

NEH Application Cover Sheet

Media Projects

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Field of Expertise: History: Cultural History

INSTITUTION

City Lore, Inc.
New York, NY UNITED STATES

APPLICATION INFORMATION

Title: *Fighting on Two Fronts: Jewish American Soldiers in World War II*

Grant Period: From 9/2014 to 7/2015

Field of Project: History: Cultural History; History: U.S. History

Description of Project: FIGHTING ON TWO FRONTS: JEWISH AMERICAN SOLDIERS IN WORLD tells the story of the 500,000 Jewish American men and women who fought for their nation and their people, struggled privately with anti-Semitism, and emerged transformed, more powerfully American and more deeply Jewish. Their remarkable stories will help dispel the myth that the Jewish experience during World War II was one solely of victimization. Combining on-camera interviews, rare archival footage, photographs and letters, the 90-minute documentary, directed by Lisa Ades and written by Maia Harris, will place the Jewish soldiers' experience against a backdrop of 1930s America, a time of uncertainty and doubt, trace the emergence of the Judeo-Christian tradition, and understand World War II as a transformative experience for America's ethnic groups. In the end, the story of the Jewish GIs is the story of all soldiers, a truly American story about democracy, religious freedom and tolerance.

BUDGET

Outright Request	\$650,000.00	Cost Sharing	\$150,000.00
Matching Request		Total Budget	\$800,000.00
Total NEH	\$650,000.00		

GRANT ADMINISTRATOR

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2. NARRATIVE

A. NATURE OF THE REQUEST

Fighting on Two Fronts: Jewish American Soldiers in World War II, a 90-minute documentary for public television, will tell the story of the 500,000 Jewish American men and women who served in World War II. Combining original on-camera interviews, archival footage and photographs, letters, and pre-recorded testimonies, the film will be directed by Lisa Ades and written by Maia Harris, acclaimed filmmakers who have been producing and writing documentaries for PBS for more than twenty years.

We are requesting \$800,000 in production funds from the NEH to cover the costs of consultation with humanities advisors, revising a script, archival and textual research, editing, and the filming of on-camera interviews to capture some of the incredible stories of the men and women who are still alive to tell them.

B. PROGRAM SYNOPSIS

The story of Jewish American soldiers during World War II is a profound and unique one, not yet chronicled in a documentary for national television broadcast. ***Fighting on Two Fronts: Jewish American Soldiers in World War II*** will tell the story of the Jewish men and women who fought for their nation and their people, struggled privately with anti-Semitism, and emerged transformed, more powerfully American *and* more deeply Jewish.

While Jewish Americans' relationship to the Holocaust has been covered extensively, few know that more than half a million Jewish Americans served in the U.S. military during World War II. These men and women were religious and secular, Zionists, socialists, even pacifists. Some had been in America for generations; others were recent immigrants, with close family members left behind in Hitler's Europe. Several were even concentration camp survivors themselves.

Jewish men served in the Army, the Navy and the Marines, in the European and Pacific theatres of war. They were killed in action, held as POWs in German and Japanese camps, and awarded Purple Hearts and Medals of Honor. Jewish women served as WACs, WAVES and WASPs; in the Army Air Force and as nurses overseas. All the while, they fought on two fronts: for America and for Jews worldwide, against anti-Semitism at home and abroad.

The film will be told through the eyes of these men and women, interwoven with commentary from scholars for historical context. Because the number of living veterans grows smaller every day, we cannot rely on a small handful of characters to tell this history from beginning to end. Instead, each chapter of the film will include multiple voices, which together will illuminate its many facets. We will also include the memories of spouses and children where they deepen the story's impact, and hear from non-Jewish servicemen about their experiences of war, ethnicity, religion and serving alongside Jewish soldiers.

The film will begin in America in the 1930s, as American Jews watch the rise of Hitler and the outbreak of war in Europe. We learn about anti-Nazi protest in America, and Jewish efforts to rescue family members overseas. We then follow the young men and

women as they enter military service and leave home to serve their nation. At first, they are self-conscious about their Judaism, and face anti-Semitism among their fellow soldiers. As the war unfolds and Hitler's systematic destruction of the Jews is revealed, the fighting men learn to embrace religious tolerance as inseparable from democracy, and the Jewish GIs find a new sense of belonging as Americans. In the end, men of all faiths confront the horrors of the concentration camps together. When the war ends in Europe, a dedicated group of rabbi chaplains stays on to tend to the survivors of the Holocaust. Finally, the film will touch on the transformation of Jewish life in postwar America, as Jews become both more fully integrated Americans and more strongly connected to their Jewish identity. In the end, the story of the Jewish GIs is the story of all soldiers, a truly American story about democracy, religious freedom and tolerance.

C. HUMANITIES CONTENT

As our advisor, historian Jonathan Sarna, has written, "the story of America's 'Greatest Generation' has received considerable attention in recent years, but the important Jewish aspects of the story have largely been ignored. Most Americans continue to view Jews only as *victims* of World War II. The fact that Jews exercised agency by actively participating in the war as part of the American military is all-too-little known. Indeed, World War II was the last war in which American Jews participated so actively – disproportionately to their numbers. In doing so, they not only transformed American Jewish life, they changed the course of American history itself."

Fighting on Two Fronts will "broaden the stories of Jewish American soldiers into a tapestry of Jewish and American cultural and political life before, during and after World War II," writes adviser James Young. Through an examination of one group's experience, the film will shed light on larger themes in American culture, touching on gender and ethnic studies, media and communications, politics and religion. It will explore topics such as the military as melting pot, the emergence of religious tolerance, the postwar integration of white ethnic groups, and the collective response of Americans to inequality and injustice at home.

Context: the 'uncertain promise' of 1930s America: As historian Beth Wenger has written about New York Jews during the Great Depression, uncertainty underlies much of Jewish American political and cultural life during this period. In a single generation, Jewish immigrants had made extraordinary progress, moving from poverty into the middle-class, establishing themselves as paragons of immigrant success. And they expected their children to rise even higher, to attend college and become professionals. Seemingly overnight, the Great Depression shattered these dreams, undermining their economic foundation. At the same time, the nation experienced an unprecedented rise in anti-Semitism, beginning in the 1920s. Together, these dramatic changes in American life raised profound questions about the future of Jews in America from all walks of life. Against this backdrop of confusion, doubt and fear, we meet the young men and women who head off to war.

Anti-Semitism in America: Anti-Semitism increased steadily in America in the 1930s and 1940s. In surveys taken between 1938 and 1941, 33-50% of Americans felt that Jews "had too much power in the United States." War made it even worse - by 1945, the percentage was up to 56%.

The 1930s witnessed a startling rise of public and vocal anti-Semitism. More than 100 anti-Semitic organizations emerged in a single decade, while previously there had been only five in all of American history. Father Coughlin's viciously anti-Semitic radio diatribes reached audiences in the millions. 20,000 pro-Nazi German American Bundists rallied in New York City's Madison Square Garden. In Congress, a series of bills seeking to rescue European Jews was rejected, including the 1939 Wagner-Rogers Act, a proposal to admit 20,000 Jewish children from Germany.

Some scholars attribute the rise in prejudice to Jewish communities' relative capacity to weather the Depression and to their visible entry into government employment, both local and national, due to the rise of the civil service. In fact, outside of the government sector, Jews had seen increased job discrimination since the Depression. Whole industries were closed to Jews, such as steel and energy – and most colleges and professional schools introduced strict Jewish quotas. Jews were also associated in many Americans' minds with Communism and radicalism, seen as a threat to "the American way of life."

Jewish GIs felt this tide of anti-Semitism personally, in their encounters with servicemen from across America. In the late 1930s, Jews lived largely in major urban areas (one half of America's four million Jews lived in New York City), so many Americans had literally never seen a Jew before they met one in uniform. They knew only the age-old stereotypes, and the more recent accusations of excessive power. Leaving behind their tight-knit ethnic neighborhoods for the first time, Jewish soldiers were shocked at their comrades' belief that Jews were draft dodgers, cowards and weaklings.

Anti-Semitic stereotypes in American culture had historically ridiculed Jewish masculinity, portraying Jewish men as physically weak but verbally skilled. The Jewish icon of a slender, elegant Torah scholar was transformed into a cowardly weakling, unwilling to fight.

As the war progressed, soldiers' differences began to matter less and less. This was due in part to the U.S. military's efforts to unify its fighting forces, combating divisiveness by promoting religious ecumenism. America's military was segregated by race but not by religion, and white Americans were encouraged to set aside their own differences and prejudices – and find unity in shared hatred of the enemies, Germans and Japanese.

America's multi-ethnic fighting force was promoted by U.S. propaganda and in the movies and journalism of the time, and fighting men wrote letters home about close cross-ethnic friendships. The breaking down of differences and barriers in military service would have a lifelong impact on servicemen and women of all ethnicities and help transform postwar America.

Anti-Nazi Protest in America: For some Jewish servicemen, enlisting in the armed forces was the culmination of years of protest. In 1933, a coalition of Jewish organizations, spearheaded by the Jewish Veterans of America, launched a boycott of all German goods. In 1934, the Jewish Labor Committee (JLC) was formed to support Jewish labor unions in Europe and combat anti-Semitism at home. After America decided to participate in the 1936 Berlin Olympics despite angry protests, the JLC organized a counter-Olympics, featuring amateur athletes from across the country.

