

The Advent of the Atomic Bomb

FSEM 124: Syllabus

Fall 2004

Instructor: Karen Harpp
Office: Lathrop 408
Phone: x7211
Email: kharpp@mail.colgate.edu
Office Hours: by appointment (email or voicemail)

Link: Evan “LeBonza” LeBon

The best way to contact me is by email. We will communicate as a class by electronic mail, including changes in assignments and class schedule, so it is essential that check your email on a very regular basis, on the rather rare chance that you do not already. I do not have set office hours, because I’m around pretty much all the time. You can either call or send email to set up an appointment for a guaranteed meeting, or come by anytime (with no guarantee that I will be there at that moment, but it's *highly* likely).

Location and Meeting Times

Tuesdays and Thursdays 1:20-2:35 PM in Lathrop 404

There will be a few extra meetings in the evenings for special events that need more than the normal class time and one required field trip during the term. See the syllabus for tentative dates on some of these events; others will be announced well ahead of time.

Course Description



This course will examine the scientific evolution of nuclear weapons and the historical context in which they were developed. World War II made urgent the exploitation of atomic power for military purposes. Topics include the scientific thought that made harnessing nuclear energy possible, the political pressure that shaped that process, the ramifications of the bomb for science and politics during and

immediately after the war, and the subsequent impact of nuclear bomb use on the population and the environment. If time allows, additional consideration will be made of

post-WWII developments of nuclear weapons, weapons testing, and nuclear power generation, with an emphasis on their environmental impact.

Texts

- 1) Richard Rhodes, *The Making of the Atomic Bomb*. Available at the Colgate bookstore (and Amazon.com or BarnesandNoble.com; it is an easy book to find used). Required.
- 2) John Hersey, *Hiroshima*. Same as above. Required.
- 3) Diana Hacker, *A Writer's Reference*. Same as above. Recommended.

Course Requirements

There will be several different kinds of assignments in this course; some will emphasize writing and reading skills, others will focus on presentation and organization, and some will include a research component. Most of them are part of the class activities section listed below, and will be assigned as we progress through the semester. That means that you will often have homework for the next class in addition to keeping up with the readings.

1 st exam	12%
Final	13%
Class activities/assignments	25%
<i>This includes a required field trip during the semester, WWII Interview project, Atomic Scientist assignment, Hypothetical Bomb Scenario, and others to be announced.</i>	
Road to the Bomb Project assignments	10%
Film series discussion participation (8 films minimum)	15%
Participation	10%
<u>Final Project</u>	<u>15%</u>
Total	100%

The approximate grading scale for the course will be:

A	= 90%
A/B	= 85%
B	= 80%
B/C	= 75%
C	= 70%
C/D	= 65%
D	= 60%.

The letter grade awarded to those who fall in an intermediate range (e.g., A/B or 85 - 90%) will depend upon total points, as well as my perception of that student's effort, participation, reliability, and aptitude. As a reminder, a grade of C means your work is acceptable; it just means you have room to improve. Do not get distressed at a grade of C, just crank up the effort and attention to detail. Always feel free to come discuss with me how you can improve your work. The grade of A requires exceptional work, in all aspects of the assignment.

Exams

The exams are designed to make sure you understand the nuts and bolts content of the issues we are discussing. They will be based primarily on material we've discussed explicitly in class, as well as information from the textbooks *in detail*.

Class Activities

We will be doing lots of different kinds of activities in class. Sometimes there will be short assignments associated with these, either beforehand to prepare for them or afterward as follow-up investigations; some of them we'll finish during class. Others will be more substantial, and require several days' worth of preparation; all details will be described in class well ahead of time. The sum of these assignments will make up a significant part of your final grade (see above). There will also be a required field trip, details to be announced well ahead of time (to Washington, DC). Finally, you will be required to attend several of the events related to the Center for Ethics and World Societies program entitled *Weapons and War*, also to be announced well ahead of time (see schedule for the list of events and films associated with the *Weapons and War* series). For those *Weapons and War* events that you are not required to attend, you will receive extra credit if you attend them and then send me a brief email (a few sentences) summarizing your reactions and thoughts to the event. This includes films in the *Weapons and War* series.

