

“No Job For a Woman:” The Women Who Fought To Report World War II
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A. SUMMARY

This is a request for \$625,000 for the Production phase of *‘No Job For a Woman’: The Women Who Fought to Report World War II*, a one-hour documentary for public television focusing on the story of the women war reporters of World War II, the obstacles they encountered, and their role in contributing to a new way of war reporting.

The project received an NEH Consultation Grant in 2002, an NEH Planning Grant in 2004, and an NEH Scripting Grant in 2006. The project has also been selected to be part of the Endowment’s “We the People” initiative because it explores “significant events and themes in our nation’s history and culture” and advances “knowledge of the principles that define America.” During the Production phase, we will expand our fundraising campaign to finance the production, projected to cost approximately \$735,000. The non-profit sponsor for this film is Women Make Movies.

B. SUBJECT AND HUMANITIES THEMES

“Bullets don’t discriminate. The dangers are basically the same whether you are male or female,” says NPR’s Iraq war correspondent, Anne Garrels. Today, a woman -- CNN’s Christiane Amanpour -- is possibly the most famous war reporter worldwide. While women reporting war may seem commonplace now, their arrival in the profession is the result of nearly 150 years of struggle and hard work. Many of these battles were fought in the newsrooms and trenches of World War II.

During the course of World War II nearly 140 women reporters were accredited to cover events overseas out of a total of approximately 1700 accredited reporters overall. Despite their significant presence, the contribution of women war reporters has been largely overlooked. Most histories of war reporting to date have minimized significant contributions by once well-known women war reporters while obscuring the work by the rest. Studies specifically about women war reporters to date have largely been descriptive. Only recently have scholars begun to analyze the significance of their contributions.

One of the initial impulses of this film was to retrieve the stories of women nearly lost to history, despite commanding large audiences and making a significant impact on their generation. But there is more to the story than simply integrating women into the history of war reporting. This important chapter in journalism history will show viewers how women struggled against the constraints imposed upon them by the military and journalism establishments and how this struggle yielded a new way of reporting war to American audiences.

This proposal sets out some of the new scholarship and presents the material in a narrative script that illustrates its depth and complexity while showcasing a visually exciting story with great characters and momentous events. *‘No Job For a Woman’* will not re-tell the story of World War II. Instead the film seeks to integrate women into their rightful place in the history of journalism to reveal the significance of their participation in its evolution and to reveal a time of dramatic change, not only in journalism, but in the workplace and in American society.

‘No Job for a Woman’ will introduce the audience to Dickey Chapelle, Ruth Cowan, and Martha Gellhorn, With very different goals and strategies to report the war, these three individuals reported for a variety of media, aimed at diverse audiences. All had one thing in common,

however: they were women. As such they were restricted to the “woman’s angle” by institutional fiat – whether by military decree or by news industry design. Their assignment, therefore, was to cover women’s participation in the war effort behind the frontlines or other issues that were believed to appeal to women readers specifically. Many were content to do so. Others refused to be so restricted; they wanted to penetrate the professional gender divide in order to cover what the industry defined as the top news story of the day: battlefield news. Both courses, resulted in what advisor and scholar Susan Ware calls a “two front war” for women reporters

‘No Job For a Woman’ will show viewers how the longstanding second-class status of the effects of war story became increasingly popular and gained prominence with the dominant war story, the “combat story”, during the course of World War II; how the “woman’s angle” story exemplified women’s traditional war work because it was an extension of their socially prescribed nurturing role; and how the rise of the woman reporter was emblematic of the changing status of women in American society in the first half of the 20th Century.

Humanities Themes

With insights from scholars and consultation with project advisers, the following themes inform the current proposal.

The story of women war correspondents as a chapter in journalism history

Scholars in journalism history have chronicled wartime challenges faced by the journalism profession, focusing on issues such as censorship or propaganda. Their studies, however, tend to privilege the work of male journalists. A few journalism historians have offered valuable biographical sketches of individual women journalists. No one, however, has examined World War II women correspondents as a group in the larger historical context of wartime society. In response, the documentary will address this omission by integrating a gender perspective into the history of war reporting to reveal the significance of women’s participation in its evolution and add further insight into the importance of the media’s role in forging our collective memory of historical events.

Women’s war reports/narratives and enriching our understanding of World War II history

The war reporter is an interpreter of critical moments in our history. The reports and images they produce help us to understand who we are as a nation and what we believe. The story of World War II women war correspondents’ aspirations, struggles and success in a male-dominated profession, still largely unknown to Americans today, will enrich contemporary understanding of the history, add a fresh perspective and expand our understanding of World War II.

The politics of war reporting in modern American society

By encouraging viewers to understand that images and textual presentations of war produced by journalists are complex historical, social, and economic constructs, the film can stimulate the public to “read” the visual images, texts, and broadcasts of war that have had a hold on the American imagination and thus, understand how they are produced and consumed. In focusing on World War II, we can identify the diverse interests involved in manufacturing war news. We can understand war news production as a political process where newspaper executives, editors, reporters, the U.S. government and the military and home-front consumers of war news all play active roles in determining what news must be told. In the context of World War II reporting, the film explores the extent to which the “woman’s angle” story was developed, in part, as a way to promote American women’s home front participation in the war effort. The film will present tools for understanding the values, priorities, and historical forces that shape journalistic presentations, which in turn have helped shape the values and attitudes that influence political, social, and economic organization.

The role of women and the dynamics of opportunity in American society

The current debate among historians about women during World War II centers on whether the war ended up entrenching gender assumptions or whether women's experiences, as war correspondents, among other things, truly undermine traditional gender roles in the longer run? Many historians have rendered the story of the 1940's as highly complex, a decade where everything—and nothing—changed for women. The new opportunities available for women reporters were part of the larger phenomena of the World War II era. Men's departure for the war left job openings at all levels of the economy for women and other minorities to enter. As a result, Americans faced an odd paradox: the upheaval of social roles right at a moment when upholding traditional values, including traditional gender divisions, seemed paramount to preserving the American way of life.

In framing the story within this discussion, the documentary is committed to a critical perspective on the resistance women encountered and the change they wrought in the journalism profession. The story of women war correspondents will provide broader insights into how groups denied access to power negotiate structural barriers in American life.

Narrative elements

To illuminate the significance of women's role in the history of war reporting, the following is a narrative that integrates our humanities themes with historical background, part of which predates our particular story.

Historical Background of the Humanities Themes – the “Woman’s Angle”

The “woman’s angle” was both the door to women’s entry into war reporting and part of the change in the way war was reported, culminating with the participation of women such as Ruth Cowan, Martha Gellhorn and Dickey Chapelle in reporting World War II.

These changes began with the first American woman war reporter, Margaret Fuller, who recounted the Italian uprising against the French for Horace Greeley’s *New York Tribune* in 1848. Before Fuller, junior military officers provided war reports, consisting primarily of combat and battle maneuver stories, which appeared on the front page because they were thought to increase circulation. Fuller provided the first eyewitness accounts by a civilian reporter of a foreign battle for a home front audience. Her “effects-of-war” stories about the suffering of the Roman people at the hands of the French onslaught were the kind of stories previously relegated to the back pages while the combat stories dominated the front page. This hierarchical division of war stories would later become a codified gender division during World War II.

The very fact that Fuller, a woman, was reporting a war story was notable. War was considered men’s work, both the fighting and the writing of it. Historically, women were excluded from both. Women were sidelined as nurses, mourners, camp followers, or collateral damage; these stories were rarely recorded. Fuller worked by day nursing the wounded, and her reports, giving voice to her war work, brought these rarely recorded “woman’s angle” stories to a mass audience. Fuller’s work was therefore a socially acceptable extension of her femininity while it simultaneously pierced the well-established gender divide of who reports the story of war.

