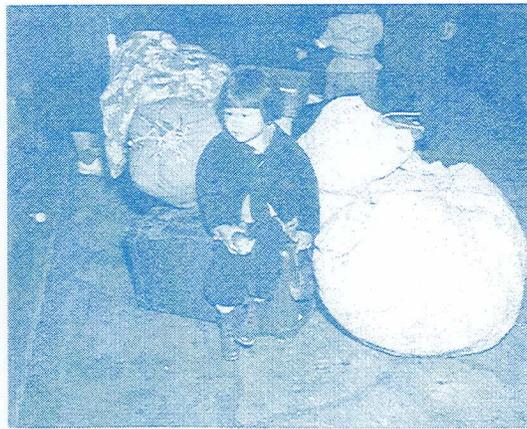
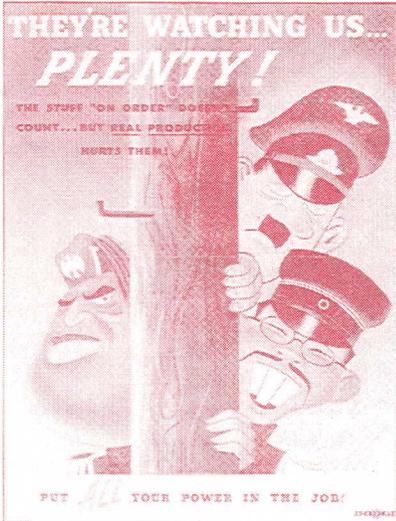
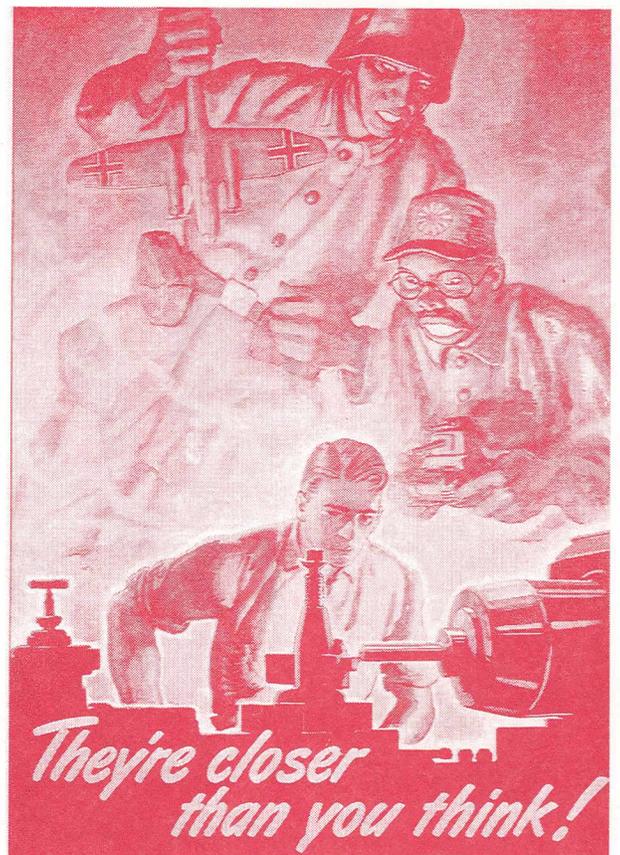


# OVER HERE, OVER THERE

## American Home Life and the Second World War



### GUIDE TO THE VIDEOTAPE TEACHING UNIT



# ***OVER HERE, OVER THERE***

***American Home Life and the Second World War***

A supplemental teaching unit for high school students  
produced by:

The National Archives-Central Plains Region  
Kansas City, Missouri

and

The Department of Communication of Central Missouri  
State University, Warrensburg, Missouri

1994

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## **PREFACE**

### ***Central Missouri State University***

Founded in 1871, Central Missouri State University is a four-year state institution located in Warrensburg, Missouri, about 50 miles southeast of Kansas City. More than 12,000 students attend the university, which offers undergraduate and graduate degrees in more than 150 subject areas. It has 444 full-time and 82 part-time faculty members, and is accredited by the North Central Association of Colleges and Schools.