Film Series Discussion (via Blackboard)

We will be using the BLACKBOARD software for exploration of a film series that will be running throughout the term (found at <http://bb6.colgate.edu>). The films represent many different cultural and moral issues related to the development and use of the atomic bomb, from the first films made after the bomb's use to depictions of the construction of the bomb and of the horrors of the World Wars, to the Cold War and perhaps some mutant creatures formed from radioactive waste... The idea is that we will use film to illustrate the situation leading up to the use of the bombs in 1945, to get into the mindset of the American people, and then to trace the incorporation of the concept of such powerful weapons into the culture. We will also look at some films made by Japanese filmmakers and some collaborative efforts between Japanese and North Americans. There are many films to choose from in constructing this series; the ones presented this term represent a cross-section of styles and eras, as well as goals of the filmmakers.

Some details: you are responsible for attending *eight* of the films in the series (see choice system below), and then participating in subsequent web-based discussions about the film and its relevance to the topics in the course. To get credit for each film, you must not only watch the film in its entirety, but you must engage in the web-based discussion to a thoughtful, significant, and substantive degree. You must do the following to get credit:

1. Make an independent, thoughtful comment of your own about the film and its relevance to the topics in the course, such as how it affected you, how you reacted to it, how it illustrates some important point, etc.;
2. Respond to at least TWO additional comments made by other people, continuing their thread of the discussion. Obviously this means you will have

to return to the Blackboard film site several times to accomplish this goal. The conversations get extremely interesting, so this is hardly a chore.

3. Do all this within 1 week of the film's showing.
4. Because of the nature of the discussion, it's essential that you watch the film *during the week in which it is scheduled on the syllabus*. If you cannot make the showing in the evening, you may watch it at Case Library on reserve.
5. Your participation in these discussion groups is expected, and will constitute a significant part of your final grade. **Should you watch or participate in less than the full eight films, you will receive NO credit for this component of the course.** Should you attend more than eight films and participate in the web-based discussion, you will be awarded *appropriate* extra credit. So take this seriously, be thoughtful and forthright, and be *absolutely sure to check the Blackboard site frequently for new issues and responses to your comments*. Your grade will be evaluated based on the thoughtfulness of your comments and on your regular participation. If you get into the habit of participating in these discussions early in the term, we will have a very exciting class and some dynamic debates.
6. We may have a number of Colgate alumni participating in the web-based discussions about the films as well. They are doing this voluntarily out of sheer interest and a desire to interact with you. Just consider them as equal members of the class and treat them courteously and appropriately. Do not hesitate to respond to their comments as readily as you would to other students' comments; just speak your mind.

There are additional films being shown around campus in various film series (Center for Ethics, Weapons and War course, Peace Studies, etc.). I'll announce these in class and if you attend, you will also receive extra credit.

Project on Nuclear Ramifications

In addition to requirements described above, you will be responsible for a project related to nuclear issues, near the end of the term. The project will be of your own design entirely, with a focus on the effects/ramifications of atomic bomb and atomic power development...be they environmental, cultural, psychological, historical, political.... It may be anything from a community service project, to producing and/or acting in a play (ask me for suggestions!), to collecting data (e.g., about fallout effects from nuclear testing) and drawing a conclusion, constructing a model, making a video, producing some original bomb-related art, researching the history of the atomic concept as it appears in advertising or music, investigating nuclear proliferation questions such as the development of new weapons, exploring the connections to Japan and how the bomb has affected Japanese history and culture...as long as it relates directly to the science of the atomic bomb and its effects on humankind.

