

man” (168). The two dismantled the experiment due to fundamentally different concepts of authorship, but Dowling contends they remained privately respectful of one another. Dowling could have continued further into the twentieth century and examined the complex artistic relationship between Raymond Carver and his editor, Stanley Lish. Dowling successfully traces the evolution of the author-mentor relationship, whereas simultaneously complicating our vision of personal and business connections. The evolution of mentorship coincides with the production of American literature as a wholly unique art form. Dowling traces these specific relationships to reveal the continuing effect of intermediaries—publisher, mentors, and agents—who provide a valuable contribution to cultural construction.

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Making “Patton”: A Classic War Film’s Epic Journey to the Silver Screen

Nicholas Evan Sarantakes. Lawrence: University Press of Kansas, 2012.

Ever since *New Yorker* staff writer Lillian Ross gained unprecedented access to John Huston’s filming of *The Red Badge of Courage* and published the results as *Picture* (1952), journalists, film scholars, and historians intent upon exposing the machinations of the film industry have labored in that book’s shadow. Ross set a high bar with her coherent, orderly narrative of a process that, even under the best of circumstances, seems determined to undo itself. Nicholas Sarantakes, a military historian and professor of strategy, has produced an assiduous record of the Twentieth Century Fox production of *Patton* (1970) in a book he takes care to distinguish from journalistic work such as Ross’s. All the same, his account confirms the impression of any finished Hollywood project as a minor miracle. *Making “Patton”: A Classic War Film’s Epic Journey to the Silver Screen* explains how a film that might well have attained moderate success as a fairly standard bio pic instead has transcended that genre and has taken its place among the highest achievements of American cinema.

Even through the 1990s, a decade that saw revitalized interest in the World War II film and enhanced technological capacity for representing the horror and chaos of combat, *Patton* has held its

own in terms of popularity and marketability. In 1998, it was still the fourth most successful war film since 1970 (129). With the cultural restoration of esteem for the military in the twenty-first century, even as support for armed intervention wanes, that continued regard for the film is easier to grasp. Sarantakes argues that this longevity can be attributed to the varieties of appeal the film ultimately offers a broad US audience, in particular to those viewers less interested in the war film genre. The studio’s marketing approach helped to delineate these appeals and usher the film to market at the height of disenchantment with the Vietnam War. However, colleges provided some of the most consistently supportive audiences. Sarantakes also debunks the reported obsession with the film in the Nixon White House by citing administration records to show that Nixon saw *Patton* three times, not repeatedly (130).

The guarantor of a picture’s success is an interesting subject, and George S. Patton, Jr. was that, but Sarantakes’s chapter on “The General” weighs in at less than twenty pages. The author strikes a nice balance between summarizing Patton’s career and detailing some of the striking eccentricities that fueled his controversial presence in the public imaginary. This introduction to the military man’s career helpfully concentrates on the two and one-half years ultimately covered by the film’s storyline.

Sarantakes then organizes the remaining account by means of brief biographies of the principals involved—producer Frank McCarthy, screenwriter Francis Ford Coppola, director Franklin Schaffner, George C. Scott, and General Omar N. Bradley. Once he is profiling those contributors to the final product, Sarantakes’s method is vulnerable to some redundancy: stories are repeated, albeit from slightly altered perspectives. But overall, he does a fine job of marshaling the contributions and making sense of the “in-or-out” participation of these creative individuals, particularly, in some cases, the self-serving revisionism of their memories. Coppola, for example, likes to recall being fired from the project over issues of artistic integrity, such as the inclusion of the famous opening speech. Sarantakes shows, however, that the parting was on good terms and that while Coppola’s screenplay at times sparked dissension, it was a major factor in drawing George C. Scott to the most important work of his career. The acknowledged hero of this entire drama is Frank McCarthy whose commitment to the project, tested at

every turn, never wavers over the course of nineteen long years.

Sarantakes's assessment of *Patton* as a film about power, "how it is acquired, maintained, used, and lost" (186), seems apt, as far as it goes. Two later chapters—"The Legacy" and "The Impact"—both trace the film's resonance as a cultural artifact, although one might question whether one needs to know which football coaches have drawn inspiration from Patton's opening address or how many times the film has been referenced on *The Simpsons*. To his credit, the author doesn't see his task as providing a "cultural studies" take on the text. The book's strength is its well-conceived utility. Its organization, its clarity, its breadth and depth of research in primary sources make it a genuinely useful tome for scholars of Hollywood, the war film, or cultural history. As a final gesture to the wholeness of the story he's constructed, Sarantakes provides an epilogue, which sums up the postproduction lives of his principal figures briefly and poignantly. Ross's *Picture* doesn't even have an index.

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Mediating Moms: Mothers in Popular Culture

Elizabeth Podnieks, Editor. Montreal: McGill-Queen's University Press, 2012.

Elizabeth Podnieks's edited collection of essays, *Mediating Moms: Mothers in Popular Culture*, tackles this enormous topic with gusto through an exploration of the representation of motherhood in popular culture in North America and the United Kingdom. Podnieks broadly defines popular culture to include a range of media courting a mass audience. In her introduction, she marshals an overload of evidence in support of her claim that since 2007, popular culture has exploded with moms. This explosion is fueled by the "Mommy Wars," the media-fueled debate that pits working mothers against stay-at-home moms, and the "New Momism," which refers to the intensified and romanticized expectations for mothers in the twenty-first century.

Podnieks clearly situates her collection in the long history of maternal scholarship, invoking Andrea O'Reilly, founder of the Motherhood Initiative for Research and Community Involvement in 2010 and harbinger of all things motherhood studies today. As

Podnieks notes, motherhood is not a topic that hasn't been tackled before. The essays collected here collectively acknowledge the feminist scholarship on motherhood, both as a social, cultural, and political institution and as an individual woman's experience.

As this latest foray into maternal scholarship demonstrates, each generation of feminist daughters must address the popular representation of motherhood as well as the previous generation's concept and practice of mothering. In the mid-twentieth century, academic and popular writers alike took up the representation of motherhood, most notably in Adrienne Rich's *Of Woman Born* (1976) and in Nancy Chodorow's *Reproduction of Mothering* (1978). Podnieks situates her collection specifically within the maternal scholarship that examines the popular representation of motherhood and mothering, acknowledging the important work of scholars such as E. Ann Kaplan (*Motherhood and Representation*, 1992), Shari L. Thurer (*The Myths of Motherhood*, 1994), and Sharon Hays (*The Cultural Contradictions of Motherhood*, 1996).

Mediating Moms is divided thematically into four sections: "Maternal Surveillance," "Generational Motherhood," "Pregnant and Postpartum Bodies," and "Medical Interventions and Reproductive Technologies." Each section contains between four to six essays, making this collection a significant contribution to maternal scholarship and discourse. The first section, Maternal Surveillance, addresses the myriad of ways that twenty-first century mothers are subjected to constant oversight as a way of circumscribing or delimiting the mother's power and influence. The six essays that comprise this section address the social and cultural function of maternal surveillance in animated situation comedies, reality television, celebrity culture, and sensationalized news stories.

The four essays that make up section two, "Generational Motherhood," map the connections and disconnections of mothering across generations. From women's popular fiction to the postfeminist and Third Wave "grassroots" efforts of 'zines, these essays not only demonstrate the ways in which motherhood is defined and transmitted across generations, but also challenge the socially specific ideology regarding age-appropriate motherhood. For example, Imelda Whelehan writes about woman's fiction since 1968, and Irene Gammel looks at L. M. Montgomery's 1908 novel *Anne of Green Gables*. This section also addresses the representation of motherhood in the current century and the particu-