The “Women’s Pages” and socially prescribed definitions of femininity limited the scope of what women who followed Fuller were allowed to report. A job in journalism for most women in the United States in the late 19th and the early part of the 20th century, meant the “Women’s Pages.” Historically a concession to business and advertisers, the “Women’s Pages” were a Pulitzer

innovation and a journalist's ethical nightmare, where the line between editorial content and advertising was murky at best. Physically segregated into what was known as the "hen coop", women reported on society news, appropriately genteel literary topics, and domestic and fashion concerns that related to the advertising of a given day.

The "Women's Pages" were clearly not the place for any woman who wanted the real professional challenge of reporting "hard" news. Yet, socially prescribed definitions of femininity together with news industry standards meant that "very few women qualified for the coveted nickname 'front page girl,'" according to journalism scholar and adviser Maurine Beasley. "Those who [wanted the challenge of front page reporting] had to be paradoxes of masculine ruthlessness and feminine gentility" in the face of the prevailing view that women were biologically unsuited to reporting. Those who wanted to go off to cover war had even more motivation to create a strategy that would allow them to do so.

In 1917, twenty-five years before Ernie Pyle would popularize reports about the daily lives of soldiers, Peggy Hull went to Europe to report her version of the "woman's angle"-- stories about events in the daily lives of soldiers behind the frontlines. These articles, signed simply "Peggy," were published initially in the Paris And Chicago edition of the *Chicago Tribune* and then, because of their popularity, became syndicated in other newspapers as well. In 1918, after repeated attempts, Hull became the first American woman to become an officially accredited war correspondent.

War reporting was still in its formative stages as a profession and its role not yet fully defined well into World War I. The military, hesitant to open military operations to the scrutiny of journalists, used the accreditation process as its first line of control over war correspondents, and the War Department refused to accredit women. Nevertheless, resolute women made their way overseas to cover the war by asserting a very specific vantage point: an essentialist "woman's angle."

A group of those women are described by scholar Linda Lumsden as suffragists, internationalists, and pacifists who wrote stories about war from a consciously essentialist point of view. They believed that if women, who were morally superior to men, had had the vote there would not have been a war. Many worked as nurses and their writing was an extension of this caring, nurturing, protector role. Several contrasted the constructive quality of women's wartime work with the destructive quality of men's. Women such as novelist Mary Roberts Rinehart or Corra Harris, Inez Milholland, Mary Boyle O'Reilly, and Alice Rohe, for example, wrote stories about hospitals, wounded children and women, England's Women's Emergency Corps and Women's Army Defense, famous restaurants turned into food kitchens, dressmaking shops making clothes for soldiers.

During World War I, the explosion of print media – books, newspapers and magazines – coincided with the rise of the independent "New Woman," says Lumsden. These women "insisted upon financial self-sufficiency and performing meaningful work [which] created a pool of women with the confidence to attempt to break in to the quintessential male profession of war reporting." Many were untrained as journalists, yet editors sent them to Europe to cover "the woman's side of the war."

Yet even women such as Harris who wrote stories about the toll of war on women and children and who observed that "Men's sacrifice in war is at least recorded by history...while women's story goes untold" recognized that "being banned from the front because of their sex proved to be the biggest obstacle to women journalists" for professional advancement. The cold reality was

that achievement in war reporting was measured by being where the action was: with the soldiers or at the frontlines. As Mary Roberts Rinehart said as she embarked for Europe in 1914 to cover the war for the *Saturday Evening Post*, “I do not intend to let the biggest thing in my life go by without having been a part of it”. She got within 200 yards of the enemy lines, closer than most of her male colleagues.

Historical setting – the eve of World War II

During the 1930s, post-suffrage, the social climate allowed for women such as those portrayed in films like “*Smart Blonde*” (1937), “*Torchy Goes to War*” (1938) and “*His Gal Friday*” (1940), who were, in the words of scholar and advisor Maureen Honey, “competent, assertive, fearless, articulate.” Indeed, in Europe several American women reporters fit this description perfectly. Margaret Bourke-White, Virginia Cowles, Frances Davis, Martha Gellhorn, Josephine Herbst, Helen Kirkpatrick, Sigrid Schultz, Dorothy Thompson and others were there to witness and record brewing events.

Schultz, the American born, European educated Berlin bureau chief for the *Chicago Tribune* from 1925 and broadcaster for Mutual Broadcasting Network, broke the news of the Hitler-Stalin pact. She was widely viewed as the equal of her male colleagues William Shirer and Edward R. Murrow. Kirkpatrick, a highly respected political analyst, became London bureau chief for the *Chicago Daily News*, and reported to Americans the Battle of Britain. Thompson, formerly Berlin bureau chief for the New York *Evening Post* and famous columnist, was the influential radio voice for NBC. They all warned Americans about Nazi brutality and plans to take over Europe. On the eve of World War II, Schultz, Kirkpatrick, and Thompson were the reigning Grande Dames of foreign reporting. Indeed, they were called the “Cassandras of the Coming Storm” for the prescience of their analyses. Their work appeared to trumpet the possibility that the “woman’s angle” would soon become irrelevant and that women reporters were poised to break new ground and gain even more momentum with the entry of the United States into the war.

World War II – principal figures and issues

However, while World War II was the most widely covered conflict in history to that point and the U.S. War and Navy Departments accredited nearly 1,700 war correspondents, including 140 women, men and women reporters continued to be treated differently. Men were permitted access to the front lines where they could report the front-page combat stories, while women were restricted from combat zones and were, therefore, limited to the “behind-the-scenes” and “woman’s angle” story.

Associated Press war correspondent Ruth Cowan said: “A women’s angle would be covering nurses, covering hospitalization, covering whatever civilian things would carry over into the military, covering the food, but not covering the fighting, the battles.” Yet in reporting the work of women such as nurses, WAC’s, WAVES and SPARS, they transformed this second-class assignment into compelling and revealing reports that painted a more nuanced and multi-dimensional picture of the war for their American audience. Indeed, Cowan’s writing is to the nurses and WACs what Ernie Pyle’s writings were to the foot soldier.

Pyle’s vivid “worm’s-eye-view” stories were revealing and popular back home because they focused on the experiences, not of generals, but of enlisted men. Nevertheless, these stories were still about the active male agents of war. While Pyle and others brought the story of the common soldier to the public, women journalists through the lens of the “woman’s angle” assignment told the story of women doing war work.

Women reporters and women war reporters would also play another important role—to mobilize the population to participate in the war effort. During the course of American participation in the war, 13 million men would join the military service and women at all levels of American society would fill the vacant positions in industry and professions to keep the civilian economy going. The newspaper industry, already threatened by the rise of radio and its immediacy in bringing the sounds of war right into American living rooms and facing an 80 percent loss in advertising business, due to the switch by manufacturers of consumer goods to the production of war goods, found an opportunity to reinvent itself and, at the same time, enhance its financial prospects. The War Advertising Council (WAC), created by a united front of advertisers and media, helped advertisers convert commercial persuasion into domestic propaganda, significantly invigorating both industries. The WAC, in tandem with the newly created governmental agency the Office of War Information (OWI) helped to convert war mobilization efforts into news stories.

As the government and the press joined forces to make propaganda, the “woman’s angle” became increasingly important. Women were already a primary focus of war mobilization efforts. The ‘Kitchen Patriot’ appeal campaign urged women to use their rationed food well; and the ‘Rosie the Riveter’ effort encouraged women’s labor. Women, now in the workplace, were also important new consumers of media. Editors, mostly men, assumed that women reporters would seem more credible and interesting to women.

Also, women war reporters overseas could tie in the war effort at home to the women’s wartime role overseas. Historian and adviser Susan Zeiger explains, that stories about nurses or the WAC’s administrative activities would build “support among women for the sacrifices that they were being asked to make and trying to build a sense of identification with the war.”

Meanwhile, as the war continued, in journalism, the departure of a significant number of men meant that female reporters could begin climbing from the “Women’s Pages” to the front pages. By 1944, up to fifty percent of newspaper staffs in small cities were made up of women. The influx of women into the newsroom dovetailed with the increased popularity of the “woman’s angle” war story. “To the surprise of virtually everyone in the craft back home, ladies of the press checked in day in and day out with stories that the men correspondents didn’t get,” said foreign news director of the International News Service John C. Oestreich. Many editors began to scramble for a woman war correspondent of their own.