You will have to clear the idea with me in some detail. At that time, we will discuss what type of written explanatory material must accompany the work. Your imagination is the only restriction on this project! You may work alone or in pairs; if you work in pairs, the project should be proportionally larger than if you work alone (if you do something like produce a play, then we can increase the group size). In addition, all members of the team will receive the same grade for the project; a component of the final

grade will come from the class' evaluation of the project. We will have an exhibit of the projects near the end of the term, science-fair style. You must also provide a written summary of the project and exhibit. I'll have more details for you later in the term.

All written assignments in this course (including the project) must be word processed. Feel free to email all written work to me directly. I will help you with all these details if you are unfamiliar with them.

See accompanying schedule for due dates.

Participation and Attendance

Your participation grade is based on several different components. Atmosphere and morale in a course such as this are affected by your attendance and attention during class as well as your contributions in the web-based discussions. If you are drowsy or inattentive in class, or if you are habitually or even occasionally late to or absent from class, your grade will be adversely affected:

- Students with more than two unexcused absences from class will be penalized by a lowering of their course grade by one step (e.g., A will become A-; B+ will become B, etc.);
- Students with more than three unexcused absences will be penalized by a lowering of their course grade by a full letter grade (e.g., A will become B, B+ will become C+, etc.);
- Students with an excessive number of unexcused absences will receive an F in the course;
- Students who habitually come to class late or are drowsy or inattentive in class will be penalized by a lowering of their course grade by up to a full letter grade.

Here's another useful tidbit: if you have had a particularly rough night before class, and think you will be having big problems staying awake and alert, don't hide on the back. Instead, sit near the front of the class or just tell me before we start. That way, you are letting me know that you are at least making a major effort to stay with us and be involved despite intense fatigue. As a result, you let me know you're doing your best and I give you the benefit of the doubt.

You may obtain an excuse for missing class by contacting me in person, by phone, or by email if you will need to be absent. Excused absences are of two varieties:

1) Classes missed due to illness or personal calamity. You may obtain an excuse by contacting me. Supporting documentation ought to be forthcoming from either the Health Center or the Dean of Student's Office.

2) Classes missed due to athletic or conflicting academic reasons. You will need to notify me *at least 48 hours in advance*.

It is not difficult to get an excused absence for the class; all I ask is that you be courteous and let me know ahead of time for things such as sporting events, other academic conflicts, family visits, and so forth. You must contact me at least 48 hours in advance for a valid excused absence (email, voicemail, or in person). If there is an emergency, simply contact me as soon as you can, within reason. You should deal with the problem first; don't worry about getting in touch with me until things have cleared up.

I expect you to be prepared for class every time we meet. This means doing the readings assigned for that week *carefully*. You should have finished the week's assigned readings by Thursday of each week, but should be part way through it on Tuesday. Occasionally I will ask people to summarize the readings and their reactions to them for the class, and some of the web-based discussions may include topics from the readings; as a result it is critical that you keep up to date with the readings. We do not have even remotely enough time to consider all the issues of these complex topics, so the textbook provides invaluable perspective and details on the topics we are focusing on in class. This doesn't mean you should remember every single detail from the text; it's a tremendously detailed book, and you should focus on the big picture. Nevertheless it should be clear that you have done the reading at all times. Please bring any questions that come up during your readings to class for us to discuss, anytime.

I also expect you to be alert and enthusiastic during class, and to contribute to class discussions frequently. Oftentimes we'll work in small groups, where you should be an active participant. In addition, if you have specific directions or topics you'd like to see in the class, let's discuss it and I'll do what I can to accommodate your ideas.

A word about Academic Honesty....

It's very simple, really. I expect 100% academic honesty from each and every one of you. Don't cheat, don't make up information or sources, don't plagiarize, and don't help anyone do any of the above. We will discuss in class the details of how to cite information you have researched, so make absolutely sure that you understand that information. If you have any doubts or questions, it is your responsibility to come see me for clarification.