In November 1938, Kristallnacht – the Nazis’ destruction of hundreds of synagogues and thousands of Jewish businesses throughout Germany and Austria – was reported extensively in Europe and the United States. Hitler’s vicious anti-Semitism was now visible to Americans in newsreels, the Jewish press and the mainstream media. A protest vowing to “smash Nazism” rallied more than 20,000 people in New York City’s Madison Square Garden.

In addition to protests and rallies, private initiatives were launched, as families desperately sought visas for their relatives remaining in Europe. Organizations like Vaad Hatzalah rescued rabbis and rabbinical students, and the Jewish Labor Committee rescued thousands of Jewish labor leaders. In this context, historian Jonathan Sarna has suggested that such actions raise the question of whether it is ethical to choose whom to save; whether some people were regarded as more worthy of rescue than others. Or did such rescue attempts merely reflect a desperate people’s best efforts to help wherever they could?

Inevitably, the rallies and rescue efforts raise the question of what Jewish Americans (and all Americans) knew about the Holocaust, and when they knew it. Historical research by Deborah Lipstadt, David Wyman, and others shows conclusively that in both the national and Jewish press, much was already known about the mass murder of European Jews by 1942. This film will explore just how this knowledge affected the morale and motivation of Jewish and non-Jewish GIs during the war, as reflected in the soldiers’ own stories, but stay focused on the Jewish servicemen men and women themselves.

Jewish Identity and America’s Fighting Men: By the 1930s, many second-generation Jews had entered the middle class, had enrolled in college and were working in white-collar jobs and professions. They lived in two worlds – the immigrant world of their parents and the American world around them. When many of these young people signed up to serve, they did so first and foremost from a sense of patriotism, and to avenge the Japanese like all other Americans. These young men and women saw themselves as Americans first, Jews second.

As the war progressed, many of the servicemen found themselves reconnecting with their Jewish identities. Even those who did not consider themselves religious attended Jewish services on the base or in the field, finding comfort in the fellowship of other Jews. They were also welcomed into synagogues and Jewish homes across the world, from London to Casablanca, deepening their connection to a worldwide Jewish diaspora. And as more was revealed about Hitler’s systematic destruction of Europe’s Jews, these young men and women began to fight for their nation and for their people, as Americans *and* as Jews.

Among the 350,000 women who served in World War II were 30,000 Jewish women, disregarding their parents’ warnings that the military “was no life for a nice Jewish girl.” Some even lost their lives: Frances Slinger, one of four nurses who waded ashore on the Normandy beaches on D-Day, was killed by a German artillery barrage.

Like their male counterparts, these women took their Judaism with them overseas and practiced it proudly. In 1943, Mildred Scheier, an officer and a nurse, led a Seder for 1000 enlisted men in Bari, Italy. Ruth Karesevar, a nurse stationed in Germany just after

the war confronted the German civilians who worked in the hospital, letting them know she was “proud to be an American Jew.”

The remarkable and little-known story of German-Jewish refugees who returned to Europe as American GIs sheds light on still a different dimension of Jewish identity during the war. These young men spoke German and Yiddish and left close family behind in Europe. They had firsthand experience of the Nazi regime – some had actually been imprisoned in concentration camps before coming to America. They signed up or were drafted into the U.S. military, some as enemy aliens, and some died in battle before they were granted citizenship.

For these soldiers, there was no rediscovery of themselves as Jews and no surprise in their identification with Hitler’s Jewish victims in Europe. Some had seen their families’ homes destroyed in Kristallnacht and lost family members to the concentration camps. For them, the fight against Hitler was personal.

The liberation of the concentration and death camps brought Jewish and non-Jewish servicemen and women face-to-face with the enormity of Hitler’s crimes for the first time. Although rumors – and well-documented news reports – had been in circulation since 1942, the liberating soldiers were completely unprepared for what they found. For some, their shock and horror at man’s inhumanity to man took on a personal dimension when they discovered that many of the dead and suffering at these camps were Jews. But many GIs recall that their fellow non-Jewish soldiers reacted with equally visceral horror and outrage, and tried to comfort their Jewish comrades as the facts of the Jews’ mass murder sank in.

The troops who liberated the camps were among the first Americans to see the bodies, the crematoria, the mass graves and the starving survivors. Although the Soviets had liberated the death camps in Poland in 1944, many in the U.S. government and press had dismissed their reports as propaganda. The letters GIs wrote home and the photographs they took are among the first eyewitness accounts. These amateur snapshots, in some sense more real than the official newsreels, helped many Americans understand, in General Eisenhower’s words, “what they had been fighting for.”

Within days of liberation, Jewish chaplains were sent to the camps, because they could speak to the survivors in Yiddish. These men brought rescued Torah scrolls, held services, performed burial rites and marriages, and offered spiritual comfort to the survivors.

In the last phase of the Jewish story of World War II, rabbi chaplains turned their attention to the Jewish survivors now in DP (Displaced Persons) camps under the protection of the Allied occupying armies. In the wake of an official investigation of the camps’ conditions, Jewish chaplains helped shape military policy that was more sensitive to the Jews. They removed the barbed wire, took down the guard towers, and established separate camps just for Jews. They enlisted Jewish soldiers (part of the occupying army) in all of their efforts, from teaching Hebrew classes to smuggling truckloads of refugees to the Mediterranean Sea, the first step in their illegal journey to Palestine.

The rabbi chaplains and the emergence of America's "Judeo-Christian tradition":

The rabbi chaplains – more than 300 in all – played an important role in the lives of Jewish GIs in training, in combat and throughout the war. They brought the soldiers together publicly to recognize their religious beliefs, their humanity and dignity – and privately helped individual soldiers in need.

Jewish chaplains, along with their Protestant and Catholic counterparts, were also responsible for upholding the military's policy of fostering an ecumenical American religion – what would come to be known as the Judeo-Christian tradition.

It is a popular belief that the Judeo-Christian tradition dates back centuries, but according to historian Deborah Dash Moore, it was largely a creation of the American military during World War II. As one of the "three fighting faiths of democracy," Judaism assumed legitimacy in America unanticipated at the start of the war. Jewish, Catholic and Protestant chaplains were encouraged to improvise observances that included a common framework for all three religions – to incorporate Jewish and Christian practices into ceremonies that celebrated them both.

In February 1943, four chaplains – a rabbi, a priest and two ministers – were aboard a troopship, the U.S.S. Dorchester, when it was torpedoed by German U-Boats. The explosion destroyed several of the ship's lifeboats – and in the panic that followed, the chaplains gave up their seats so that more men could be saved. Holding hands and praying together, they sank beneath the waves. This powerful image of America's religions united inspired chaplains of all faiths throughout the course of the war – and left a lasting legacy.

"These wartime experiences," writes Jonathan Sarna, "laid the groundwork for postwar religious America which defined itself no longer in restrictively Christian terms, but rather in terms of religious pluralism...as the trinity of 'Protestant-Catholic-Jew.'"

World War II as a transformative experience for American ethnic groups: Before the war, America was made up of diverse groups of immigrants, but most lived in communities segregated by ethnicity. World War I had taken place against a backdrop of intense xenophobia, a fear that "foreigners" (i.e. immigrants) could turn out to be loyal to America's enemies.

World War II would be different. Even before America entered the war, the U.S. government launched a propaganda campaign to build American unity by promoting religious and ethnic tolerance. In 1938-39, a 26-part radio series called "Americans All, Immigrants All" documented the contributions made by the nation's ethnic groups throughout American history.

Jewish organizations, including the American Jewish Committee, supported this broadcast financially, and organized "listening groups," encouraging Jewish citizens to invite "a non-Jewish friend" to hear the broadcast with them. All bigotry, including anti-Semitism, the series implied, was un-American.

During the war as well, multi-ethnic festivals were cultivated at home. In 1942, the "Festival of Nations" in St. Paul, Minnesota lasted three days and included 32 nationalities. And popular songs, like Earl Robinson's "The House I Live In," sung by Frank Sinatra, celebrated the contributions of diverse ethnic groups.

Ecumenical moments during the war, like the drowning death of four chaplains of different faiths, were widely commemorated – in newsreels and later, on a postage stamp. Hollywood movies such as *The Fighting '69s*, *Guadalcanal Diary*, *Air Force*, *Naked and the Dead*, and *From Here to Eternity* portrayed American fighting units as multi-cultural, deliberately including a soldier from each ethnic group. World War II came to be seen as the great incorporation experience – when immigrant groups such as Jews and Italians earned their citizenship by shedding blood, and left their outsider status behind.

Despite the portrayal of the military as a great melting pot, it remained segregated by race. African Americans, Japanese Americans, Filipino Americans and Puerto Ricans all served in separate regiments. It was not until the Battle of the Bulge in late 1944, facing a desperate shortage of replacement soldiers, that African American soldiers were permitted to go into combat alongside white units. General Dwight D. Eisenhower, who gave this order, was roundly criticized. The military was not fully integrated until 1948, with President Harry S. Truman's executive order.