The College of Arts and Sciences of the university includes the Department of Communication, co-producers of *Over Here, Over There*. The department's primary mission is to give students an education in modern public information and communication techniques and technology, and to encourage innovation in the field of communication. While the university has a responsibility to extend its educational resources as widely as possible beyond its physical borders, the Department of Communication feels that its particular mission obliges it to take an active role in using contemporary technology to carry educational tools to the general public and educational specialists. This video is such a tool.

### ***The National Archives***

The National Archives and Records Administration is the Federal agency responsible for preserving historically significant Federal records and making them accessible to the public. Along with two large facilities for the preservation and servicing of permanently valuable records in the Washington, DC, area, the Archives operates records centers around the country to house Federal records temporarily, and it maintains Presidential Libraries and Museums to preserve the records of every President since Herbert Hoover. It also publishes the *Federal Register*, and assists non-Federal historical publishing and archival preservation through grants from the National Historical Publications and Records Commission.

In 1967 the National Archives began to develop a network of regional archives branches in the major Federal administrative centers around the country. The regional archives branches maintain permanently valuable historical records generated by regional Federal agencies, and bring to the public many of the reference and educational services that were previously available only in the Washington area. One of the twelve regional archives, the National Archives-Central Plains Region is located in Kansas City, Missouri.

It is responsible for historically valuable Federal records in Iowa, Kansas, Nebraska, and Missouri.

Since 1970, the National Archives Office of Educational Programs in Washington, and many Presidential Libraries and regional archives, have offered programs designed to make Government records available to secondary school students. Document facsimile kits, teaching units, teacher workshops, and institutes have all brought reproductions of important paper documents, sound recordings, and photographs, as well as techniques for their use in the classroom, to teachers around the nation. This videotape joins the array of National Archives educational publications available to the American public.

In 1979 The National Archives and SIRS, Inc., issued *World War II--The Home Front*, a supplemental teaching unit which features reproductions of paper documents, sound recordings and photographs. We recommend that teachers consider acquiring *World War II--The Home Front* for use in conjunction with this videotape, as the documents and classroom exercises found in that unit provide an opportunity for further in-depth study of the American home front during the Second World War.

Please contact the following for information on National Archives educational services:

Education Branch (NEEE)  
National Archives Building  
Washington, DC 20408  
(202) 501-6065

National Archives-  
Central Plains Region  
2312 East Bannister Road  
Kansas City, Missouri 64131  
(816) 926-6920

## ACKNOWLEDGEMENTS

Many talents have contributed to the production of this unit. In 1991 Diana Duff, Director of the National Archives-Central Plains Region, offered an internship in public programs to Shawn Roney and Ann Nichols, graduate students at Central Missouri State University and the University of Missouri-Kansas City. Mr. Roney and Ms. Nichols devised the unit during the internship, which was supervised by Ms. Duff. John Smead, Professor of Communication Studies at Central Missouri State University, contributed his professional knowledge of film production, along with countless hours of videotaping, videotape editing, and other technical duties. Shawn Roney wrote the script, with assistance from John Smead, Alan Perry of the National Archives-Central Plains Region, and the late Professor Richard McKinzie of the Department of History, University of Missouri-Kansas City. Professor Arthur McClure of the Department of History, Central Missouri State University, also read the script. Daniel Smead was the script editor. Rita Klepac, then of the National Archives-Central Plains Region, coordinated the earlier stages of the project, and located many of the films used. Alan Perry prepared this guide, with assistance from Shawn Roney and Samuel Rushay.

Carol Barta and John Anthony donated their time and talents in the roles of Lucy and Chris, and Greg Entzian was the voice of George. Clara Rolen of the National Archives-Central Plains Region, made the wartime correspondence of "George" available.