I have absolutely no patience for anyone who cheats in classes in any way. Everything you hand in must be your own, original work; if someone helps you with your work, with proofreading, with ideas, then you must acknowledge them. I encourage you to work with other people, to bounce ideas off each other, to brainstorm, to read each other's writing; all you have to do is acknowledge that in the work you turn in.



The Enola Gay, the plane that delivered the first atomic weapon used in warfare to Hiroshima, Japan on August 6, 1945
Signed by the pilot and commander, Paul Tibbets.

And finally, a reminder....

HOW TO DO HIGH QUALITY WORK

The grades you receive for your work depends only in part on 'getting the right answer'. In fact, in this class, we often don't know *any* of the answers; we are looking at natural systems that change on a daily basis or we are considering complex, multi-tiered concepts in which history, science, politics, and ethics are all intertwined. It is also very important that you communicate what you know clearly and effectively, and so your grade will depend on the form of your work as well as its content. Heed the following, terribly simple advice:

Do high quality work!

This may seem obvious. But, what does it mean? The best advice I can give you is to avoid producing work in this or any course that looks like you are just going through the motions of something without knowing why except that you were told to do it, or hastily getting something done in time, or complying grudgingly with something that you are being made to do. Craft your work well. Plan and think before you write. Make your work both complete and precise: avoid vague generalizations and, whenever appropriate, include relevant details and show your logic and rationale. Make sure your tone and language are worthy of the occasion: scholarly and professional. Find a way to get into the spirit of things that is compatible with your basic nature. There are many ways to shine. Nevertheless, excellent work LOOKS excellent; mediocre work LOOKS mediocre. Some guidelines:

- FORM:
- 1) Correctness. A basic issue is always the correctness of your work: punctuation, grammar, spelling. Make sure your handwriting is neat and legible. If I can't read it, how can I give you credit for it? And remember, spellcheck spellcheck spellcheck.
 - 2) Accuracy and precision of language. A big problem many students have is the use of inaccurate and imprecise language. Avoid vague, cryptic and colloquial language. It reflects both inadequate thought formulation and inadequate facility with vocabulary. Time and care can fix this problem.
- CONTENT:
- 3) Focus and relevance. Did you stay on one well-defined subject or fly off on tangents? Did you have a point or did you wander and ramble, as though lost?
 - 4) Verisimilitude. Was your interpretation of the problem or issue reasonable or did it indicate a probable misunderstanding?
 - 5) Preparation. Did your answer reflect adequate familiarity with the material we have studied, or did it look like you have not studied very much or paid attention in class?

If your work is weak in any of those ways, then it is hard to think of it as more than fair to mediocre in quality, and to give you more than about a C.

SOME QUALITIES OF EXCELLENCE: To get an honest and heartfelt B or higher for your work, it needs in addition to display at least some of the following qualities:

- 1) A sense of mission. Did you get the point of the exercise? Or did you seem confused?
- 2) Deftness. Was the tail wagging the dog, or *visa versa*? Did you seem as if you didn't have a clue about what you were doing or why, or did you have things under control?
- 3) Insight. Did you see deeply into the issue? Did you have an original thought about it?
- 4) Awareness of context and significance. Did you indicate when and how the problem called for a larger understanding of the material as well as the various contexts in which it could be usefully viewed?
- 5) Subtlety. Did you seem to appreciate the depth and complexity of the issue? Or were your thoughts facile, superficial, poorly formulated, hasty, or incomplete?



TEST: Grable
DATE: May 25, 1953
Operation: Upshot/Knothole Site: Nevada Test Site Area 5
Detonation: Artillery shell airburst, altitude - 500 feet
Yield: 15kt
Type: Fission

The Atomic Picture Show

Tentative List of Films (*subject to change*)

Week I: Gallipoli

Gallipoli (1981)

Youthful idealists Mark Lee and Mel Gibson enlist in the military, and meet their fate in the WWI battle at Gallipoli. Engrossing human drama with meticulous direction, striking feel for period detail.

