

but is really more interesting for its survey of scholarship on polka music in American history. Robert Weiner discusses *The Forbidden Quest*'s (1993) interrogation of the explorer film documentary, and so forth.

While each essay has its intrinsic merits, the problem with focusing on the marginal rather than the mainstream is that a unified articulation of what the mockumentary genre is and how it functions does not really emerge. A better source for that sort of comprehensive examination would be Jane Roscoe and Craig Hight's book, *Faking It: Mock-Documentary and the Subversion of Factuality* (2001). Of the thirteen essays in Miller's collection, about one-half of them focus on American culture, while the others discuss British and European examples of mockumentary, with an emphasis on the British Broadcasting Corporation (BBC).

Of particular note is Gary D. Rhodes's essay on Norman Mailer's *Maidstone* (1971). A careful scholar, Rhodes gives an account of the film's exhibition history that is noticeably lacking in most of the other essays in the collection. Clearly, *Maidstone* disappeared quickly and was only revived because of interest in a celebrity author. Yet the experiments Mailer attempted with the film and his involvement with key documentarians such as D. A. Pennebaker and Richard Leacock make for a fascinating account. Looking at the film from the framework of mockumentary provides valuable insight into Mailer's iconoclasm.

Thomas Prasch provides a nuanced, authoritative discussion of Kevin Willmott's *CSA: The Confederate States of America* (2006). This was an audacious film that attempted to ask what the US would look like had the Confederacy won the American Civil War. Prasch brings a historian's vantage point to the film, and, although he does not attend much to the mockumentary elements, his command of the historical arguments is definitive.

A "historical" mockumentary more in tune with the satirical possibilities of the genre is *The Old Negro Space Program* (2004) by Andy Bobrow. This ten-minute short has attracted a modest following on YouTube. Parodying Ken Burns's documentary style in *The Civil War* (1990) and *Baseball* (1994), the film, in a straight-faced manner, lays out a history of how the mainstream media covered up a black space program that started in 1957. Miller and A. Bowdoin Van Riper do a good job in summarizing the many subtle and not-so-subtle jokes *The Old Negro Space Program* constructs at Ken Burns's expense. Yet this film has a

way of entering the philosophical terrain beyond the humor. Do general audiences in fact have the sophistication to understand the artificiality of the mainstream media's construction of truth? If Bobrow's history is preposterous, why does it ring so true? It's the kind of film this reviewer looks forward to showing to his students and getting their reactions, and he thanks the authors for calling it to his attention.

In the more internationally focused essays, there is an interesting account of faked documentary and newsreels by Jerome Kuehl—although these do not really fit the mockumentary genre. James M. Welsh contributes an essay on British filmmaker Peter Watkins, Kevin Brownlow writes about the making of *It Happened Here* (1966), and Chris Hansen provides a rather self-aggrandizing account of his neglected *The Proper Care and Feeding of an American Messiah* (2006).

Overall, the volume is a valuable compilation of writing on a genre that will only become more important as new technologies enable non-Hollywood filmmakers to make their own distinctive cinematic statements.

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Warrior Ways: Explorations in Modern Military Folklore

Eric A. Eliason and Tad Tuleja, Editors. Logan: Utah State University Press, 2012.

Comprised of a dozen essays, an introduction, and select bibliographies, *Warrior Ways* offers varied topical studies of modern American military folklore. The volume is divided into four sections that cover "deploying," "sounding off," "belonging," and "remembering." All branches of the US military are represented. Specifically, the volume focuses on "the lore produced by those warriors themselves, rather than on institutions mandating customs and traditions" (2). The volume's strength is that the editors, Eric A. Eliason and Tad Tuleja, and the other contributors to the anthology either are veterans or are related to someone who has served in the military.

Section one opens with an essay by Carol Burke that, harkening to Tim O'Brien's "The Things They Carried" (1990), focuses on the personal items soldiers carry into battle for good luck. Although most war-

riors discount the power of these talismans or amulets, they are nonetheless highly valued if presented by a relative, friend, or seasoned veteran. In Justin M. Oswald's contribution, "bogey rumors" pertaining to the Iraqi camel spiders (or solifuges) are analyzed for how they relate to initiation, comradeship, vigilance, and entertainment. This section is rounded out by Eric A. Eliason, who examines how US Special Forces operating in Afghanistan mentally processed the Pash-tun folkways, from decorative "jingle" to the "spray and pray" tactics of Afghan shooters to the charms for warding off genie spells.

The second section includes Richard Allen Burns's analysis of Jody calls (marching and running cadences), Elinor Levy's comparison and contrast of US Department of Defense terminology ("officialese") and the slang of enlisted personnel ("enlistic"), and Angus Kress Gillespie's review of sea slang as expressed in the US Navy and Coast Guard. Here, the reader learns the importance of insider language (top-down and bottom-up) in forging solidarity and unit cohesion. Slang and specialized terms allow space for abbreviated speech, irreverence, humor, venting, etc. Irritation and pride are intertwined in military speech, and warriors learn to fit in by mastering official and non-official discourse, in effect operating bilingually.

The concept of military community, specifically gay warriors, Mormon military spouses, and antiwar veterans, is examined in the book's third section. "Queers and the military have made strange bedfellows" (139) begins the essay by Mickey Weems, who goes on to differentiate homophobia (fear of emasculation) from outright hatred of homosexuals. Kristi Young's piece on LDS (Latter-day Saint) military wives is banal (military communities are "tight-knit," and the people are "amazing"). The Lakewood, Washington based antiwar group Coffee Strong is the subject of the chapter by Lisa Gilman, who in 2010

completed *Grounds for Resistance*, a film documentary on these activist veterans.

The irreverence of warrior memory is the theme of the final section. Greg Kelley traces how the British march *Colonel Bogey* (1914) was reworked over the years into various parodies, from a rendition mocking Hitler's testicular construction (a version found too objectionable for the 1957 film *Bridge on the River Kwai*) to one ridiculing reenlistment. Similarly, as Tad Tuleja shows, the hyper-patriotic "The Ballad of the Green Beret" was subject to various forms of parody (from the original "Fighting soldiers from the sky/ Fearless men who jump and die" to "Flaming fairies, we are so shy/I broke a nail, oh I could cry"). In an analysis of warrior photography, Jay Mechling suggests that snapshots of leisure moments, including the "dark play" (241) of obscene gestures or skulls being used as decorations, provide "folk therapy" and "a temporary victory over death" (243).

Most of the chapters in *Warrior Ways* offer cursory examination of the material being covered, so they are more heuristic than definitive. By and large, this interesting work is like going to war with the make-do army you have, as the contents of the whole are hodge-podge as field expediency. This reviewer, who in the distant past served as an Army Ranger, wishes to call attention to an incorrect wording of an "If I die" Jody call (that was apparently transcribed by a non-airborne trooper, a "leg"): "If my man don't open wide" (95) should actually read "If my *main* [as in main parachute] don't open wide/I got another one [a reserve parachute] by my side." The fact that such an error elicited profound irritation simply reveals how ingrained the military folkways are to those who have served in uniform. Of course, one does not have to be oriented toward the military in order to benefit from this overall study.

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