And while the war made discrimination less acceptable, it was by no means eradicated. While the integration of white ethnic groups was accelerated during and after the war, African American GIs came home to find that they were no more welcome in white American society than they had been before the war.

Legal segregation, such as restrictive housing covenants throughout America and separate public facilities in the South would not be fully dismantled for decades. But the Double Victory campaign in the Black press, 'against totalitarianism abroad and inequality at home,' empowered returning servicemen to take up the fight for equality at home.

Jews in Postwar America: Numbering some five million, America's Jewish community was now the largest in the world – the six million murdered during the war constituted nearly two-thirds of Europe's Jews.

With their new responsibility as international Jewish leaders, many American Jews became agents of change at home and joined the fight for a Jewish homeland in Palestine. In the next decades, they would become visible participants in postwar America's culture and politics, fighting for social change.

As Richard Alba has written, "this period was critical for the subsequent mainstream integration of Jews, and other previously marginalized immigrant-origin groups." The GI bill allowed Jews and other immigrants to go to college, buy homes for the first time and move to the suburbs, leaving their urban immigrant enclaves behind.

Even as Jewish Americans "savored the novel experience of their integration into new neighborhoods," writes historian Deborah Dash Moore, "their anger at prejudice survived." The discrimination Jewish Americans had endured before the war was no longer acceptable, and neither was housing discrimination, against any ethnic or racial group. In the postwar years, Jewish clergy and lay leaders would join with African Americans to fight housing discrimination, setting important legal precedents for civil rights battles to come. And in the 1950s and '60s, Jewish Americans would maintain

their dedication to racial and religious tolerance for all, joining the civil rights movement in large numbers.

In August 1945, the American Jewish Congress called for “full equality in a free society,” committing itself to a broader civil rights struggle, applying what Jewish veterans had learned in uniform to the expression of Jewish life in America. Having fought the Nazis, Jewish GIs returned home with a commitment to rid American society of all vestiges of prejudice and discriminatory practices, with a resolve to improve the America they now felt fully entitled to call home.

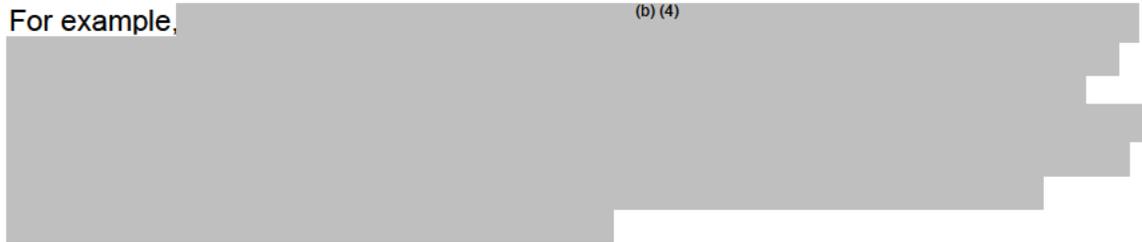
D. PROJECT FORMAT

In the style of the filmmakers’ previous work, *Fighting on Two Fronts* will weave together on-camera interviews, archival stills and footage, newspapers, letters and live footage, with an original soundtrack and a strong third-person narrator.

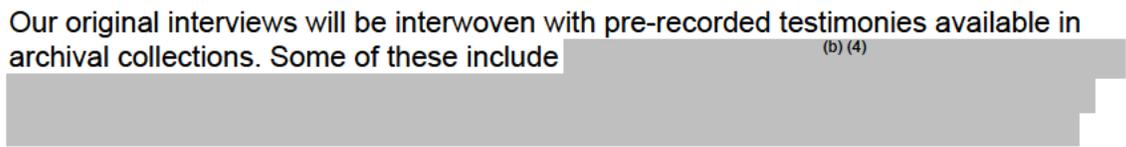
There is obviously a wealth of material to tell the story of World War II – from numerous still photographs to dramatic archival footage to rare personal memorabilia to interviews with the men and women who are still able to tell their stories.

Interviews: While millions of World War II veterans have already passed away, our goal is to capture as soon as possible the stories of some of the remaining men and women, who are now in their 80s and 90s. According to the U.S. Department of Veteran Affairs, 270,000 World War II veterans died in 2011, at a rate of approximately 700 a day, and fewer than 1/10 of the veterans of the war are alive today.

For example, (b) (4)

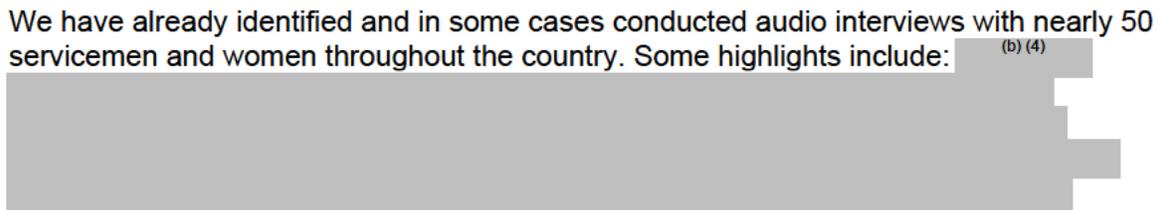


Our original interviews will be interwoven with pre-recorded testimonies available in archival collections. Some of these include (b) (4)



We will interview a variety of Jewish men and women who served in the armed forces, representing all corners of the nation and of every background: including Arizona, California, Virginia, Florida and Texas as well as New York and the East Coast. They include officers and enlisted men, WACs, WAVES and WASPS, bomber pilots, paratroopers, medics, administrative personnel and combat engineers.

We have already identified and in some cases conducted audio interviews with nearly 50 servicemen and women throughout the country. Some highlights include: (b) (4)



To enlarge upon the humanities themes of the film, we will incorporate on-camera interviews with historians, writers and other scholars, including some of our advisors such as Donald Miller, Alan Millett, Deborah Dash Moore and Jonathan Sarna, as well as Arthur Goren (Jewish veteran and professor emeritus at Columbia University) Jeffrey Gurock (professor of Jewish History at Yeshiva University), Leonard Dinnerstein, (professor emeritus at the University of Arizona), Thomas Bruscino, (Assistant Professor of Military Studies, U.S. Army Command and General Staff College), and Alex Grobman, an authority on Jewish chaplains. We will also interview writers who have collected hundreds of stories of Jewish veterans, such as Jeffrey Greenhut and Julian Haber.

Archival materials: Drawing upon numerous archival collections including private collections, news archives, museums, libraries, and historical societies, the war can be visually depicted in every detail and facet of its history.

But rarely seen personal archives from the Jewish soldiers themselves will also be featured in our film as many servicemen saved their own photographs, v-mail letters, diaries, and memorabilia. Some of these personal collections have never been published and will contribute to the human story behind the war – providing an intimate glimpse into the lives of our participants.

Many of our stories will be brought to life by powerful and moving photographs and film footage:

(b) (4)

We will also feature Jewish photographers who captured extraordinary images during the War:

(b) (4)

In addition, religious objects and war memorabilia will be included from collections throughout the country, including a

(b) (4)

Post-war literature: Part of the legacy of the war is the way in which Jewish American servicemen and women turned their experiences into a variety of popular culture forms. We seek to incorporate the seminal books by Jewish GIs that inform generations to come about the experience of war, such as Joseph Heller's *Catch-22*, Norman Mailer's *The Naked and the Dead*, Herman Wouk's *The Caine Mutiny* and Leon Uris's *Once an Eagle*.

Soundtrack: A rich soundtrack of original music along with pre-recorded popular music and sound effects, newsreels and voice-over testimonies will be woven together to create a lively and comprehensive audio experience. Numerous audio interviews with World War II veterans can be found in archival collections, many of them in the public

domain. When appropriate, excerpts from letters, diaries and newspaper accounts will be read by an off-camera voice-over.

Existing work on the subject: The story of Jewish soldiers has been touched on in larger series such as David Grubin's *The Jewish-Americans*, and some aspects of it have been captured on film before: *Berga: Soldiers of Another War* by Charles Guggenheim; *About Face: The Story of the Jewish Refugee Soldiers of World War II* by Steven Karras, *The Ritchie Boys*, by Christian Bauer, *From Philadelphia to the Front*, by Judy Gelles and Marianne Bernstein, about six Jewish veterans from Philadelphia, and several films about the liberators of the concentration camps. ***Fighting on Two Fronts*** will bring together all of these elements and more for the first time, uniting the Jewish experience of men and women in the military and on the home front, the trajectory of Jewish anti-Nazi protest and the story of the rabbi chaplains, placing all of it in the context of American Jewish life before, during, and after the war.

E. AUDIENCE AND DISTRIBUTION

Fighting on Two Fronts is intended for broadcast on national public television, where the filmmakers have shown their work for more than 20 years. In addition, we feel confident that this story will have a strong appeal in international markets, as well as home video, educational sales, and new media markets. Once production funding is in hand, we will partner with a PBS station (the filmmakers have long-standing relationships with WGBH/Boston, WNET/New York, and WETA/Washington, D.C.) and begin distribution plans in earnest.