As the war continued, a shift occurred in the censorship of certain kinds of stories. Whereas early in the war, stories about, and especially photographs of, dead or severely wounded American soldiers were censored in the belief that they would be too demoralizing, the OWI and President Roosevelt agreed that more dramatic stories and photographs about the travails of American soldiers would shock Americans out of their complacency. From the opening provided by those stories emerged stories about the human cost of war on other populations. Women war correspondents such as Martha Gellhorn wrote about starvation, the terror of artillery bombardment on a civilian population, and the pain of searching for lost or dead loved ones. These were the stories that had also been historically sidelined; the stories of victims, orphans and refugees were rarely told. While some male journalists also wrote these kinds of stories, editors vied to have women cover these assignments because it was believed they had a special affinity for them.

This critical transition in war correspondence was the beginning of what we now know as the human-cost-of-war story, which was rendered more central to war reporting by both male and female correspondents during World War II. Forged partly from the “woman’s angle,” the new

approach widened the scope of war journalism to encompass a broader spectrum -- from the combat stories to stories on the effects of war to the personal- cost-of-war.

General Dwight Eisenhower said during World War II that “correspondents have a job in war as essential as military personnel...fundamentally, public opinion wins wars.” For the first time, the human-cost-of-war story, the vivid, heartrending stories, which provided insight onto the human experience of war, vied for equal time with the hard news on military campaigns and combat strategies.

Despite the emergence of the human-cost-of-war story, for many war reporters, including women such as Dickey Chapelle, reporting from the front line remained the standard by which the achievements of the war correspondent is measured. The allure of the front line for many reporters would continue even as events in the war – the bombing of London, the concentration camps, the bombing of Hiroshima and Nagasaki -- would later reveal that the frontline was no longer the only place where the battle would occur.

All of these efforts to have women participate, whether in industry and journalism, our advisers repeatedly remind us, were contested, the topic of constant debate because women’s participation required violating gender normalcy, and appeasement for this violation came in the phrase “for the duration.” As Cynthia Enloe, scholar and adviser, says: “For the duration is such a powerful idea because it says you wage war for the sake of normalcy, but you violate gender normalcy in order to wage it. As soon as the war is over, victory means returning to normalcy. And normalcy means the kitchen.”

‘No Job For a Woman’ will articulate the significance of women journalists’ dramatic entry into the World War II arena and its undeniable influence on how wars today are reported and how wars yesterday are remembered. Despite its importance, their work has so far been obscured by the canonization of the work of their male colleagues, such as Ernest Hemingway, Robert Capa and Ernie Pyle. Focusing on how marginalized female journalists contributed to media representations of war, this documentary will bring to life the women correspondents’ compelling stories to enrich our understanding of World War II.

Story structure

Incorporating the narrative elements described above, the Script is divided into Three Acts, which are further divided into discreet scenes. For full SCRIPT, please see: **ATTACHMENT 4**.

The story of female war correspondents in World War II will be told through the lives and work of Dickie Chapelle, Martha Gellhorn, Ruth Cowan. With various backgrounds, personalities and goals, working in magazines, wire services, broadcast and photography, these women and their careers offer personal insight into the dramatic changes unfolding during World War II-- in journalism, in the workplace and in American society.

- **Dickie Chapelle** came from a new generation of women, more ambitious and less self-effacing than those that came before her. Attracted to adventure and risk since childhood, her career as a photographer was driven by the classic war correspondent’s fascination with combat. She observed or ignored restrictions when necessary in her single-minded pursuit to cover war from the frontlines, using her assignments from women’s magazines as a vehicle for her own ambition.
- **Ruth Cowan** pursued a more ordinary path, getting her start on the “Women’s Pages” and following the “woman’s angle” into war. Reporting for the Associated Press, Cowan struggled to do her job within the gender restrictions imposed by journalism, the military, and

society at large. While Cowan pushed the limits when she could, the discrimination she encountered took a serious personal toll.

- **Martha Gellhorn**, rebellious, independent, an artist at heart, wrote deeply and often critically about the nature of war and its far-reaching consequences. A freelance magazine writer, she flouted restrictions and conventions, barreling through all obstacles placed in her path. Reporting on conflicts from the Spanish Civil War through Nicaragua, Gellhorn was a war correspondent for six decades.

Secondary characters include: First Lady Eleanor Roosevelt, Ernie Pyle, Margaret Bourke-White, Ernest Hemingway. Recognizably, they are all powerful icons; however, they are secondary to the story being told here and their characters will not be fleshed out. Instead their presence will dramatically reveal historical facts and plot or the tension of conflict or support created by our characters interactions with them.

C. OVERLAP WITH OTHER PROGRAMS

'No Job For a Woman' will add another dimension to our understanding of World War II and the history of American women by asking what the experiences of women war correspondents tell us about the World War II era and the politics, methods, and evolution of war reporting in the American press. To date no other documentary film project has taken on this particular subject. The project will also add to a growing body of work that profiles war journalism. We submitted our first proposal for this project to the NEH on the eve of September 11th, 2001. Events since then have made war reporting a high-profile topic and over the last few years several projects have explored the relevance of war reporting.

In 2005, The History Channel's "Heroes Under Fire" series produced a 50-minute documentary on the life of Dickey Chapelle, entitled *Portrait of Courage*.

In 2004, Barbara Kopple produced *Bearing Witness*, a documentary film about contemporary women war reporters. Insignia Films produced for PBS in 2003 a documentary series on war correspondents that spans the entire 20th century called, *Reporting America at War*. Director Christian Frei received an Oscar nomination for his film about contemporary war photographer James Nachtwey, *War Photographer*, which was released in 2002. The Newseum in Arlington, Virginia launched a major exhibit on war correspondents entitled, "War Stories: Reporting in Times of Conflict" in May 2001.

In April 2000, the Perley Isaac Reed School of Journalism hosted a symposium called "On the Frontlines: The Women Who Covered the Vietnam War and Changed Journalism History," which culminated in the writing of the book *War Torn: Stories of War from the Women Reporters Who Covered Vietnam* (2002).

In 1995 the Library of Congress created an exhibit called *Women Come to the Front: Journalists, Photographers, & Broadcasters During WWII* (www.loc.gov/exhibits/wcf/wcf0005.html), which traveled the country for two years.

Also upcoming is Hollywood interest in women war reporters. Two different untitled projects are in development, one about Dickey Chapelle and another about Martha Gellhorn.

Other documentaries have dealt with women during World War II. *Government Girls of World War II* (2004) produced and directed by Leslie Sewell is the most recent addition, while somewhat recently, PBS broadcast the documentary *Fly Girls* (1998), directed by Laurel

Ladevich. *The Life and Times of Rosie the Riveter* (1980), directed by Connie Field was one of the first.

D. VISUAL APPROACH

Having now visited numerous archives and collected photographs and newsreels from a variety of other sources, we know a wealth of visual and audio information on World War II women war reporters is available. We are, therefore, confident that this film, from both a visual and audio perspective, will be rich and complex.

Visually, it will be a somewhat traditional historical film, relying on archival footage and photographs interwoven with interviews with scholars, biographers, relatives and others connected to the story. Below, we describe the rich resources available to illustrate our characters, as well as some visual approaches to our central themes: changes in war reporting and the changing image of women.

Visualizing the Characters. There are a variety of photographic images available of our three principal women, from newspaper shots to posed studio portraits. As well, there are newsreels, radio and television broadcasts in which our women are the reporters or the subjects. Likewise, a variety of images exist of many other women reporters of the era. As these women are not the focus of the film, judicious allusions to them will convey the idea that our principals were not alone.