Chuck Haddix of the Marr Sound Archives of the University of Missouri-Kansas City provided valuable advice and made essential sound recordings available for the project. We are grateful to Bill Blakefield of the National Archives Technical Coordination Staff, Darrell Garwood and Nancy Sherbert of the Kansas State Historical Society, Kathleen Struss and Hazel Stroda of the Dwight D. Eisenhower Library, and Pauline Testerman of the Harry S. Truman Library, for assistance in locating many of the audiovisual materials used in the unit.

Diane S. Shagla of the Mahoning Valley Historical Society in Youngstown, Ohio, assisted with research for the unit. Professor Daniel Curtis of the Department of Communication at Central Missouri State University offered his home for the taping of the live sequences in the unit.

Excerpts from the film series *Decision: The Conflict of Harry S. Truman* are used with the permission of the Writers Guild of America and Columbia Pictures Television (Copyright 1991 by CPT HOLDINGS, INC. All Rights Reserved.) Excerpts from Paramount Newsreels are used courtesy of Paramount Pictures. Frames of the comic strip "Captain Easy" are used courtesy of the Newspaper Enterprise Association, Inc.

## **INTRODUCTION**

This video is intended to supplement readings and lectures by high school social studies teachers. We hope it will spur classroom discussions and activities that will, in turn, further interest students in the way many Americans fortunate enough not to have to experience overseas combat perceived the war. While the focus is on the home front, the video does convey impressions of the overseas experiences of some American soldiers through references to casualties and through letters written by "George" to "Lucy." Impressions of the overseas situation, and news of the fate of loved ones in the service, were important parts of the home front experience.

The unit is not intended as a comprehensive picture of the Second World War, either at home or overseas. It does not examine the historical currents that swept Europe, East Asia, and eventually much of the rest of the world into the war; it does not attempt to consider the grand strategies of the wartime participants, or the military history of the war. Nor does it provide an in-depth analysis of the political, economic, or ideological forces that defined the war years.

It is, instead, a portrayal of Lucy Connick's very personal reminiscences of events of fifty years ago and more--memories that would not, of course, be equally shared by all Americans who can remember the 1930s and 1940s. In some respects, Lucy is an unusual woman of her generation: she went on to college and a professional career, less common for women then than now. She had family contacts with both Germany and the Far East, not a common situation then or today. Nevertheless, Lucy's personal wartime memories are perhaps as widely applicable to the American home front experience as any would be. One of the most useful classroom projects of those you may wish to undertake in conjunction with the video may be an attempt to answer the questions, "How typical were Lucy's perceptions?" "How did the experiences of the grandparents of students in your class differ from--or resemble--those of Lucy?" (See the following section of this guide, Classroom Projects, for some suggested exercises.)

Lucy Connick is a white, middle class woman who grew up in a small city. But many Americans during World War II lived in small towns, on farms, or within large cities--many more than do today, since the postwar tide of migration to the suburbs. African-Americans did not benefit from the wartime economic boom to the extent that so many whites did (although thousands of Blacks moved from the rural South for defense plant jobs in northern and western cities). Japanese-Americans living on the West Coast were interned in "relocation camps." Other Americans were Indians living

on reservations, residents of big cities, Hispanics, Chinese, or any of the multitude of other ethnic groups which make up the American population.

Ideally, your use of this video will follow classroom study of the First World War and the interwar years. It deals with some extremely controversial issues, many of them hotly debated by historians and triggering strong emotions. Memories of the war are still bitter for many people who fought in it, and for the descendants of many of its victims. On the other hand, the war finally ended the Depression, and many of those Americans who were not overseas found they had "never had it so good."

Before viewing the video, we suggest that students spend some time with maps of Europe and East Asia in order to familiarize themselves with the locations Lucy mentions.