F. PROJECT EVALUATION

The final evaluation delivered to the NEH for the film's broadcast and outreach will assess how well the finished project met its goals. We will do everything possible to evaluate the reach and impact of the program, including assessing the broadcast ratings, data surveys, and reviews in all forms of media. All press reviews will be compiled to determine how successful the film was in both educating and engaging the public. For international markets, we will research the impact of the program's content to a foreign audience. Home Video sales will be tracked and reported, and we will survey the educational market about their sales, as well as investigating what teaching tools might be useful in showing the film in classrooms. If possible, we will conduct our own detailed surveys to assess whether the film's humanities themes were accessible to a wide audience.

G. RIGHTS AND PERMISSIONS

In our search for archival materials, we began with public archives whose authors and donors have already given permission for their images, documents and other materials to be used by the public. Large amounts of World War II materials are in the public domain, created and owned by the United States government, but for those that are not, we will address each interview, memoir and artifact on a case-by-case basis.

Many of our interviews and characters have their own personal collections. For example, advisor (b) (4)

The production team has more than twenty years of experience with the intricacies of obtaining rights and releases for a wide range of source materials, for use in all types of media. We have long-standing and productive relationships with many of the archives we will be utilizing for this project. We will clear all audio and visual materials used in the film, while keeping costs and permissions in mind as the production unfolds.

H. HUMANITIES ADVISORS

Deborah Dash Moore: the senior advisor to the project, Deborah Dash Moore is a leading authority on Jewish Americans in World War II. Her book *GI Jews: How World War II Changed a Generation* (2004), which received the Saul Viener Prize for Best Book in American Jewish History, 2003–2004, explores the wartime experiences of American Jews and how it changed them as both Jews and Americans. She is currently the Frederick C. L. Huetwell Professor of History at the University of Michigan, where she directs the Jean and Samuel Frankel Center for Judaic Studies. Her work also examines the social history of American Jews in the 20th century, including *At Home in America: Second Generation New York Jews* (1981) and *American Jewish Identity Politics* (2008). And her groundbreaking work on gender and Judaism, as co-editor of *Jewish Women in America: An Historical Encyclopedia* (1997), and *Gender and Jewish History* (2010), will guide us as we shape the perspective of women in this film, those who joined the military and those who stayed home.

Richard Alba is Distinguished Professor of Sociology at the Graduate Center of the City University of New York. His books include *Ethnic Identity: The Transformation of White America* (1990); *Italian Americans: Into the Twilight of Ethnicity* (1985); and the award-winning *Remaking the American Mainstream: Assimilation and Contemporary Immigration* (2003). Professor Alba's expertise on ethnicity in general will offer a helpful comparative perspective and widen our focus beyond Jewish Americans to include other ethnic groups who fought in World War II.

Thomas Doherty is Chairman of the American Studies Program at Brandeis University, where he specializes in American cinema and media culture. He is the author of several books on film history and media studies including *Projections of War: Hollywood, American Culture and World War II* (1993), and *Cold War, Cool Medium: Television, McCarthyism and American Culture* (2003). His most recent book is *Hollywood and Hitler, 1933-1939* (2013). Doherty will lend his expertise on World War II and the mass media, including Hollywood's portrayal of ethnicity in the armed forces, press accounts of diversity in the military and Hollywood's role in communicating the dangers of Nazism and Hitler to Americans.

Deborah E. Lipstadt is Dorot Professor of Modern Jewish History and Holocaust Studies at Emory University, where she founded the Institute for Jewish Studies and served as its chair. A leading authority on the American response to the Holocaust and Holocaust denial, she is the author of *Beyond Belief: The American Press and the Coming of the Holocaust* (1986, 1993), *Denying the Holocaust* (1993), and *The Eichmann Trial* (2011). Her expertise will help shape our film's portrayal of what America, and Jewish Americans knew about Hitler and the Holocaust and when they knew it, an important thread underlying the Jewish soldiers' experience. In addition, her most current work, a book about the impact of the American experience on the values of

ethnic and religious groups, will guide our understanding of our characters' Jewish-American identity and values in the context of their times.

Donald L. Miller is John Henry MacCracken Professor of History at Lafayette College, and an expert on the military history of World War II. His work on the subject include *D-Days in the Pacific*; *Masters of the Air: America's Bomber Boys Who Fought the Air War Against Nazi Germany*; and *The Story of World War II*. His books have been adapted for television, including two programs on *The American Experience*, and he has served as a historical advisor, commentator or scriptwriter on more than 40 television productions, including *The Pacific*, an HBO miniseries produced by Tom Hanks and Steven Spielberg. He was also writer and chief historical consultant for *WWII in HD*, a 10-hour series that aired on the History Channel. His experience as historical consultant, writer, and on-camera interview for numerous documentaries makes him invaluable to this project. He has been particularly helpful in sorting out the complexities of this subject, while helping to bring to life new and little-known history to our audience.

Allan R. Millett is Stephen E. Ambrose Professor of History and Director of the Eisenhower Center for American Studies at the University of New Orleans. A retired colonel of the Marine Corps Reserve, Dr. Millett is a specialist in the history of American military policy and 20th century wars and military institutions. He was one of the founders of the internationally renowned military history program at The Ohio State University. He also serves as senior military advisor at The National World War II Museum. He is the author of 7 books and co-author of *A War To Be Won: Fighting the Second World War* (2000) and *For the Common Defense: A Military History of the United States, 1607-1983* (1984; rev.1994). His areas of interest and research are: American Armed Forces, Military Policy, Military Innovation, and America's 20th century wars. Professor Millett will offer us a valuable perspective as to where Jewish soldiers fit into the larger history of the U.S. military.

Jonathan D. Sarna is the Joseph H. & Belle R. Braun Professor of American Jewish History at Brandeis University and Chief Historian of the new National Museum of American Jewish History. He was named by the *Forward* as one of America's fifty most influential American Jews, and is one of the nation's leading commentators on American Jewish history, religion and life. He has written, edited, or co-edited more than thirty books, including *When General Grant Expelled the Jews* (2012) and *Jews and The Civil War: A Reader* (2010). His award-winning *American Judaism: A History* (2004) was called "the single best description of American Judaism during its 350 years on American soil." Dr. Sarna will bring his breadth of knowledge about Jews and the military, World War II, and every aspect of American Jewish life and history to this project.

Beth S. Wenger is Professor of History and Director of the Jewish Studies Program at the University of Pennsylvania. She is the author of *New York Jews and the Great Depression: Uncertain Promise* (1996), which explores ethnicity, class and gender during the 1930s and *The Jewish Americans: Three Centuries of Jewish Voices in America* (2007), the companion volume to the six-hour PBS documentary, for which she served as writer and a humanities advisor. Her most recent work, *History Lessons: The Creation of American Jewish Heritage* (2010), has helped shape our ideas about the development of Jewish patriotism in America, and the phenomenon of remembering Jewish war veterans. Her perspective as a social and cultural historian gives us insight

onto the daily lives of Jewish Americans during the 1930s whose husbands, sons and brothers had gone off to war.

James E. Young is Distinguished University Professor of English and Judaic Studies, and Director of the Institute for Holocaust, Genocide, and Memory Studies at the University of Massachusetts Amherst. He is the author of *At Memory's Edge: After-images of the Holocaust in Contemporary Art and Architecture* (Yale University Press, 2000), *The Texture of Memory* (Yale University Press, 1993), which won the National Jewish Book Award in 1994, and *Writing and Rewriting the Holocaust* (Indiana University Press, 1988). He is currently the Editor-in-Chief of *the Posen Library of Jewish Culture and Civilization*, a ten-volume anthology published by Yale University Press. Professor Young has written widely on the Holocaust, memorials, and national memory, and will contribute his expertise on World War II, and how Americans began to understand the Holocaust, and its impact on Jews in American society.

I. MEDIA TEAM

Producer/Director: Lisa Ades is a documentary filmmaker who has produced and directed films for PBS and cable television for more than 20 years. Her acclaimed film, *Miss America*, was funded by the NEH and was broadcast on the PBS series, *The American Experience*, in 2002. Her previous work includes producing with Ric Burns *New York*, a five part, ten-hour series (PBS, 1999), *The Way West*, a four-part, six-hour series, which received an Alfred I. DuPont Columbia University Award (PBS, 1995), and *The Donner Party*, which received a George Foster Peabody Award (PBS, 1992). At Orchard Films in New York, she produced numerous films for television including *Beauty in a Jar* (A&E, 2003), *In the Company of Women* (IFC, 2004) and *Fabulous! The Story of Queer Cinema* (IFC, 2006). Her most recent work includes producing and directing a seven-part series on the history of the Jews of Syria for The Sephardic Heritage Museum in Brooklyn, NY.

Writer: Maia Harris has written and produced documentaries for national PBS broadcast for more than 20 years, received two Emmy nominations and two Emmy awards. Her previous work includes the NEH-supported series *The Italian Americans*, directed by John Maggio and Barak Goodman (PBS 2013), *Banished* (PBS 2008) directed by Marco Williams, which premiered at the Sundance Film Festival, and *No Job for a Woman*, also funded by the NEH. Other credits include *The Life and Times of Frida Kahlo*; *Beyond Tara: The Extraordinary Life of Hattie McDaniel*; *Storyville: The Naked Dance*, and *Listening to Children: A Moral Journey with Robert Coles*. Harris began her career on the civil rights television history, *Eyes on the Prize*. Her most recent work includes writing a seven-part series on the history of the Jews of Syria for The Sephardic Heritage Museum in Brooklyn, NY.