A musical identification and a different actor will be employed for each of our main characters. Narration will weave the themes and the storyline together, although wherever possible each woman's words will tell the story. Their reports, broadcasts and photographs will evoke the events as they reported them. Their autobiographies, journals, and letters will provide their interior reflections on these events, as well as on their personal lives. Archival interviews with the women, where they exist, will add another exciting dimension.

The producers envision shooting subtle and abstract recreations to dramatically convey the presence of the women. For example, a woman's hands tapping on a typewriter, writing a letter, or a finger snapping the shutter of a camera may communicate work-in-progress, the passage of time, or contemplation. This footage will be beautifully lit and filmed on Super-16mm film. In addition, the producers plan to shoot film landscapes of many of the key locations including Washington DC, New York City, London and (budget permitting) Cuba and France. Ocean travel and ship scenes (which are supposed to take place in Europe and the Far East) can be filmed from various boats locally.

The story of Ruth Cowan will be portrayed using her own effects from her collection at the Schlesinger Library at Harvard University, which includes personal diaries, reporters' notebooks, newspaper clippings of her work, clippings of news events not written by her, a manuscript of an unfinished memoir, photographs – both personal and official, official documents from World War II, such as war reporter accreditation identification, Army codes of conduct, WAC dress and behavior codes, and other World War II pamphlets. Other Cowan photographs exist at the Library of Congress, The George Washington University Library, and the Franklin D. Roosevelt Presidential Library and Museum.

Dickey Chapelle's story will come to life through her collection at the Wisconsin Historical Society. Chapelle's collection includes a vast collection of her photographs, slides, story boards, reporters' notebooks, correspondence -- both personal and official, manuscript and layout for an

unpublished book on war reporting, clippings of work for various news outlets including Readers' Digest, National Geographic, and radio and television interviews with her. The collection also contains numerous photographs of her from childhood to the moment of her death in Vietnam. Other archives, including Magnum and the US Marine Association, hold the copyright to some of her work.

Based on conversations with our legal representation and representatives of the Gellhorn and Chapelle estates, materials relating to their lives are accessible and therefore do not appear to be significant obstacles to the inclusion of their stories in this film.

To tell the story of Martha Gellhorn, we will draw on materials at the Library of Congress, which holds sound recordings of her radio broadcasts, as well as photographs of her. Other material exists in the John F. Kennedy Presidential Library and Franklin D. Roosevelt Presidential Library collections. Commercial collections, such as Corbis-Bettman, contain a variety of photographs of World War II women war correspondents, WACs, and women war workers pertinent to this project, as well as photographs of many of our principal subjects, Gellhorn included.

Syracuse University possesses the archives of Margaret Bourke-White, which contains extensive clippings of her work, her photographs, personal and official correspondence and documents.

Changes in War Reporting. We intend to illustrate the story and the advance of key historical events wherever possible through allusions to the news industry, for example, through the use of newspaper headlines, magazine layouts, and radio broadcasts, or through visuals of news producing apparatus, such as typewriters, cameras, microphones, teletype machines, news presses, etc.

We also intend to employ the radio news of the era to create an audio portrait and to convey that this medium brought the war into living rooms with an immediacy most Americans had never experienced before.

Headlines and radio broadcasts, instead of narration, will tell the stories of the specific battles or moments in the war that had a direct impact on our characters. This technique will illustrate the conventions of war reporting at the time, "battlefield score-keeping," in the words of one of our advisors. These military-oriented reports will serve as a counterpoint to the women's stories, and help us trace our central theme -- the changes in war reporting that took place during World War II.

For example, when Ruth Cowan goes to North Africa, she is assigned to a safe, distant hospital. The Allied retreat along the Kasserine Pass transforms it into a frontlines hospital. The story of the Allied retreat will be told through radio dispatches and news headlines, contrasting sharply with Ruth Cowan's "women's angle" articles about the nurses and their lives.

Images of Women. Archival footage and photographs of the time will not only propel the story forward but will allow us vivid access to the complicated images of women in circulation at the time. Throughout the film, we will create montages that call attention to this imagery, and how it changes during the course of the war. We will see, for example, the pre-war image of women as represented in the "Women's Pages"; the "New Woman" or "modern woman" popular in Hollywood movies of the time and which women war correspondents are asked to represent; and the OWI-inspired propaganda images of women working in factories and in the military -- hard-working and patriotic, but still feminine.

Along the same lines, we have made the decision to portray Margaret Bourke-White only through *Life* magazine photographs, to convey the idea that she is more an icon in our film than a fourth flesh and blood character. Her image, glamorous, smiling and beautiful, will serve as a counterpoint to the reality of our characters' more frustrating and difficult paths to reporting the war.

Contemporary Women War Reporters. Interviews with contemporary women war reporters will be incorporated into the film, although they have not yet been worked into the script. These women will reflect on the themes explored in the film, and how they reverberate today in their own work. For example, CBS Senior News Correspondent Martha Teichner, at a panel on women war correspondents in March 2003 in New York City, explained emphatically that there is a "woman's angle." She described going to cover a skirmish during the Bosnian war, only to arrive after it was over. Her male crew said there was no story and wanted to leave. Teichner disagreed; the story she saw and reported for CBS was of the aftermath – the women silently washing the blood off the walls.

These women will also serve as living witnesses to the legacy of our characters. Marie Colvin, an American war reporter for the *Sunday Times of London*, for example, is a great admirer of Martha Gellhorn, and will reflect for us on Gellhorn's influence in her war reporting.

During the next phase of the project, we will interview several women reporters working today and select those most effective for enhancing the contemporary relevance of our story.

Additional visual resources. The National Archives has OWI-created layouts for "Women's Pages," including story ideas, statistical bulletins from federal agencies, recipes, cartoons, editorials, as well as declassified SHAEF documents pertinent to war correspondents and women war correspondents, such as army bulletins, public relations procedural directives, which include editorial directives regarding story ideas.

The Library of Congress has photographs from its curated exhibit *Women Come to the Front: Journalists, Photographers, and Broadcasters During World War II* which includes photos by Toni Frissell, Therese Bonney and Esther Bubley, among others. There are also photographs of First Lady Eleanor Roosevelt at her "women only" news conferences, flanked by attendees such as Cowan and Gellhorn. Sound recordings of radio reports by Cowan, Gellhorn, and Sigrid Schultz also exist.

E. RELATED PROJECT COMPONENTS

Films should be used on an on-going basis, beyond the actual broadcast. The current plan, therefore, with *'No Job for a Woman'* is to create screening and discussion materials that can be used in a variety of community and educational settings targeting a variety of constituencies. Materials would include a website (please see: **ATTACHMENT 7**), screening and discussion print materials, curriculum materials, and a traveling exhibit. National organizations such as *Study Circles* or *Roundtable, Inc.* are potential partners for developing lesson plans and discussion materials for educational distribution in the areas of women's studies, media studies, visual anthropology and history curricula at the high school and college level.

Executive producer Jeanne Houck has particular expertise in this area. With consulting producer Steve Rivo, Houck coordinated for Steeplechase Films the development of *Adventures in Citizenship*, the middle school educational companion site for the Ric Burns film, *New York* (<http://www.pbs.org/wnet/newyork/laic/>).

Houck also has been developing information architecture, design and content for humanities based websites over the past seven years including the American Experience's website on the film, *Miss America* (www.pbs.org/wgbh/amex/missamerica/index.html), POV's website for a film on Bayard Rustin, *Brother Outsider* (<http://www.pbs.org/pov>), National Video Resources website on human rights films, a curriculum website for Jazz at Lincoln Center (<http://www.jazzatlincolncenter.org>), City Lore's sister sites initiative (<http://www.citylore.org/>) and The Library of Congress's digital archival site, American Memory (<http://memory.loc.gov/ammem/amhome.html/>).