After viewing the video, perhaps completing a project connected with it, and participating in classroom discussions, students should be able to:

- Discuss the relationship between some of the overseas events of World War II and home front activities.
- Compare and contrast their contemporary American life with domestic life during World War II.
- Identify primary research materials (for example, newspapers, magazines and motion pictures) relating to the war, as well as some secondary sources.
- Make specific connections between battlefield and American political events they study in your class with the home front perceptions of Lucy Connick.

## CLASSROOM PROJECTS

Projects such as those outlined below will enable students to delve into a particular aspect of the World War II home front experience and emerge with a "feel" for the period that may not be achievable any other way. Many public libraries hold collections of local newspapers and, in many cases, other periodicals, either in their original form or on microfilm. For example, larger public libraries may have wartime issues of *Time*, *Newsweek*, *Life*, *The Saturday Evening Post*, or other magazines available on microfilm. The Bibliography (pages 11-13) lists some readily available books that should be useful for many of these projects. The Films and Videos section (page 14) provides references to wartime motion pictures, many of which are available at local home video stores.

Any of the exercises noted below could be shared with the class in the form of an oral report. You may be able to design projects unique to your own locale. We offer here some suggestions for projects that apply throughout the country. The instructions are phrased as you might wish to issue them to a student.

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1. Interview and write a paper about the wartime experiences of a relative or acquaintance who remembers the war years as they were on the home front. Compare his or her memories with the experiences related by Lucy.

(The teacher should provide the student with a list of questions appropriate for such an oral history exercise.)

2. Consult original or microfilm copies of period newspapers and magazines. Based on the advertisements appearing in them, design your own ads in which war-related slogans tout brand-name products that existed during the war.

3. Consult local newspapers at the public library and compose an article for the school newspaper describing a particular aspect of wartime home life in your community.

4. Using books, magazines and newspapers, as well as popular music and motion pictures of the day, write a fictional autobiographical essay on your life as an adolescent during the war. Several of the books listed in the Bibliography will be useful for this exercise.

5. Choose a prominent American civilian figure from World War II history and write an essay about his or her participation in the events of the time. In the process, explain his or her significance, and the short-term and long-term results of his or her actions.

6. Using such published sources as books and articles, and (perhaps) locally available newspaper accounts, write a paper on a defense plant, Japanese relocation center, or prisoner of war camp located in your region.
7. Make a list of the important items, purchases, and activities used in your daily life over a period of a month, and note their uses. Include things such as food, articles of clothing, entertainment, and transportation. You should assume that during the period you come down with a case of the flu, in order to include medication on the list, and you should also assume that one week of that particular month happens to be a family vacation week. Then, using standard published sources, as well as newspapers or magazines from the period, compile a parallel list noting which of those items, purchases and activities would or would not have been available in any form during the war years, which would have been available but rationed, and which items, purchases and procedures common at the time would not be found in the life of an American teenager today.
8. Choose a motion picture released *during* the war, and borrow or rent the film on videocassette. After viewing the picture, and reading a relevant book such as those listed in the Films and Videos section (page 14), write a paper on it as a "period piece," illustrating its relevance to the war and its effectiveness as a piece of propaganda. You should attempt, as far as possible, to view the film as if you were a teenager at the time the film was released, rather than as a student today.
9. Pretend you are a businessperson in your community during the Second World War, that you are speaking at a war bond rally, and that the rest of the class is an audience of employees. Explain to your "employees" why they should purchase war bonds. After the speech, discuss with the class whether the speech covered all the reasons why a person might have felt obliged to buy bonds.
10. Arrange a classroom debate on one or more of the key issues of World War II. Many of the questions raised by Lucy and Chris would be suitable subjects. For example, could and should the United States have avoided direct involvement in the war? Was internment of Japanese-Americans a necessary evil or an unnecessary act of racism? Could and should the United States have done more to help Jews before, during, and after the war?
11. Imagine that you are an official with the Office of War Information, responsible for generating and sustaining enthusiasm for the American war effort. What would you propose to do? What tools could you use that were not available in the early 1940s?
12. Imagine that you are an advisor to President Truman in April, 1945. Would you advise dropping an atomic bomb, invading Japan, continuing the existing conventional bombing campaign and naval blockade, or trying another course of action to end the war?