Week II: Schindler's List

Schindler's List (1993)

Staggering adaptation of Thomas Keneally's best-seller about the real-life Catholic war profiteer who initially flourished by sucking up to the Nazis, but eventually went broke saving the lives of more than 1,000 Polish Jews by employing them in his factory, manufacturing crockery for the German army. Filmed almost entirely on location in Poland, in gritty b&w, but with a pace to match the most frenzied Spielberg works, this looks and feels like nothing Hollywood has ever made before. The three central characters rate--and receive--unforgettable performances: Neeson, who's towering as Oskar Schindler; Kingsley, superb as his Jewish accountant (and conscience); and Fiennes, who's frightening as the odious Nazi commandant. Outstanding screenplay by Steven Zaillian and cinematography by Janusz Kaminski. Spielberg's most intense and personal film to date. Seven Oscars include Best Picture, Director, Adapted Screenplay, Art Direction, Cinematography, Editing, and Original Score.

Week III: Saving Private Ryan

Saving Private Ryan (1998)

Internationally acclaimed by critics and audiences alike, Steven Spielberg's film is an unforgettable film achievement that has had profound and lasting impact throughout the world. This film is the winner of five Academy Awards including Best Director. Seen through the eyes of a squad of American soldiers, the story begins with World War II's historic D-Day invasion, then moves beyond the beach as the men embark on a dangerous special mission. Captain John Miller (Tom Hanks) must take his men behind enemy lines to find Private James Ryan, whose three brothers have been killed in combat. Faced with impossible odds, the men question their orders. Why are eight men risking their lives to save just one? Surrounded by the brutal realities of war, each man searches for his own answer—and the strength to triumph over an uncertain future with honor, decency, and courage.

Week IV: Tora! Tora! Tora!

Tora! Tora! Tora! (1970)

Sir, there's a large formation of planes coming in from the north, 140 miles, 3 degrees east." "Yeah? Don't worry about it." This is just one of the many mishaps chronicled in *Tora! Tora! Tora!* The epic film shows the bombing of Pearl Harbor from both sides in the historic first American-Japanese coproduction: American director Richard Fleischer oversaw the complicated production (the Japanese sequences were

directed by Toshio Masuda and Kinji Fukasaku, after Akira Kurosawa withdrew from the film), wrestling a sprawling story with dozens of characters into a manageable, fairly easy-to-follow film. The first half maps out the collapse of diplomacy between the nations and the military blunders that left naval and air forces sitting ducks for the impending attack, while the second half is an amazing re-creation of the devastating battle. The special effects won an Oscar, but the film was shut out of every other category by, ironically, the other epic war picture of the year, *Patton*.

Week V. The Sands of Iwo Jima

The Sands of Iwo Jima (1949)

John Wayne catapulted from Hollywood leading man to All-American hero with his Oscar-nominated performance as Sergeant Stryker, a hard-nosed Marine sergeant who must mold a company of raw recruits into a combat-ready fighting machine. Feared by many and hated by all, Stryker's training is soon put to the test in a full-scale assault against the Japanese on Iwo Jima—an infamous battle that will live forever in one of cinema's most famous scenes, the flag-raising on Mount Suribachi.

Week VI: The Thin Red Line

The Thin Red Line (1998)

Adaptation of James Jones' huge novel of the campaign to take Guadalcanal. Director Terrence Malick has bypassed generic war movie obligations to introduce clearly characters, establish tag traits that make them and their emotional/spiritual/military-team playing progress easy to track, and also lay out the tactical objectives clearly, with a big picture view of how this all fits into the war effort. The principal characters are Charlie Company, and the story is not only how they cope with the Japanese, and with their own intra-Army tensions. It's also the awesome, metaphysically charged spectacle of man doing terrible things to man within the multicolored and multifarious cathedral of Nature.