F. PROGRESS

Work Accomplished and Available Resources:

During the course of the Scripting grant project director and producer Fillion, executive producer Houck, writer Harris, and producer Rivo met for several scripting meetings before holding a daylong scholars' conference in New York city in July, at which four of our seven advisers were in attendance. Fillion met separately with another scholar in June and held phone conversations with the two other advisers. The scholars' conference focused on the treatment and the humanities themes with the goal of developing the arc of the narrative in the script. With the assistance of a researcher, Fillion and Harris developed and wrote the script from July to October. Interviews with advisers and other scholars were conducted during this time to focus on specific aspects of the script. Further meetings by the media team were held to develop the production budget, fundraising plan, production schedule and to edit the script for the purposes of producing a production proposal.

In the months before receiving the Production grant, we will continue working with advisers and scholars to further refine the script and continue researching and fundraising. For example, we just became aware of a scholar and her work on African-American World War II women war reporters. On advice from our advisers, we had for sometime endeavored to investigate this aspect of the story but had been unable to find anything of relevance to our story. We now find that we do; however, because of the recency of this contact we were unable to integrate her insights into the script.

Additional scholarly contacts during the Scripting phase include, Nancy Roberts, Professor of Communication and Journalism at the University of Albany and editor of *The Press and America: An Interpretive History of the Mass Media* (1995), Michael S. Sweeney, Assistant Professor of Communication at the University of Utah and author of *Secrets of Victory: The Office of Censorship and the American Press and Radio in World War II* (2001), and Kimberley Phillips, Professor of History at the College of William and Mary and the author of *African-American Migrants: Community, and Working-Class Activism in Cleveland, 1915-45*.

During the course of the Planning grant project director and producer Fillion, executive producer Houck, writer Harris and producer Rivo met for several daylong planning meetings. A new outline was developed for the content of the film, becoming the basis for the treatment which Fillion and Harris together re-worked and re-wrote over several months. Also a list of questions for interviews with project scholars were developed for interviews with scholars conducted by Fillion, which brought into greater relief the importance of certain themes and historical facts such as the "woman's angle" or the "Women's Pages," as well as the significance of another character who could exemplify these elements, Ruth Cowan.

At the same time, Fillion, working with a researcher and intern, conducted research on the news industry journal *Editor & Publisher* from 1942 to 1945 identifying articles written about specific women, about women war reporters, and about the story ideas during the war put forward by the journal. This research provided important context of and insight into news industry imperatives during the war years.

Fillion worked with an intern to track down primary sources by our characters, such as specific articles and photographs. Fillion also met with Lilya Wagner author of *Women War Correspondents of World War II* (1989), who loaned boxes of notes, files and tapes from the writing of the book. Wagner, formerly dean of the Department of Philanthropy at Indiana University and director of the newly created Women's Philanthropy Institute at Indiana University, and now Vice President for Philanthropy at a private foundation, has also graciously offered to help fundraise for the project. See Section **G: PROJECT FUNDING AND FUND-RAISING**.

Fillion met with Stafford, daughter of World War II war photographer Toni Frisell whose work was featured in the Library of Congress exhibit *Women Come to the Front: Journalists, Photographers, and Broadcasters During World War II*. Stafford provided a copy of her mother's unpublished manuscript about her wartime experience. Curator of photography at the Library of Congress, Beverly Brannen, has become an enthusiastic wealth of information and resource for the project.

Several new scholarly contacts have been developed and these scholars have been gracious in providing time for discussion of project themes and historical background: Leisa Meyer, author of *Creating GI Jane: Sexuality and Power in the Women's Army Corps During World War II* (1996), and assistant professor of history at the College of William and Mary; Mary Mander, now retired professor of communications at Pennsylvania State University and author of *Pen and Sword*, a history of censorship and war reporters; Naomi Rosenblum, *A History of Women Photographers* (1994); and Blanche Wiesen Cook, author of a three volume biography of Eleanor Roosevelt and professor at John Jay College and the Graduate Center, City University of New York.

The Massachusetts Historical Society invited Fillion to make a presentation in August 2004 at their two-day conference *Women War and Work: American Women & the U.S. Military in the 20th Century*. Fillion presented the ideas the documentary is exploring and described the process of researching and working with scholars on a historical documentary. For the conference, Fillion created a 2-minute DVD presentation with 80 photographs of many of the World War II women reporters, including some of the work by the women featured in this proposal. The conference proved to be beneficial for making contacts with several scholars working on the recently developing scholarly area of "women and war work."

A research trip to Boston was conducted by Harris and Fillion to go through Ruth Cowan's archives at Radcliffe's Schlesinger Library. Cowan's archives were comprehensive and provided the detail needed to flesh out her character and her career path for the treatment. During this visit, Harris and Fillion met with project advisor Susan Ware to discuss the project and treatment, as Ware was unable to attend the full adviser meeting in New York.

The Cowan research was incorporated into the treatment, which was presented as part of the agenda for the adviser meeting in September 2004 in New York. Advisers Maurine Beasley, Cynthia Enloe, Maureen Honey, and Mark Leff attended, as well, as production team members

Michele Midori Fillion, Maia Harris, Jeanne Houck, and Steve Rivo and researcher Mei-ling Yang, who has a PhD in media history.

The day was spent discussing the project's themes and reviewing the treatment draft. The discussion of the project in general and the treatment in particular was both lively and deeply engaged. Beasley is a journalism historian, Enloe's work examines the role of the military in defining gender and war front experience, Honey's work explores the intersection of race, class, and gender in the politics of propaganda and media censorship during World War II, Leff writes about how gender defines home front perspectives and values, and Yang's work as a journalism scholar explores gender and race dynamics in the intersection of government propaganda and journalistic reconstruction of the war effort.

The major themes that emerged in our discussion included, (i) the struggle for opportunity, as exemplified in this story by women's wanting to participate in the world on an equal footing with men or women wanting to play an active, non-domesticated wartime role, (ii) what is the real story of war, and (iii) what is the "woman's angle" in war and what impact, if any, did it have on the way the war was reported.

The discussion was transcribed, and the treatment further revised by Harris and Fillion.

Telephone discussions with two advisers who were unable to attend the conference were conducted to incorporate their views on the project. Adviser Susan Zeiger's work examines the social history of the two world wars with specific attention to the role of women and the U.S. military and Cara Mertes is an award winning filmmaker and *P.O.V.* Executive Director, whose invaluable expertise includes story analysis.

A research trip to Madison, WI was conducted by Fillion to visit the archives at the Wisconsin Historical Society. The archives contain the documents of Sigrid Schultz, which include photographs, Julia Edwards, which include recordings, and Dickey Chapelle, which include an extensive collection of photographs, manuscripts, correspondence, reports, and recordings, both audio and film.

A research trip by Fillion to Washington, D.C. was conducted at the Library of Congress and the NARA II. At the Library of Congress Fillion listened to many radio reports, including those of Martha Gellhorn, examined several photographic collections of women featured in the Library of Congress' *Women Come to the Front* exhibit, as well as, photographs relating to women and the World War II era, notably of Eleanor Roosevelt and women reporters, and met with Photography Curator Beverly Brannen. At NARA II, Fillion reviewed documents of activities pertaining to World War II war reporters and the military. At both institutions, staff members responded to the project with great enthusiasm, interest and support.

Both research trips provided the assurance that the scope of visual and documentary evidence for our story is extensive, textured, and thorough.

Research previously conducted under an NEH Consultation Grant included a research trip to Syracuse University to research the collections of Margaret Bourke-White, Dorothy Thompson, and Marguerite Higgins to establish their value to the story. Also, visits to local archives and collections, and compiling a comprehensive archives and collections listing was conducted. Several conversations with project advisers through the process culminated in a day-long advisers meeting at which a Narrative Outline for the project was developed. This work was the basis for our successful NEH Planning grant.

Oral histories, both audio and video, have been located at the Washington Press Club Foundation. A site visit to the “Newseum” in Arlington, Virginia, was conducted by Fillion to talk with staff and to study the exhibit “War Stories”, which tells the story of 20th Century war correspondents.

Inquiries about extant images and rights availability have been conducted. As noted previously, conversations with our legal representation and representatives of the Gellhorn and Chapelle estates about materials relating to their lives are accessible and there do not appear to be significant obstacles to the inclusion of their stories in this film.