## ***SEGMENT NOTES AND DISCUSSION TOPICS***

The video is designed to spur classroom discussion after viewing. One question that might come up is that of the reliability of Lucy's memory. Is everything Lucy remembers actually recalled from her youth, or might some of her memories of important events have been picked up later, secondhand, from her college professors? For that matter, how reliable is the memory of a person of 70 regarding her teenage years? Do your students think they will accurately recall their teen years half a century from now?

Many of the questions posed below link Lucy's memories with some of today's problems; this is to help students associate events then with items in the news in the 1990s. Some of the suggested questions are fairly complex and sophisticated, while others are simpler to deal with. Responses to all of them may well stem from information derived from readings and your lectures, as well as from the video. You will probably want to select some questions and eliminate others, depending on the level of the students with whom you are working. And, of course, students who have watched the video will probably have questions of their own!

### ***Notes on Segment One***

This segment traces Lucy's memories of what she had heard as a child regarding the First World War, the Twenties, and the early years of the Great Depression. She also discusses her early memories of the situation in East Asia and Europe in the '30s, as Hitler seized power in Germany and Japan invaded China.

### **Questions for Students**

Why begin with Lucy's childhood memories of the 1920s and 1930s? After all, this is a study unit on life in America during the Second World War, so why not begin with Pearl Harbor?

Lucy's father was a steelworker. Before World War II, most employment in America was in industry, such as a steel mill, or in agriculture or small family businesses. How is the situation different today?

How much could a dollar buy during the Depression? World War II kicked off several generations of high inflation that lasted into the 1980s. How do we compare the cost of living over the years, since so many consumer goods available today (TV sets, for example) were not available in 1935?

While not everyone in the 1930s thought the United States should--or could--cut itself off from the problems of the rest of the world, Lucy points out that many people "felt we should stay isolated and leave well enough alone." This is called isolationism. Why was it a powerful force in the 1930s? Do Americans still pay far more attention to affairs at home than to overseas problems? Are there isolationists today?

Lucy mentions the fear of both Nazis and Communists in the 1930s. What is the difference between them? Do either exist anymore?

Many Germans, chiefly Jews, tried to leave Germany as refugees from Nazi persecution as the war approached. Many people have criticized the United States, Britain, and other countries for failing to accept enough refugees at that time. Today, although potential refugees come from places other than Germany, the debate about taking in refugees is still active. Should we have accepted all those who wanted to leave Germany at the time? Should we welcome anyone who wants to leave other countries today? What is the difference between political refugees and economic refugees?

According to Lucy, the Government may have exaggerated the danger of a German invasion of the United States before and during the war. Is this an example of acceptable (or unacceptable) government propaganda? And what is "propaganda," anyway?

Western leaders have been accused of appeasing Hitler during the 1930s. What is appeasement? Was it a justifiable position to take? Why was it attractive to some leaders at the time?

## ***Notes on Segment Two***

This segment concerns the American response to the first two years of the war, between the German-Soviet invasion of Poland in September 1939, to December 7, 1941, when the Japanese attack on Pearl Harbor brought the United States into the war and opened the Pacific Theatre. The September 1939 "blitz" of Poland by Germany was the first major modern assault by motorized infantry and tanks with air support. Military history buffs in the class might want to explore this theme further.

## **Questions for Students**

What events finally led to direct American involvement in World War II? Did President Roosevelt actively prepare the country for war? Was it right or wrong for the United States to provide aid to Britain before Pearl Harbor?