Producer: Amanda Bonavita has worked in documentary film and commercial television for the past decade. She began working with Lisa Ades as Coordinating Producer of the *Indie Sex* series (IFC, 2007). Currently, she is a producer of the *Syrian Jewish Community*, a seven-part documentary series on the history of the Jews of Syria. Bonavita oversaw the vast research, acquisition and filming for this project, which spans 700 years of history, and includes over 35,000 still photographs, thousands of hours of archival footage, and more than 300 on-camera interviews. She was responsible for locating and gathering the materials for the fourth episode of the series, about the Syrian American Jewish community's participation in World War II, which has afforded her a

great understanding of the archival sources that are available for *Fighting on Two Fronts*.

Editor: Hope Litoff has edited award-winning documentaries for PBS, HBO, A&E and other broadcast television. She has a strong background in historical documentaries, beginning on Ken Burns's *The West* and was associate editor of the acclaimed documentary, *Blue Vinyl*. She has worked with director Lisa Ades for ten years on films including *Miss America*, *Beauty in a Jar* and *Indie Sex*. She most recently edited a documentary series on the Jews of Syria including an episode on Syrian American Jews in World War II, *The Syrian Jewish Community: The War Years 1939-1945*.

Cinematographer: Andrew Young is an award winning cinematographer with honors that include an Emmy Award for Outstanding Cinematography and three Excellence in Cinematography Awards at the Sundance Film Festival. He was director and cinematographer on the Academy Award nominated and Sundance Grand Jury Prize winner, *Children of Fate*. His innovative and beautiful cinematography has been featured in theatrical releases and on broadcast television, including Nature, National Geographic, Nova, The American Experience, the Discovery Channel and the BBC. He has worked with producers Lisa Ades and Amanda Bonavita on several projects, including the documentary series, *The Syrian Jewish Community*.

J. PROGRESS

The idea for this project began in the fall of 2011, while filmmakers Lisa Ades, Maia Harris and Amanda Bonavita were working on *The Syrian Jewish Community: The War Years 1939-1945*, a documentary history of the Syrian Jewish community of Brooklyn during World War II. Researching the history of this single community, we recognized that the stories of the men and women we had captured on film offered a new window on the Jewish American experience and a perspective on World War II that had not been heard before, and that it was time to tell the story of the half-million Jewish Americans who served.

We contacted Deborah Dash Moore, author of *GI Jews: How World War II Changed a Generation*, who confirmed that this subject had not yet been treated in a documentary film. We enlisted Moore as our chief humanities advisor, and began to conduct further research, expanding the proposed film to include the stories of women, Jewish activity on the home front, the liberation of the camps and the role of Jewish chaplains, placing the stories of the individual soldiers and their families in a rich historical context. Additional humanities advisors were enlisted throughout 2012. (see Section H: Humanities Advisors for a complete list).

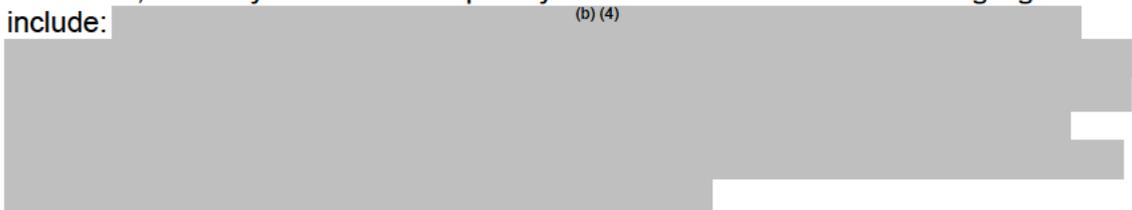
We submitted a development proposal to the NEH in January 2013 and were awarded \$40,000 to conduct research, consult with humanities advisors, and create a preliminary script.

Since then we have added military historian Donald L. Miller, John Henry MacCracken Professor of History at Lafayette College, to our board of advisors. In addition to his scholarship on World War II, he has worked extensively on documentary films and dramatic series on the subject of the war – and his feedback and engagement with our project has been very productive.

When the NEH development period began in August 2013, we hired a researcher, Rachel Weinstein, who was previously the researcher on Moore's book *GI Jews*, as well as on *Ours to Fight For: American Jews in the Second World War*, a travelling exhibition and companion book for The Museum of Jewish Heritage in New York. She did extensive textual and visual research at the National Museum of American Jewish Military History, the Library of Congress in Washington, D.C., The Museum of Jewish Heritage, US Holocaust Memorial Museum, Jewish Women's Archive, National Archives, American Jewish Archives, Milwaukee Jewish Historical Society, Temple Israel Archives (Boston) and Yad Vashem (Israel). She gathered nearly a hundred transcripts of audio and video interviews held in these collections, some of which are incorporated into the attached script. Deborah Dash Moore also generously shared with us the original transcripts from video interviews she conducted for her book.

Over the past six months, we have conducted audio interviews with veterans throughout the country, along with historians and advisors. (for a complete list see: O. Preliminary Interviews.)

With help from Jewish War Veterans posts, Jewish community centers and offices of the Jewish Federation across the country, we have identified nearly 40 more potential interviews, and they will be the first priority as we continue our research. Highlights include:



K. WORK PLAN

September 2014 to October 2014. Pre-production. Remaining production staff is enlisted. Research and work on script continues. Interview research continues, including gathering pre-recorded veteran interviews and outreach to potential interviewees. Archival, headline and textual research, and databasing materials is undertaken. Visits are made to New York area research and archival sources. Research trips are planned and undertaken to Washington, DC [National Museum of American Jewish History (NMAJMH), Jewish War Veterans of the USA (JWV), U.S. Holocaust Memorial Museum and others]. Pre-interviews with potential on-camera interviewees are conducted. Planning begins for veteran and historian interview shoots in New York, Los Angeles, and New England.

November 2014 to January 2015. Production. Filming commences, while archival and textual research continues. Remaining interview subjects are selected and scheduled. Filming begins of on-camera interviews in New York, New England and Los Angeles. Visits are made to Los Angeles area research and archival sources. Filming is undertaken of veteran interviews in Florida and visits are made to Florida research and archival sources. Interviews are transcribed and material is prepared for editing. The acquisition of archival motion picture footage material on videotape is undertaken.

February 2015 to April 2015. Production/Post-Production. Editing begins. Assistant Editor logs and digitizes interview and archival material. Draft script incorporating interviews and new textual material is completed. Editor creates assemblies and rough

cut. Archival, headline and interview research continues. Filming continues of additional interviews and b-roll as needed. Rough cut is completed and sent to Humanities Consultants for review. Their comments are incorporated into the script, and editing continues to fine cut. Work on graphics, maps and inter-titles begins. Narrator and voice-over talent are enlisted.

May 2015 to July 2015. Post-Production/Finishing. Editing continues. Delivery of fine cut is made for Advisor review. Their comments are incorporated into the film and editing continues to final lock. Graphics and all visuals are finalized. Script is locked and final narration and voice-overs are recorded. Sound editing is undertaken. Rights are cleared for archival stills, footage and music. On-line, color correct and sound mix are completed. Final masters are made and dubbed. Trailer for the film is completed. Final paperwork and accounting of grant period is submitted to the NEH.

L. FUNDRAISING PLAN

In addition to a request for production funding from the NEH, we intend to approach individuals, foundations and organizations in order to raise the \$800,000 required for the production of a feature-length documentary. Jewish foundations we will approach include the (b) (4)

and others. We also feel confident that working with our partner station at PBS, we will be able to raise the full production budget as either a licensing fee or as a co-production. In addition, we have been successful on past film projects by securing advances on sales for video release and foreign broadcast.

M. ORGANIZATION PROFILE

Applicant organization: CITY LORE: The New York Center for Urban Folk Culture is a cultural center for the arts and humanities dedicated to the documentation, preservation and presentation of New York City and America's living cultural heritage. Founded in 1986, the City Lore staff includes folklorists, historians, anthropologists, and ethnomusicologists. In addition to staff projects, affiliated individuals and organizations work through City Lore to produce independent films, exhibits, and other media programs. City Lore has been the fiscal sponsor of numerous NEH projects, including *New York: A Documentary Film*, and most recently for the development grant from the NEH for *Fighting on Two Fronts*. City Lore's projects encompass both the arts and humanities, and rest on a foundation of original research.

