miserable days of long marches, muddy trenches and soaking wet uniforms were common. Being able to laugh through the misery, sharing a bottle of French wine, finding a swimming hole for the men, or sleeping in late under the warmth of the sun occasionally made it a good war. This book was released to commemorate the Centennial Anniversary of World War I and to honor the men of the 313th Machine Gun Battalion, 80th Division. How to Lose WWII is an engrossing, fact-filled collection from Bill Fawcett that sheds light on the biggest, and dumbest, screw-ups of the Great War. In the vein of his other phenomenal compendiums of amazing battlefield blunders, How to Lose a Battle and How to Lose a War, Fawcett focuses on some amazing catastrophic missteps of Axis and Allies alike.

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