Japan was the first non-Western nation to become a world power. Today we hear a good deal about Japanese economic might, but in the 1930s the focus was on Japan's military importance. How might the rise of Japan as a military power affect thinking in the countries (including the United States) accustomed to believing that only European nations, and the United States, counted as world powers?

Roosevelt, Churchill, and Hitler were all masters of the radio speech. Could someone listen to a speech on the radio today without her or his mind wandering because there is nothing to look at? Would Edward R. Murrow's radio descriptions of the bombing of Britain be effective today, or is only television effective now? What forms of communication other than the radio did Americans depend on to follow war news? Do you think American perceptions of the war would have been different if CNN had reported it?

After the Second World War, the Soviet Union and the United States became the two "superpowers." But until the war there were several "great powers": the United States, Britain, France, Japan and the Soviet Union; and Mussolini aimed to gain great power status for Italy. Are we now back in an age of many great powers but no superpowers?

At the beginning of the war, Britain, France and Japan all had colonial empires, and some people thought we were going to war to protect the British and French empires. Was that a valid argument? Did the Philippine Islands, Puerto Rico, Indian Tribes, and American conquests in the Mexican War count as an American empire?

The draft began in 1940 and, except for a period in the late 1940s, lasted until late in the Vietnam War. Until then, the chance of being conscripted was something all American boys graduating from high school had to keep in mind. Why have a draft?

### ***Notes on Segment Three***

The third segment deals with the first years of direct American participation in World War II--from Pearl Harbor into 1944--but its primary focus is Lucy's description of how the war affected the way Americans lived throughout the war.

### **Questions for Students**

Would all young men in their late teens have been "so mad they wanted to go out and enlist right away," like Lucy's brothers were when the Japanese bombed Pearl Harbor?

Were there any defensible reasons for forcing American citizens of Japanese ancestry into relocation camps?

What is rationing?

What activities did Americans participate in to conserve resources during World War II?

World War II was a "total war," with the whole country's industry, agriculture, and population supposedly mobilized for the war effort. What other kinds of war are there? What are some of the differences between a total war and wars such as Korea, Vietnam, and the Gulf War?

What businesses were affected the most by American entry into the Second World War? What businesses were affected the least?

Does the fact that "rearming for the war" ended the Depression, as Lucy said, mean that we should always maintain a large military establishment in order to keep the country prosperous?

Discuss the significance of entertainment and leisure activities in maintaining home front morale. What types of entertainment were available at the time?

Lucy, along with many other women, took jobs that previously had been reserved for men. However, women who went to work outside the home during the war were generally encouraged to leave the workforce after the war was over. Why?

Some soldiers were hurled into combat again and again; some lived lives of drudgery and monotony, performing vital support work. The majority of the soldiers in a modern army don't actually fire guns. Why not?

Chris says that US Army censorship was "just like the Nazis." But is there a difference between military censorship in wartime and civilian political censorship such as that practiced by the Nazis? Is censorship sometimes necessary?

As Lucy mentions, the American armed forces were segregated during World War II, and remained so until President Truman ordered an end to military segregation in 1947. Why segregation? How do you think you would have felt if you had to serve in a segregated military? Why might Truman have begun the process of ending it?

The Holocaust: has there ever been anything like it? Could it happen again?

## **Notes on Segment Four**

The final segment takes the story through the end of the war. It leads, naturally, to consideration of the changes brought on by the war, and to the beginnings of the postwar world.

### **Questions for Students**

George, stationed in the Pacific, often wasn't up to date on what was happening elsewhere in the war. Is this typical of a modern war, despite the presence of radios and, today, satellite and TV communications?

How might the memories of an English, Russian, Japanese or German "Lucy" differ from those of the Lucy of this video?

Does anyone know what the "Buck Rogers" comic strip was? The first military use of large rockets in World War II--the V-2s--was in many respects the dawn of the space age. Since the war, the nuclear-armed intercontinental ballistic missiles that are the descendants of the V-2s have made the American home front in any future major war liable to even worse horrors than those of the bombed-out cities of Germany and Japan. Was the Second World War the last conflict in which there could be a home front like the one Lucy remembers?