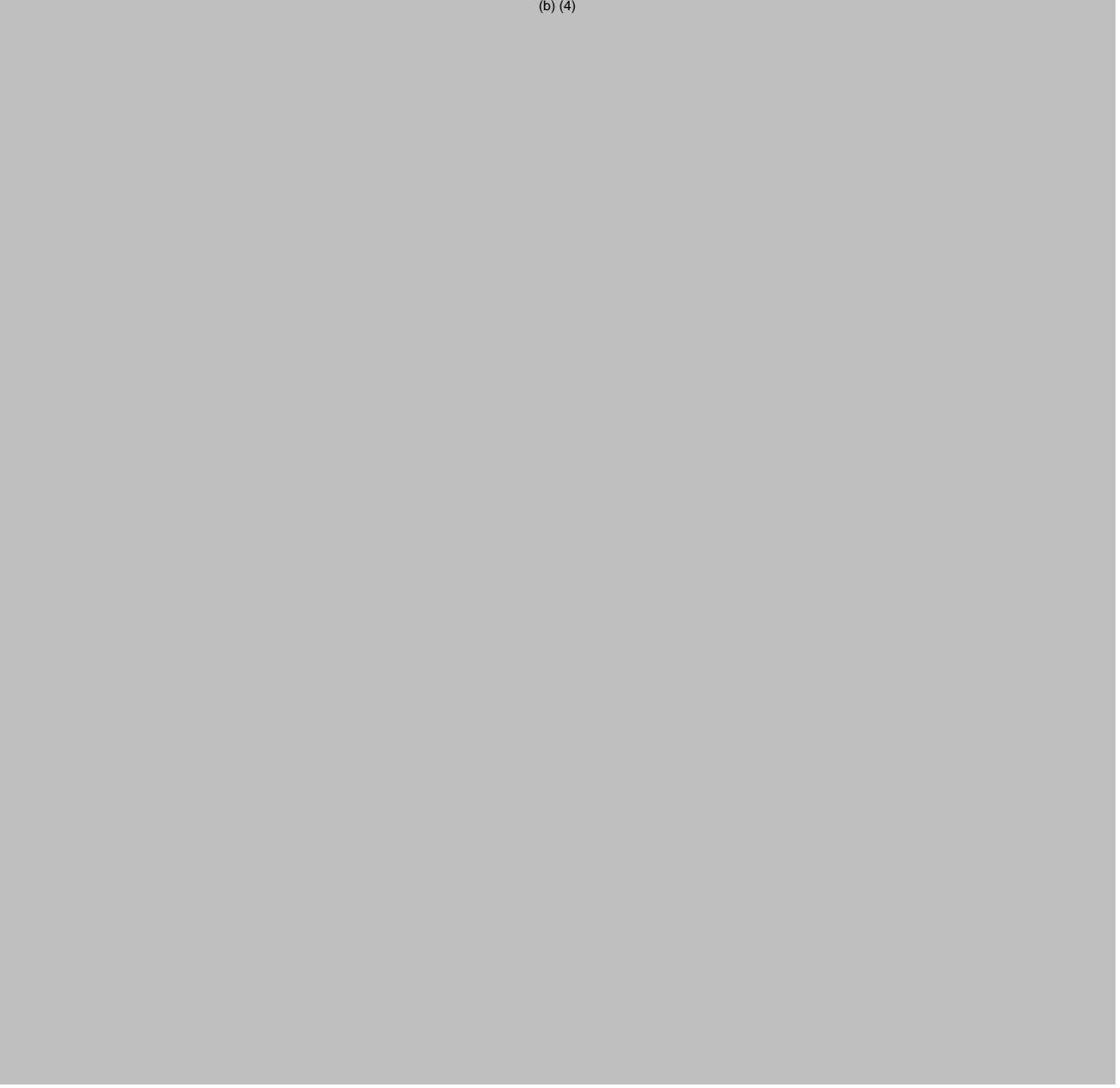
Production organization: TURQUOISE FILMS is the production company of filmmaker Lisa Ades (formerly of Orchard Films and Steeplechase Films), and is dedicated to producing high quality documentary films for broadcast on PBS and cable television, as well as for international distribution. Ades has produced 20 hours of humanities based programming for public television and has received funding from the National Endowment for the Humanities for projects including *Miss America*, *New York*, and *The Donner Party*. Turquoise Films is currently producing a seven-part documentary series on the history of the Jews of Syria for the Sephardic Heritage Museum in Brooklyn, New York.

N. LIST OF COLLECTIONS OF MATERIALS TO BE USED BY THE PROJECT

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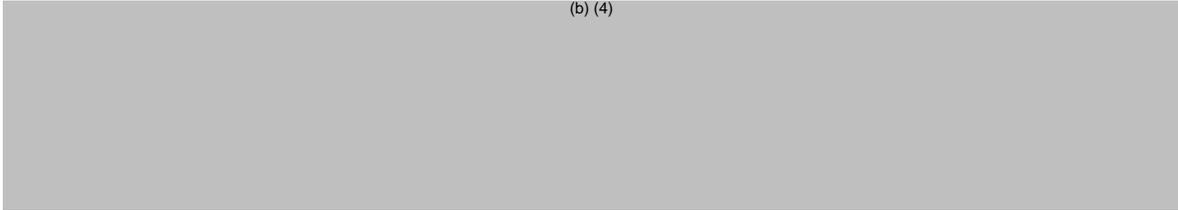
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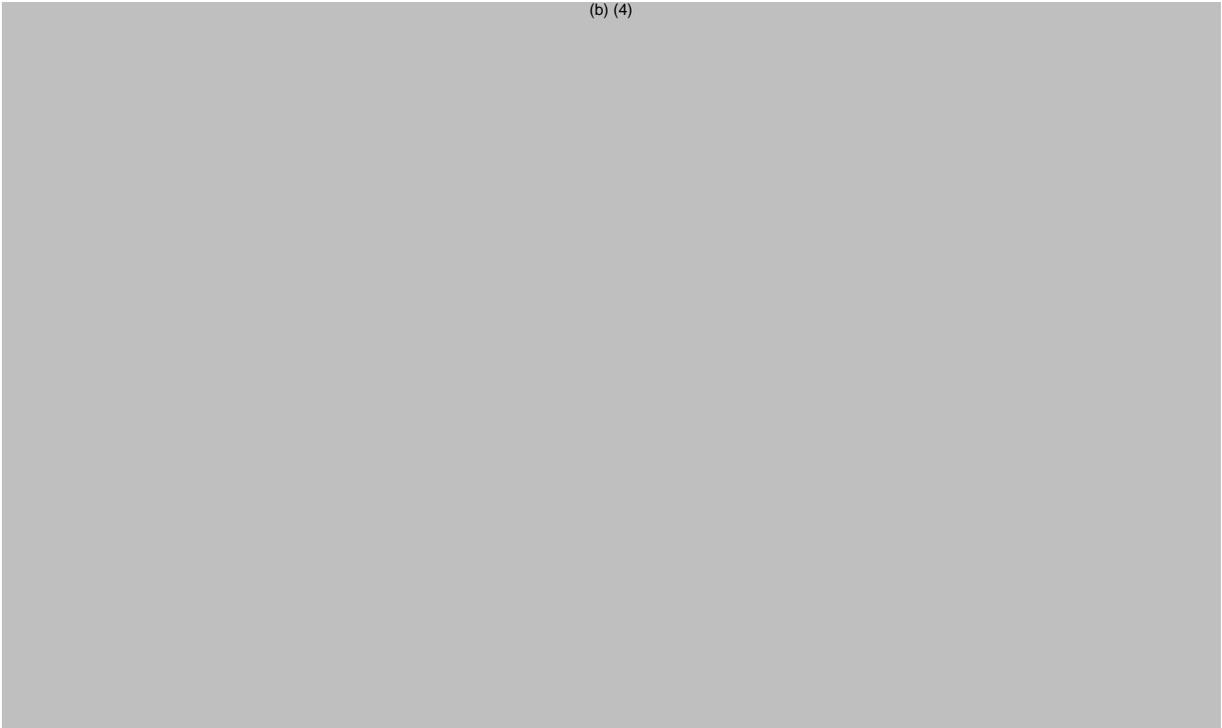
O. PRELIMINARY INTERVIEWS

We have conducted audio interviews with historians Jeffrey Greenhut, Julian Haber, Donald Miller, Deborah Dash Moore, Jonathan Sarna and James Young, and veterans throughout the country. They include:

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NOTE ON SCRIPT: *As we embark on production, many of the interview bites will likely change, along with story and structure, as we continue to consult with our humanities advisors and conduct new interviews. However, this preliminary script should convey the general direction we see the film taking. Please note that most everyone without a “lower third” ID is a Jewish veteran and will be identified by their branch of service in the final film. Some are identified as German-born, because it is important to the story. Historians are identified as such, the first time they appear in the script.*

[title]