Week VII. The Heroes of the Telemark

The Heroes of the Telemark (1965)

In 1942, German-occupied Norway is under the thumb of Hitler's rule. In a top-secret factory, the Nazis are dangerously close to producing an essential ingredient for atomic warfare and will undoubtedly produce a bomb before the Allies. Knut Straud, a tough Underground leader, enlists the aid of Norwegian scientist Dr. Rolf Pedersen. The two gather a force of saboteurs and destroy the factory in a daring raid. Pederson is captured by the Nazis, but narrowly escapes. In just two weeks' time, the factory is back in operation and a last-ditch effort to prevent shipment of the component back to Germany is extremely dangerous and could cost the lives of innocent civilians.

Week VIII: Hiroshima

Hiroshima (1995)

Mesmerizing account of the events leading up to the dropping of the atomic bomb, as told from both sides in two separate, interwoven films--one Canadian (with Kenneth Welsh as Truman), the other Japanese, with subtitles. Recently uncovered footage, newsreels, armed forces clips, and dramatized encounters with the leading figures of the time provide stunning results for this ambitious TV effort. Interestingly,

other than a few U. S. actors, no American hands were involved, despite dealing mainly with Harry Truman, his closest advisors, and the Manhattan Project. *Hiroshima* uses a unique structure to convey the story of that fateful decision, mixing newsreels with new sepia-toned footage, color dramatizations, and interviews with Hiroshima survivors and U.S. military personnel. At times, the transitions between the segments can be a bit jarring, but *Hiroshima* is an extraordinary look at the human element of the decision to use nuclear weapons. Its painstaking attention to period detail makes it a historical drama that plays nearly like a documentary. Kenneth Welsh, in particular, is an uncanny Harry Truman, having obviously studied the president's clipped Midwestern twang and ramrod-straight bearing at great length. Unlike many other films on the subject, *Hiroshima* also shows the Japanese side of the equation, with a diplomatic corps ready to sue for peace while the fanatics in the military would never hear of it. Its unswervingly objective, balanced tone, and sober direction make *Hiroshima* a thoughtful and informative look at the decision that changed the course of history forever.

Week IX: Black Rain

Black Rain (1990)

Somber, restrained, and very moving story detailing five years in the life of a family which survived Hiroshima, and the ways their bodies and souls are poisoned by the fallout--or "black rain." A quietly observant character study with a number of haunting black and white images. This is a wonderful black and white film by one of Japan's foremost directors, Shohei Imamura. "Black Rain" explores a difficult subject, the bombing of Hiroshima, but does it not by assigning blame for the bombing. Rather Imamura depicts the intolerance of humanity that leads to all wars and their equally terrible aftermath. The characters in the film, all very well acted, are dealing with radiation illness and their positions as new social outcasts in postwar Japan. Perhaps one of the most moving scenes is that of the three Buddhist prayers or "sutras" for Hiroshima's dead chanted by a layman in the absence of the clergy. Indeed the film is one long prayer for peace and tolerance.

Week X: The Atomic City

The Atomic City (1952)

Nuclear physicist Frank Addison and his wife are living a nightmare: their son Tommy has been kidnapped. The ransom demand: the secrets behind the H-bomb! The desperate scramble to rescue Tommy unfolds at a rapid pace. Real-life locations—from the Los Alamos nuclear research facility to Los Angeles streets to Santa Fe cliff dwellings—provide the vivid backdrops for this taut thriller that is made for suspense and excitement, and those are what it gives.