The old but ever-popular question: was use of The Bomb justified?

World War II has been called the last popular American war, because after Pearl Harbor nearly all Americans agreed that the Germans and Japanese had to be met with military force. Most Americans at least appeared to unite in support of the war effort. The war also had a clear-cut, long-term goal: the unconditional surrender of the enemy. Did earlier and later wars, such as Korea, Vietnam, and the Gulf War, have such consistent public support? How were these later wars like World War II, from the perspective of the civilians in the home front? How were they different?

The video does not mention home front dissent after Pearl Harbor. Once America was in the war, nearly all dissenters were "conscientious objectors," people who objected to all war on religious grounds. Most conscientious objectors who were drafted were assigned to duty as military medical corpsmen, or in civilian hospitals. Are there still conscientious objectors around?

After the war the percentage of Americans going to college increased spectacularly. The "GI Bill," which extended financial assistance to college-bound veterans, was the first major public program to provide college scholarships. What changes have stemmed from this?

Franklin D. Roosevelt was the first and only president to serve more than two terms. Many of his political opponents thought Roosevelt had concentrated too much power in his own hands, and after his death Congress and the states passed the 22nd Amendment, restricting presidents to no more than two terms. Should there be a presidential term limit?

The United Nations has been one of the enduring legacies of the Second World War, and the United States has always been an active member of the UN. Do you think America's postwar concern with foreign affairs and alliances has been wise? Has the UN worked?

## ***SELECT BIBLIOGRAPHY***

The following list is a sampling of recent books on the American home front during the war, items that should be readily available through most larger public libraries. They should serve as research sources for students undertaking any of the projects suggested in the Classroom Projects section of this guide. The ambitious student may also be able to locate other books on his or her chosen subject through the library or through bibliographies found in the books listed here.

This is not a comprehensive bibliography of books on the Second World War. It includes only a selection of readily available books completely or largely concerned with the American home front, along with a few works on special topics for those students interested in following up Lucy's remarks about those subjects.

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### ***General***

#### General Reference

Peter Young, *The World Almanac of World War II: The Complete and Comprehensive Documentary of World War II*. New York: Pharos, 1981.

#### Oral History

Studs Terkel, *"The Good War": An Oral History of World War II*. New York: Pantheon Books, 1984.

#### Surveys

John Morton Blum, *V Was for Victory: Politics and American Culture During World War II*. New York: Harcourt, Brace, Jovanovich, 1976.

Paul D. Casdorff, *Let The Good Times Roll: Life at Home in America During World War II*. New York: Paragon House, 1989.

Richard R. Lingeman, *Don't You Know There's a War On? The American Home Front, 1941-1945*. New York: G.P. Putnam's Sons, 1970.

Richard Polenberg, *War and Society: The United States, 1941-1945*. Philadelphia: J.B. Lippincott, 1972.

Allan M. Winkler, *Home Front USA: America During World War II*. Arlington Heights, Ill.: Harlan Davidson, 1986.

*The World War II Era; Perspectives on All Fronts from Harper's Magazine.* New York: Franklin Square Press, 1994.

## ***Special Topics***

### Agriculture

Walter W. Wilcox, *The Farmer in the Second World War.* Ames: Iowa State University Press, 1947.

### Children

William M. Tuttle, Jr., *"Daddy's Gone to War": The Second World War in the Lives of America's Children.* New York: Oxford, 1993.

### Germany

Michael Berwick, *The Third Reich.* New York: Putnam, 1971.

Robert Goldston, *The Life and Death of Nazi Germany.* Indianapolis: Bobbs-Merrill, 1967.

William L. Shirer, *The Rise and Fall of the Third Reich: A History of Nazi Germany.* New York: Simon & Schuster, 1960.