FIGHTING ON TWO FRONTS

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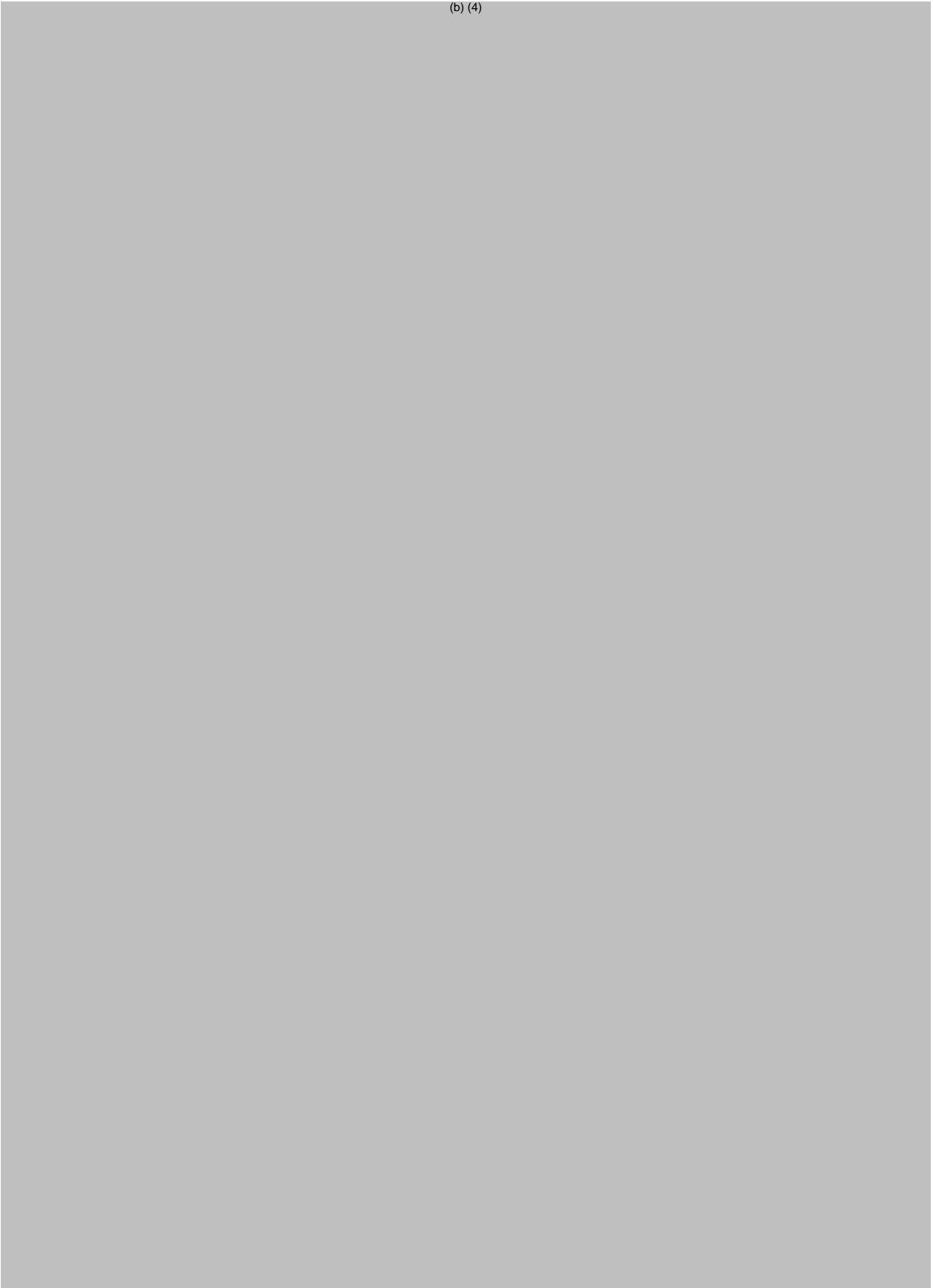
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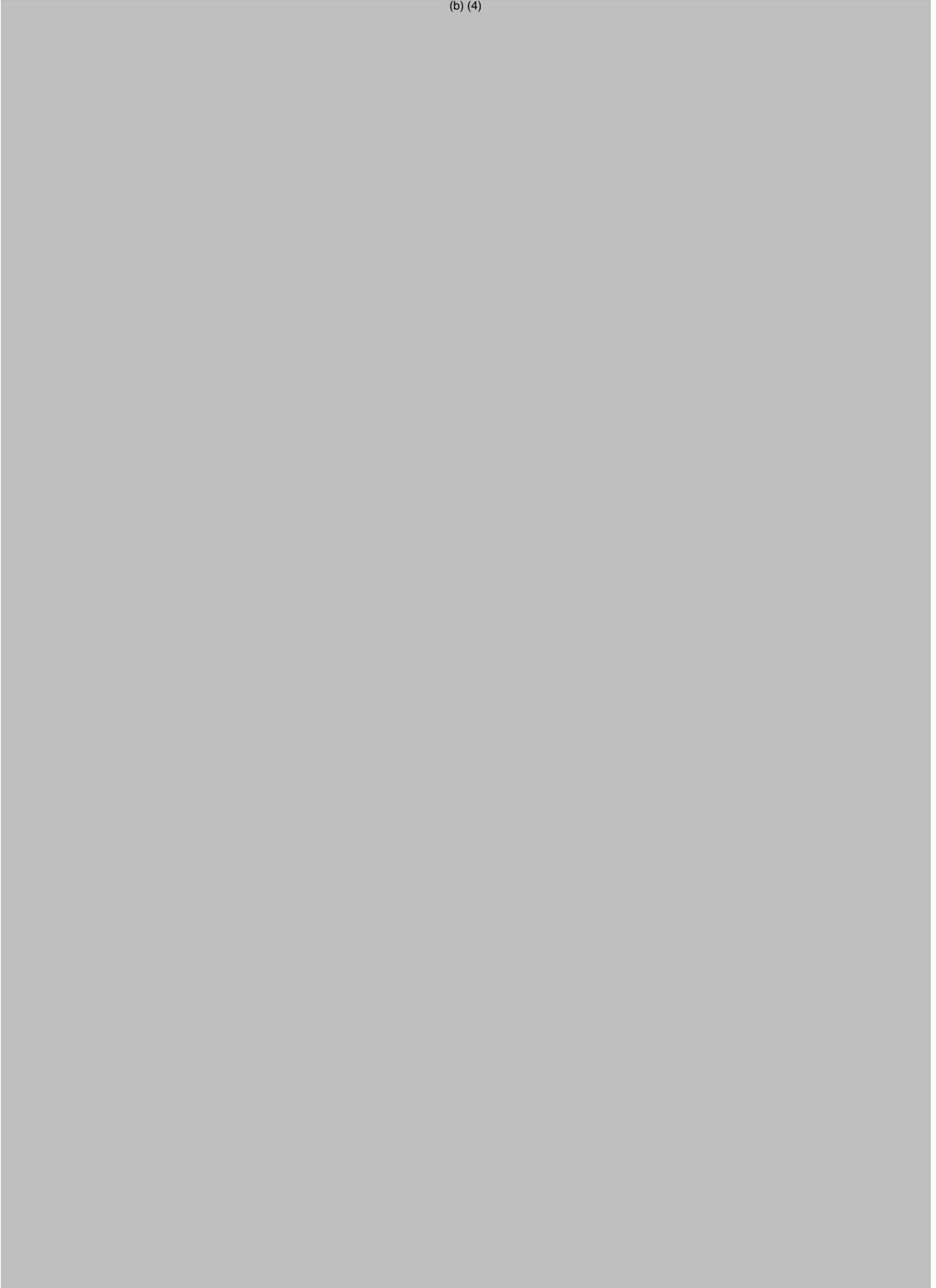
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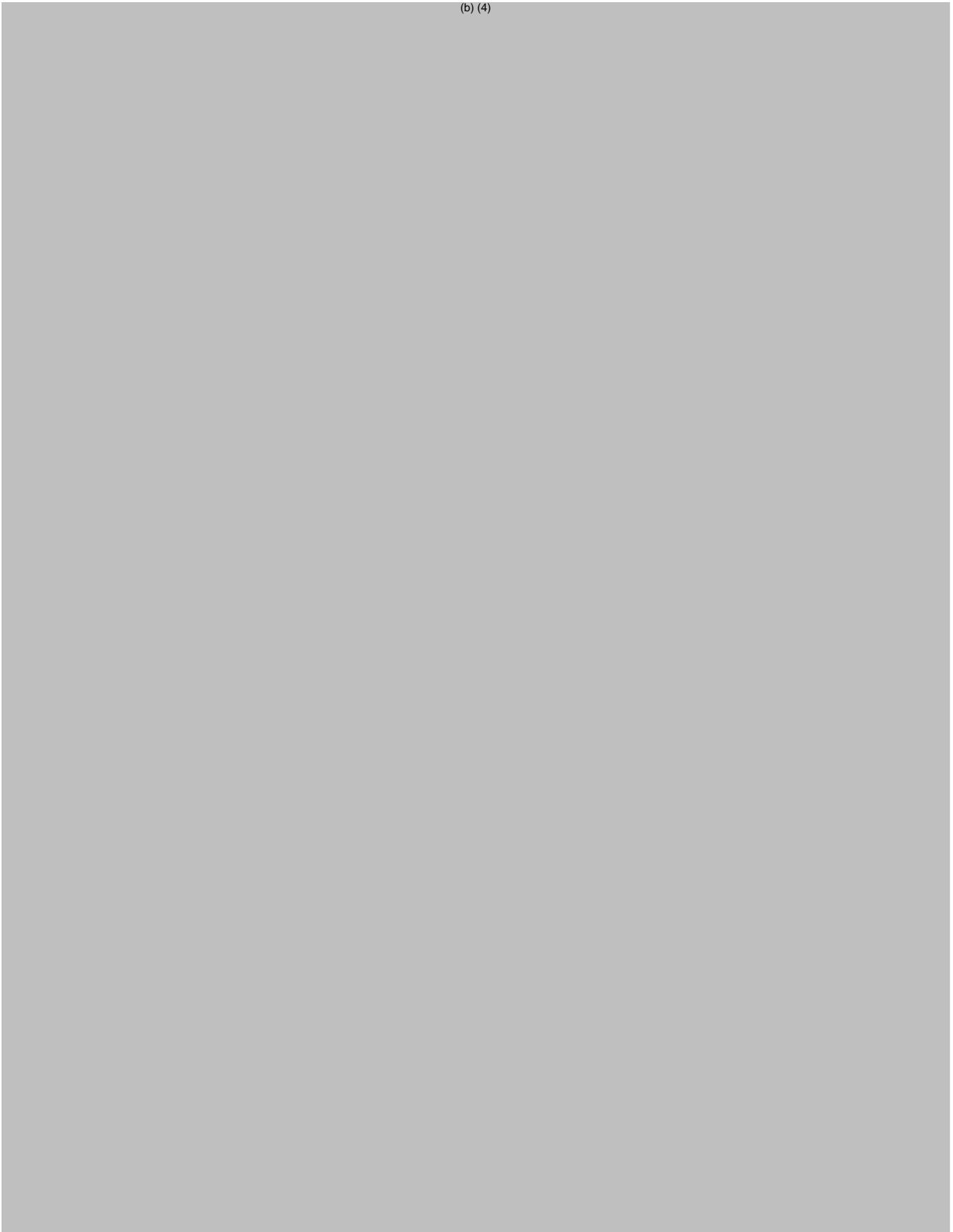