To identify holdings and clarify rights obligations, we also have spoken with archivists at the Schlesinger Library at Radcliffe, Mugar Library at Boston University, American Red Cross, International Center of Photography, the National Archives, the Library of Congress, the American Marine Corps League, the Museum of Television, Radio and Film, the Corbis-Bettmann Archives, George Eastman Kodak in Rochester, and MAGNUM Photo Agency.

Contact with authors who have written books on war reporting or women war reporters made through publishing companies and talent agencies has been initiated. Fillion had several conversations with Julia Edwards (now deceased) who was herself a reporter, wrote one of the first books on the topic, *Women of the World: The Great Foreign Correspondents* (1988) and knew several of the women on whom we will focus in this project. Her archives are held at the State Historical Society of Wisconsin.

Contact with relatives of our characters will be part of work of Scripting grant.

Fillion has also located and spoken with Chris Martin, now dean of the Perley Isaac Reed School of Journalism at West Virginia University, who wrote a Master’s thesis on women war reporters and as dean organized a symposium in April 2000 called “On the Frontlines: The Women Who Covered the Vietnam War and Changed Journalism History.” She has been very helpful in providing information and contacts.

G. PROJECT FUNDING AND FUND-RAISING.

To date the project has received a total of \$100,000 from an NEH Consultation Grant in February 2002, an NEH Planning Grant in June 2004, and an NEH Scripting Grant in June 2006. The project has also been designated as part of the NEH “We the People” initiative. The documentary’s total cost will be approximately \$655,000.

We will spend the winter of 2006 researching appropriate additional funding sources, including individuals and corporate sponsors, targeting those interested in women’s issues and journalism history, and consolidating a comprehensive fundraising plan. Guiding the fundraising is Lilya Wagner, author of *The Women War Correspondents of World War II* (1989), formerly dean of the Department of Philanthropy at Indiana University and director of the Women’s Philanthropy Institute at Indiana University, and now Vice President for Philanthropy at a private foundation. Fillion and Wagner have already begun work together on a fundraising plan for private donors.

We will be pursuing further funding through humanities and arts councils, as well as CPB, ITVS and private foundations. We plan to approach the humanities councils in each of our main characters’ home states: Wisconsin, Missouri and Texas, as well as the New York State Council on the Arts, where the filmmakers are based. Foundations include the Macarthur Foundation, the Arthur Vining Davis Foundation and the Ford Foundation. Once the bulk of production funds are raised, the producers plan to approach various PBS entities to secure production and broadcast

partners. (see *Broadcast Prospects, below*) The filmmakers will continue to donate substantial in-kind services to the project in the area of fundraising and securing a broadcast venue.

Our team has a history of successful fundraising. Jeanne Houck has served as executive producer for several films as well as project director for numerous women's history projects. As executive producer for *Miss America* (2002), Houck helped secure its broadcast on *The American Experience*, and coordinated the film's fundraising efforts, successfully raising funds through the NEH, the New Jersey Council for the Humanities, and PBS. Houck also coordinated the fundraising efforts for a film about the women's basketball team at Rutgers University, *This is a Game Ladies*, by director Peter Schnall (2004). In addition, Steve Rivo's work for the *New York* series and Maia Harris' experiences in raising funds for PBS documentaries, including *Last Stand at Little Bighorn* for *The American Experience* (1995), *Storyville: The Naked Dance*, (1998) and *Slavery and the Making of America* (2004) add to Fillion and Houck's experience in this area.

H. AUDIENCE AND BROADCAST PROSPECTS

Audience Appeal

'*No Job For a Woman*' will be a character-based historical documentary featuring a story that has yet to be portrayed for a television audience, about an era which continues to hold a fascination for American audiences. Furthermore, given the importance of World War II in shaping how Americans view their role in the world, the film's focus on the processes of war reporting will appeal to contemporary audiences who are curious to understand the role of a free press in modern societies. Finally, because the story of women during the World War II has not been as widely explored as that of men, there is the potential for a wider audience among men and women, as well as a younger demographic.

Broadcast Prospects

'*No Job For a Woman*' is being produced for broadcast on national public television. The responses to the project by both historians and filmmakers, along with individuals at PBS, have indicated that the film will draw a large audience, both male and female viewers, from diverse backgrounds. Executive producer Jeanne Houck was executive producer for the film *Miss America* (2002), which premiered on *The American Experience*. Producer Steve Rivo has produced a number of films with Ric Burns that have premiered on PBS including *New York: A Documentary Film* (Episodes Six and Seven, 2001), *Ansel Adams* (2002) and *Eugene O'Neill* (2006), all of which aired as part of *American Experience*. Writer Maia Harris has an impressive track record in premiering productions on PBS, most recently *The Life and Times of Frida Kahlo* (2004).

Once the bulk of production funds are raised, the producers plan to approach various PBS entities to secure production and broadcast partners. WGBH's *American Experience*, which seems a natural fit for the story and subject matter, will be approached first, but other stations including WETA (co-producers of Ken Burns' forthcoming "The War" and of "The Life and Times of Frida Kahlo," on which Maia Harris was a producing partner), Thirteen/WNET, WQED Pittsburgh, KTCA Twin Cities, KCET in Los Angeles and KQED in San Francisco. PBS research indicates historical documentaries reach an audience of 4-6 million viewers, with additional audiences being reached through educational and international distribution.

In addition to public television sources, the producers feel that there may be considerable interest in the film among theatrical distributors. Owing to the recent success of many documentaries theatrically, including those with historical subject matters, distributors such as First Run/Icarus Films, HDNet Films, Kino International, New Yorker Films, Palm Pictures, Wellspring Media and others often provide production support as well as U.S. theatrical distribution. The producers plan to actively promote the film to these companies and others, as well as to aggressively pursue

sales of the film to all foreign markets. Preliminary discussions have already begun with distributors in Canada, England, and France. In the United States, the scope and reach of the film will be enhanced with screenings in public venues such as museums, schools, and libraries. The completed film will also be submitted to film festivals.

I. ORGANIZATION HISTORY

Background on Partnership

Michele Midori Fillion, Jeanne Houck, Steve Rivo, and Maia Harris are the core media team of 'No Job For a Woman'. Fillion initiated and conceived the project. Seeking to complement her own experience as a reporter and producer of radio and television stories, Fillion brought together a team of experts in documentary film: Houck, as executive producer, brings her background as a historian and producer of historical documentaries to the project; and producer Steve Rivo, as producer, and scriptwriter and producer Maia Harris, as writing partner, bring their extensive background in documentary film to the project. This combined expertise brings to the project a range of skills, from the pre-production phase of research, story development, and fund raising to the production phase, and the development of ancillary projects in the post-production phase. For more details on team members, see **J: PROJECT STAFF** and **ATTACHMENT 5** for resumes and letters of commitment.

Background on Women Make Movies, The Granting Organization:

Women Make Movies is the fiscal sponsor for 'No Job for a Woman'. Women Make Movies is a multicultural, multiracial, non-profit media arts organization that facilitates the production, promotion, distribution and exhibition of independent films and videotapes by and about women. Women Make Movies was established in 1972 to address the under representation and misrepresentation of women in the media industry. The organization provides services to both users and makers of film and video programs, with a special emphasis on supporting work by women of color. Women Make Movies facilitates the development of feminist media through an internationally recognized distribution service and a production assistance program.

J. PROJECT STAFF

Producer/Director: Michele Midori Fillion, a broadcast journalist, holds master's degrees in both journalism and Sociology. As co-host of a daily current affairs program for the Canadian Broadcasting Corporation (CBC) Fillion interviewed local and national figures in the news. She has also produced a variety of documentary stories for both radio and television news, with a special commitment to reports that focus on women. As well, Fillion lived for 10 months in India on a journalism fellowship where she produced and directed two documentaries, one about a health agency that aids poor women and children in rural India, and one a teaching tool for non-governmental agencies (NGO) to become aware of their impact on indigenous people. Both documentaries have been shown worldwide within the NGO community and on Indian television.