Week XI: Godzilla, King of the Monsters

Godzilla (the original, 1956)

The first of the Godzilla movies, and the most somber and serious in tone, *Godzilla, King of the Monsters* was originally a 98-minute Japanese horror film, until a U.S. company bought the rights and reissued the film at its current 79 minutes, replacing sequences involving a Japanese reporter with new inserts of a dour, pipe-smoking Raymond Burr. True to the fashion of cautionary monster movies, Godzilla has arisen due to nuclear radiation--a 400-foot, fire-breathing dinosaur resurrected in Tokyo Bay--

and proceeds to devastate Tokyo. Hardly a bogus building is left unbusted, nary a toy tank unmelted, by the reptilian rogue, until scientists discover another weapon of awesome destruction that just might stop him. The special effects are impressive, with the filming done so as to mask the fact that the monster is just a guy in a rubber suit, working better here than in the sequels, where they seem to have given up any pretense to that fact, in favor of flamboyant effects and battle sequences that more often than not are delightfully, unabashedly juvenile.

Week XII: Dr. Strangelove

Dr. Strangelove (1963)

Stanley Kubrick's brilliant classic is the perfect showcase for the versatility of Peter Sellers, who takes on three distinctive roles in the film. Funny and frightening, this black comedy about a group of military men who plan a nuclear apocalypse seems as relevant today as ever. Fueled by paranoia and a fanatical sense of patriotism, two psychotic generals—U.S. Air Force Commander Jack D. Ripper and Joint Chief of Staff “Buck” Turgison—trigger an ingenious, irrevocable scheme to attack Russia's strategic targets with nuclear bombs. The brains behind the scheme belong to Dr. Strangelove (Sellers), a wheelchair-bound nuclear scientist with bizarre ideas about mankind's future. Rendered helpless to stop the bombers is the President of the U.S. (Sellers) and Ripper's executive officer, Captain Mandrake (Sellers)—the only man who can stop them.

Week XIII: War Game

War Game (1965)

A chilling documentary that imagines what would result if the Russians ever launched a nuclear attack on Great Britain. "The War Game" shows the terrifying physical damage caused by weapons of such magnitude, as well as the enormous disorder that would break out in the battle's aftermath. Filmmaker Peter Watkins uses newsreel techniques that make the horrors portrayed here even more realistic.

Week XIV: Thirteen Days

Thirteen Days (2001)

Thirteen Days deals with the timeless urgency of the crisis that played out over 13 days in October 1962, the Cuban missile crisis, in an intense and thought-provoking study of leadership under pressure. The film drew criticism for fictionally enhancing the White House role of presidential aide Kenneth O'Donnell, but while Costner's Boston accent may be grating, his fine performance as O'Donnell offers expert witness to the crisis, its nerve-wracking escalation, and the efforts of John F. Kennedy (Bruce Greenwood) and Robert F. Kennedy (Steven Culp) to negotiate a peaceful settlement with Russia. While Soviet missiles approach operational status in Cuba, director Roger Donaldson cuts to exciting U.S. Navy flights over the missile site, ramping up the tension that history itself provided. You may find yourself wondering what might happen if reality presented a repeat scenario under less intelligent leadership.

The Atomic Picture Show

Always shown in Lathrop 217, then put on reserve at Case Library. Be sure to comment on Blackboard within a week of the showing.

Thursday	Sept. 2	7 PM	Gallipoli
Wednesday	Sept. 8	9 PM	Schindler's List
Monday	Sept. 13	8 PM	Saving Private Ryan
Tuesday	Sept. 21	9 PM	Tora! Tora! Tora!
Thursday	Sept. 30	7 PM	The Sands of Iwo Jima
Wednesday	Oct. 6	8 PM	Thin Red Line
Monday	Oct. 11	9 PM	The Heroes of the Telemark
Tuesday	Oct. 19	7 PM	Hiroshima
Monday	Oct. 25	8 PM	Black Rain
Thursday	Nov. 4	7 PM	The Atomic City
Tuesday	Nov. 9	9 PM	Godzilla, King of the Monsters
Monday	Nov. 15	8 PM	Dr. Strangelove
Thursday	Dec. 2	7 PM	War Game
Monday	Dec. 6	8 PM	Thirteen Days