### The Holocaust

Yehuda Bauer, *A History of the Holocaust.* New York: Watts, 1982.

Milton Meltzer, *Never to Forget: the Jews of the Holocaust.* New York: Dell, 1976.

### Japan

John Hunter Boyle, *Modern Japan. The American Nexus.* Orlando, Fla.: Harcourt Brace Jovanovich, 1993.

Edwin O. Reischauer, *Japan: the Story of a Nation.* 4th ed. New York: McGraw-Hill, 1990.

### Minorities

A. Russell Buchanan, *Black Americans in World War II.* Santa Barbara: Clio, 1977.

Richard Drinnon, *Keeper of Concentration Camps, Dillon S. Myer and American Racism*. Berkely: University of California, 1987.

Mary P. Motley, ed. *The Invisible Soldier: The Experience of the Black Soldier, World War II*. Detroit: Wayne State University Press, 1975.

### Social Change

John Costello, *Virtue Under Fire: How World War II Changed our Social and Sexual Attitudes*. Boston: Little, Brown & Co., 1985.

William K. Klingaman, *1941: Our Lives in a World on the Edge*. New York, Harper & Row, 1988.

## ***FILMS AND VIDEOS***

Only a few Hollywood feature films produced during the years immediately preceding World War II dealt with the situation in Europe or the Far East, or with the possibility of a major war. Many motion pictures made during the war, however, were intended to influence American attitudes toward the conflict. Several, such as *Casablanca* (1942), *Mrs. Miniver* (1942), and *Since You Went Away* (1944) have endured as classics of skilful persuasion; most others are remembered today as routine "potboilers."

While Hollywood was turning out commercial fare, several Government agencies (including the Army) were producing motion pictures for specific audiences. These included military training films, short subjects designed to sell war bonds, and documentaries relating the official interpretation of particular battles, military campaigns, or such home front concerns as gasoline rationing and women in the labor force. Many of these prewar and wartime films are available on video for home or classroom viewing, and can be borrowed from public libraries or rented at commercial video stores.

Any class projects that make use of films should include research in one or more of the books that analyze wartime and prewar motion pictures and their relationship to the war effort. Several recent examples include:

Jeanine Basinger, *The World War II Combat Film: Anatomy of a Genre*. New York: Columbia University Press, 1986.

Bernard Dick, *The Star-Spangled Screen: The American World War II Film*. Lexington, Ky., 1985.

Thomas Doherty, *Projections of War: Hollywood, American Culture, and World War II*. New York: Columbia University Press, 1994.

Clayton R. Koppes and Gregory D. Black, *Hollywood Goes to War*. New York: Free Press, 1987.

For information on acquiring Government-made films, contact:

National Archives-  
Central Plains Region  
2312 East Bannister Road  
Kansas City, Missouri 64131  
(816) 926-6920

## ***APPENDIX: THE PICTURES ON THE COVER***

"They're watching us...plenty!" is a War Production Board poster in which Hitler and Mussolini appear with a caricature of a generic Japanese officer. There was no conspicuous Japanese leader to compare with Hitler and Mussolini as a personal national symbol, so cartoonists usually drew on the popular American image of Japanese as insidious East Asians with prominent teeth.

The little girl sitting with her family baggage is one of the Japanese-Americans incarcerated in "relocation camps" during the war. She is waiting for a bus to take her family to an assembly center, from which they will be sent to a camp. This is a War Relocation Authority photograph.

The woman whose bumpers have been contributed to a wartime scrap drive is movie star Rita Hayworth. This is an Office of War Information photograph.

The baby who wants you to buy war bonds appeared on an Office of Government Reports photograph.

The man travelling unnecessarily was publicizing the wartime campaign to keep civilian travel to a minimum unless it was

President Franklin D. Roosevelt giving the "V for Victory" signal was sketched by Al Hirschfeld.

"They're closer than you think!" is a poster produced by the Army Ordnance Department.