Executive Producer: Jeanne Houck, an American cultural historian, holds a Ph.D. from New York University. Her company, *History Works*, is a new media and film production company. Before founding *History Works* she was co-founder and Executive Vice President for *Clio Inc.*, Visualizing History. In addition to her work as new media producer for *Clio Inc.*, she was an Executive Producer for *Miss America: A Documentary History*, a film about the history of the Miss America Pageant, which aired on PBS in 2002. Houck was also an Executive Producer for *From Slavery to Freedom: A History of African Americans*, with John Hope Franklin and Alfred Moss, directed by Cara Mertes. Additionally, Houck was Senior Research Historian for the PBS seven-part series, *New York: A Documentary Film*, project historian for the WNET New York

companion education web site, *Adventures in Citizenship*, and senior historian for the Center for Children and Technology, which developed the Library of Congress' American memory web site.

Producer: Steve Rivo is an award-winning documentary film producer and the co-founder of *Down Low Pictures*. He has produced, written and directed documentaries for Court TV and VH1, as well as working as a producer on numerous PBS programs. Before co-founding *Down Low Pictures*, Rivo worked for nearly a decade with filmmaker Ric Burns, primarily on the Emmy and DuPont Award-winning PBS series *New York: A Documentary Film*, of which he produced the sixth and seventh episodes. He was also a co-producer and associate producer of the series' first five episodes, a contributing writer to the series companion book, and the producer of the series' award-winning website and DVD companions. Other films produced with Ric Burns include the Emmy-winning film *Ansel Adams* for PBS's *American Experience*, *Columbia University: A Celebration* and the forthcoming *Eugene O'Neill*. Rivo also directed and produced *The Bottle*, a music video for the recording artist Gil Scott-Heron, which won a number of awards. He graduated from Columbia University.

Writer: Maia Harris has written and co-produced numerous documentaries, including *The Life and Times of Frida Kahlo* (PBS 2004), the Emmy-award winning *Beyond Tara: The Extraordinary Life of Hattie McDaniel*, (AMC 2001), *Storyville: The Naked Dance* (PBS 1998), a history of New Orleans' turn-of-the-century legal red-light district, and *Listening to Children: A Moral Journey with Robert Coles* (PBS 1995). She is currently developing a three-part series on the history of African American theater with director Madison Davis Lacy. An Emmy-award winning researcher, her other credits include *The Battle of Little Bighorn* (American Experience, 1992), *The Massachusetts 54th Regiment* (American Experience, 1991) and *Eyes on the Prize II*. Harris also has worked as an arts educator in the New Orleans public schools, where she created a program integrating video production into classrooms and after-school programs. She is the recipient of a Lyndhurst Fellowship for service and the arts, two Emmy awards and one Emmy nomination. She graduated from Harvard College.

PROJECT ADVISORS

Maurine Beasley is Professor of Journalism at the University of Maryland. With degrees in both journalism and history, she has written extensively on the history of women in journalism and is co-author of *Taking Their Place: A Documentary History of Women* (Strata, 2002, 3rd Edition).

Cynthia Enloe is Professor of Government of Clark University, author of *Maneuvers: The International Politics of Militarizing Women's Lives* (University of California Press, 2000).

Maureen Honey is Professor of English and Women's Studies at the University of Nebraska-Lincoln. With degrees in American Studies and English, she is author of several books, including *Bitter Fruit: African American Women in World War II* (University of Missouri Press, 1999) and *Creating Rosie the Riveter: Class, Gender, and Propaganda During World War II* (University of Massachusetts Press, 1984).

Laurel Leff is Associate Professor of Journalism at Northeastern University. With degrees in both the Study of Law and Communications, Leff is author of *Buried By the Times: The Holocaust and America's Most Important Newspaper* (Cambridge University Press, 2005).

Mark Leff is Associate Professor at the University of Illinois at Urbana-Champaign, and is author of *The Limits of Reform: The New Deal and Taxation, 1933-1939* (Cambridge, 1984). His recent work is about World War II and home front social history. Recent articles include "Intolerance," "Individualism," and "Women's War," in Stewart/Fritzche, (eds.), *Imagining the Twentieth Century*, (1997).

Susan Ware is a historian of women's history and editor of *Notable American Women* (Harvard University Press, Volume 5) based at Radcliffe Institute for Advanced Study, Harvard University. She is author of numerous books on women in the 20th century, including *Letter to the World: Seven Women Who Shaped the American Century*, (W.W. Norton, 1998), which includes a chapter on war correspondent Dorothy Thompson.

Susan Zeiger, Associate Professor of History at Regis College in Weston, Massachusetts, is a scholar of gender, war and peace in 20th century U.S. history. She is author of *In Uncle Sam's Service: Women War Workers With the American Expeditionary Force, 1917-1919* (Cornell, 2000), and currently is writing a manuscript, "War Brides and Yank Soldiers: Intercultural Marriage and U.S. International Relations after Two World Wars".

Advisory Board: Our advisory board is made up of scholars from diverse disciplines. Advisor **Maurine Beasley**, a professor of journalism history at the University of Maryland, has noted that this documentary comes at a time when recent scholarship in women's studies, American history and related disciplines has given us the tools for a contemporary analysis that should lead to a greater understanding of the cultural importance of women as war correspondents and journalists in general. Taking a cue from Professor Beasley's own work, this documentary will present the history of these women war correspondents as an important chapter in the history of American journalism. **Laurel Leff**, associate professor of journalism at Northeastern, brings to the project her recent research and insight into the inner workings and editorial decision making of major news organizations during World War II.

The story of women war correspondents also draws from the field of women's history. Historian **Susan Ware** has written extensively on the changing roles of women in the 20th century. Her work has examined the lives and work of pioneering women in diverse professions such as Amelia Earhart, Dorothy Thompson and Eleanor Roosevelt and their impact on American social and cultural history. Also adding to our understanding of the changing roles of women in American society is the work of scholars who specifically examine the role of gender in wartime discourse. Professor of English and Women's studies at the University of Nebraska, **Maureen Honey**, explores the intersection of race, class, and gender in the politics of propaganda and media censorship during World War II.

The film will also explore the dynamics of war reporting on the front lines as well as its reverberations at home. Historian **Mark Leff** at the University of Illinois writes about how gender defines home front perspectives and values. Historian **Susan Zeiger**, Associate Professor of History at Regis College, is a social historian of the two world wars with expertise in the history of women and the U.S. military. Professor of Government at Clark University, **Cynthia Enloe** examines the role of the military in defining gender and war front experience.

K. WORK PLAN

Based on 42 week project: 10 wks Pre-prod; 10 wks prod; 22 wks Post
15 shoot days; 20 wk edit; 2 wks clean up

September 2007-November 2007: Pre Production

Production office opened.

Associate producer hired.

Interns hired.

Still image and motion picture archival research commences.

Databases created for all image research.

Writer and Producers revise script in preparation for shooting.

Script sent to Advisors for final review before shooting begins.
Interviewees identified and contacted.
Locations scouted and shoots planned.
Fundraising continues.

December 2007: Production Begins

First shoots. Interviews with scholars and biographers.
Interviews transcribed, screened, selected and databased.
Location scouting continues.
Archival research and acquisition continues.
Fundraising continues.

Winter Holiday – 2 wks

January 2008 – March 2008: Production Continues

Shooting continues: Interviews with scholars, biographers and journalists.
Interviews transcribed, screened, selected and databased.
Live/Scenic locations identified and shot.
Recreations planned and shot.
Archival research continues.
Fundraising continues.
Editor and Asst Editor hired
Composer hired and begins music preparation.
Music research undertaken.
Logging commences in preparation for editing.
Script rewritten incorporating all interview selects and new research.

March 2008: Post-Production Begins

Edit room opens. (20 wks)
Editor begins screening.
Logging and digitizing (of interviews, live footage, archival and music) continues.
Script prepared for editing.
First assembly cut prepared. (4 wks)

April 2008 – May 2008

Script revised and rewritten.
Rough Cut completed (5 wks).
Advisors convened to review Rough Cut
Music composition continues.
Archival research continues.
Fundraising continues.

May 2008 – June 2008

Fine cut completed (4 wks).
Script revised and rewritten.

Narrator identified and hired.
Voiceover actors identified and hired.
Stills animation (afterfx) commences.
Final Music recorded.
Final Script review and fact checking.
Final narration recorded
Voiceover actors recorded.
Locked cut completed.(4 wks).
Master archival footage ordered and cut in.
Rights clearances begin.
Sound Editing (1 wk)

July 2008

Finishing work: Sound Mix and Online (1 wk)

Clean up (2 wks).
All rights clearances completed.
Master material returned.
Dubs made.
Cue Sheets and bibles completed.

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An American Nurse at War, a film by Stephen L. Hooper, 2000, 36 mins. This award-winning documentary presents the horror and compassion of World War I through the eyes of a nurse from New England serving in France. In this incredibly personal and detailed story, Marion Rice's voice, through 650 photographs she made with a Kodak and fifty letters, lends the outrage, humor and affection to an account of the 20th century's first great war, as well as the emerging role of women on the world stage.

Americas Victoria, directed by Victoria Weston, 1996, 52 minutes, tells the story of Victoria Woodhull, one of the most important and unrecognized women in US history who ran for President. Although she was a radical suffragist, she refused to restrict her Presidential campaign to the issue of women's suffrage. She advocated a single sexual standard for men and women, legalization of prostitution and reform of marriage, and could be claimed as the first women war correspondent.

Bearing Witness, directors Bob Eisenhardt, Barbara Kopple, Marijana Wotton, 2004, 96 minutes. Five journalists, photographer Molly Bingham, foreign correspondent Marie Colvin and Janine DiGiovanni, camerawoman Mary Rogers, and producer May Ying Walsh, share their experiences from the front lines of the most recent Iraqi-American war. This brutally graphic and honest video diary explores the challenges, sacrifices, and dangers experienced by female war reporters.

Calling the Shots, directed by Janis Cole and Holly Dale, 118 minutes, 1988, is a riveting documentary on the accomplishments of women in front of and behind the camera as directors, producers, screenwriters and actresses.

American Photography: A Century of Images, directed and produced by Muffie Ellen and Meyer Hovde, 1999, is a three hour documentary that captures the images of a century of change and the role the camera has played both in creating and documenting it.

Civil War Journal: Women At War, A&E Entertainment, 1996, 100 minutes. In World War II, millions of women joined the war effort, manning factories stateside, serving as nurses abroad, and supporting the fighters in the field. But they were following in a trail that had been blazed decades before during the Civil War.

Double Exposure: The Story of Margaret Bourke-White, directed by Laurence Shiller, 1989, 94 minutes. Feature film. Farrah Fawcett is cast as pioneering photojournalist Margaret Bourke-White.

Eyes of the World, produced and directed by Michael Perlman, 2002, 52 minutes. The work of photojournalists covering the war in the Balkans and interviews with them are combined in a mediation of the act of witnessing war.

Fly Girls, written, produced and directed by Laurel Ladevich, 1998. During WWII, more than a thousand women signed up to fly with the U.S. military. Wives, mothers, actresses and debutantes who joined the Women Airforce Service Pilots (WASPS) test-piloted aircraft, ferried planes and logged 60 million miles in the air.

Free A Man to Fight: Women Soldiers of WWII, Two Girls from Back East Productions, 1999, 55 minutes, tells the story of women soldiers who served behind the front lines.

Government Girls, written, directed and produced by Leslie Sewell, 2005, 57 minutes, tells the story of the young women who flock to Washington, DC during the 1940's to help in the mobilization for World War II and how their experience during the war years changed their lives, the city and American society.

Live From Bagdad, directed by Mick Jackson for HBO films, 2002, is a dramatization of the true story of how CNN producer Robert Wiener and his team were the only American news organization to broadcast live from Bagdad during the 1991 Persian Gulf War.

Paving the Way, directed by Emma Joan Morris, produced by Jacqueline Donnet and Emma Joan Morris, 1995, is the remarkable story of four extraordinary women who in the 1950's set their own course. Candid observations and personal recollections of the sacrifices they made to advance their careers.

Portrait of Courage, directed by David Keane for the History Channel, 2005, 50 minutes, is the story of the life of Dickey Chapelle.

Reporting American at War, directed by Stephen Ives, 2003, explores the role of American journalists in the pivotal conflicts of the 20th century.

Robert Capa: In Love and War, directed by Anne Makepeace for "American Master's," PBS, 2003, 90 minutes. A look at the life and career of photojournalist and Magnum photo agency founder Robert Capa.

She Says: Women in News, produced and directed by Barbara Rick, 2001, 60 minutes. Ten women in positions of power in the news industry describe how women in news are changing the news agenda, the culture of the newsroom and the culture itself.

Secrets of War: Intelligence--Women Spies in World War II, History Channel, 1998, 52 minutes. True heroes who fought behind enemy lines in every theater of World War II female spies unearthed secrets, supported the resistance and destroyed the morale of the enemy.

The Hidden Army: Women in World War II, 1995, 57 minutes. American women represented an unexpected source of strength, which proved vital to the overall war effort.

The Media and the Image of War, directed by Mark Sugg, 1994, 29 minutes. A look at how America's image is perceived in terms of war and violence. Is the portrayal of war on film and TV creating a false sense of history and values? Leading experts discuss the media and its creation of contemporary myths of American warmongers as heroes.

Their Own Vietnam, directed by Nancy Kates, 1995, 23 minutes, is a fascinating documentary about American women who served in the Vietnam War.

20th Century with Mike Wallace: A Few Good Women, 1999, presents a sweeping look at the evolving role of women in the military, and their ongoing battle against prejudice.

War Photographer, produced, directed, edited by Christian Frei, 2002, 96 minutes, is a portrait of New York city-based war photographer James Nachtwey, who has been a war photographer for the past 25 years. Frei followed Nachtwey around the globe for two years, from Kosovo to Indonesia, to Israel filming the photographer in action. A special camera attached to Nachtwey's camera allows viewers to watch the exact image that he is capturing on film.

War Stories: Reporting in the Time of Conflict, produced by the Newseum, 2001, 55 minutes shares a title with the companion exhibit at the Newseum in Arlington, Virginia on American war correspondents during the 20th century.

WWII: Beyond the Battle, 57 mins. In the tradition of America in the '40s, this thrilling program not only documents the war, but the war years: from tilling Victory Gardens, to setting up U.S.O. shows, to the front lines.

War Letters, airing November 11, 2001 on American Experience. A documentary inspired by Andrew Carroll's *War Letters: Extraordinary Correspondence from American Wars*
World War II: From Breadlines to Boomtimes, 170 mins, is a three-volume documentary set that describes how America responded to the global conflict.

Women First & Foremost: Volume One: "Remember the Ladies", directed by Scott Mansfield, 1995, 60 minutes is about inspiring women who pioneered new paths in a variety of professions. Journalism, education, and medicine are all areas that were once off limits to women.

M: LIST OF THE COLLECTIONS OF MATERIALS TO BE USED IN THE PROGRAM

American Marine Corps League
American Red Cross
Corbis-Bettman Archives
Editor & Publisher archives
Franklin D. Roosevelt Presidential Library and Museum.
George Eastman Kodak in Rochester
George Washington University Library
Getty Images
International Center of Photography,
John F. Kennedy Presidential Library
Library of Congress
Lilya Wagner, personal oral history collection
Magnum Photo Agency
Mugar Library at Boston University
Museum of Television, Radio and Film
National Archives
Newseum, Arlington, Virginia
Schlesinger Library, Radcliffe College
Syracuse University
University of South Carolina, Movietone newsreel collection
U.S. Marine Association
Washington Press Club Foundation
Wisconsin Historical Society