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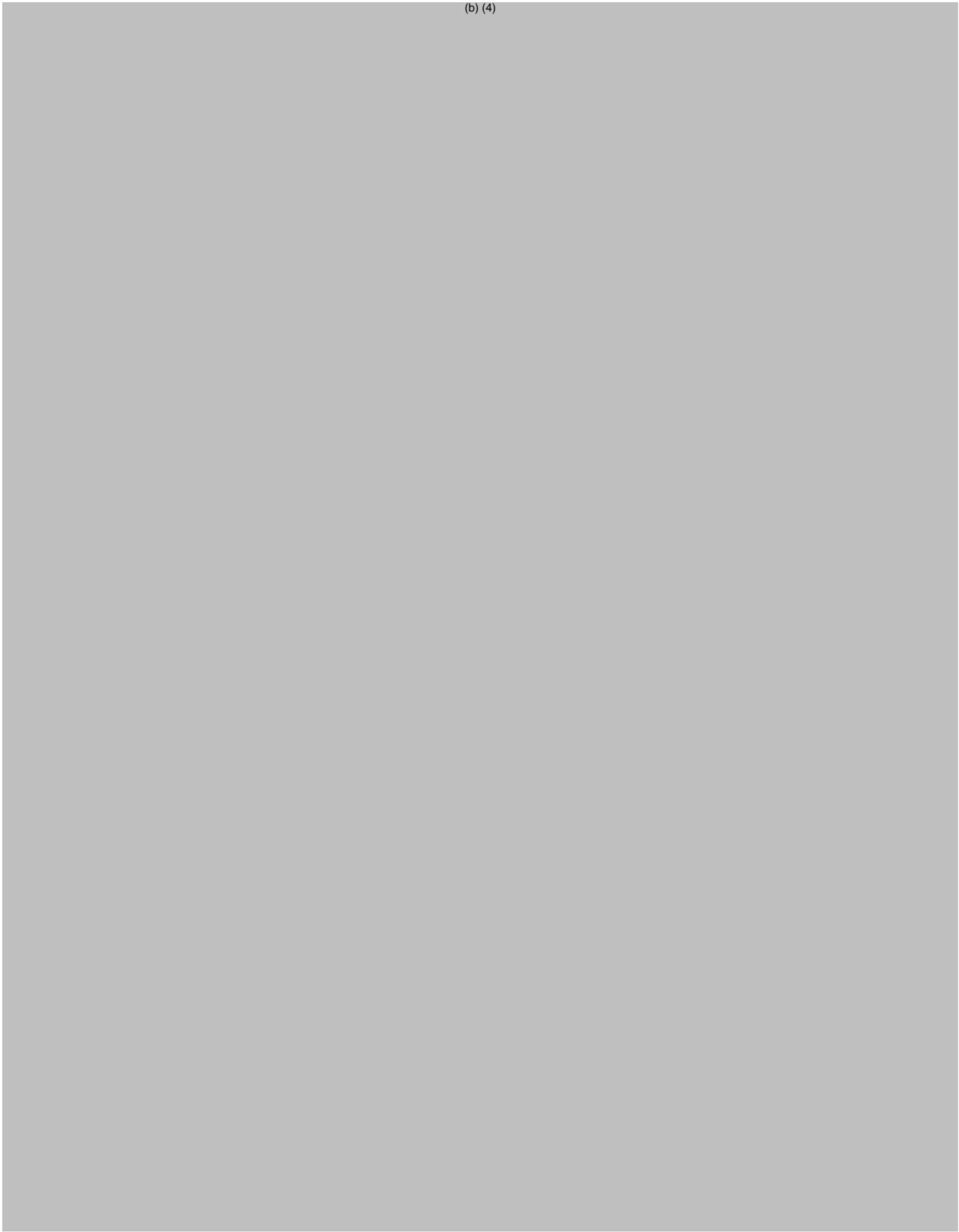
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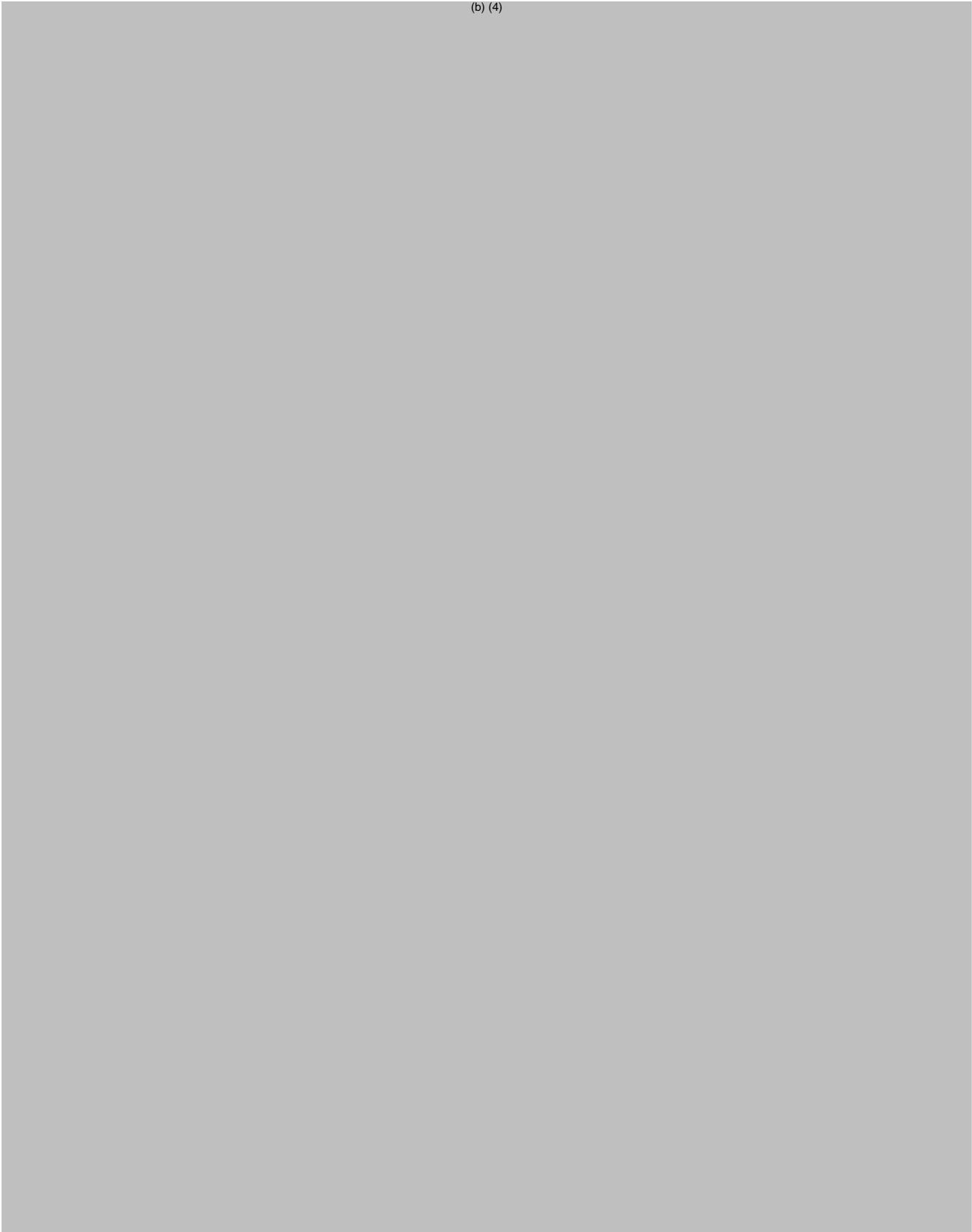
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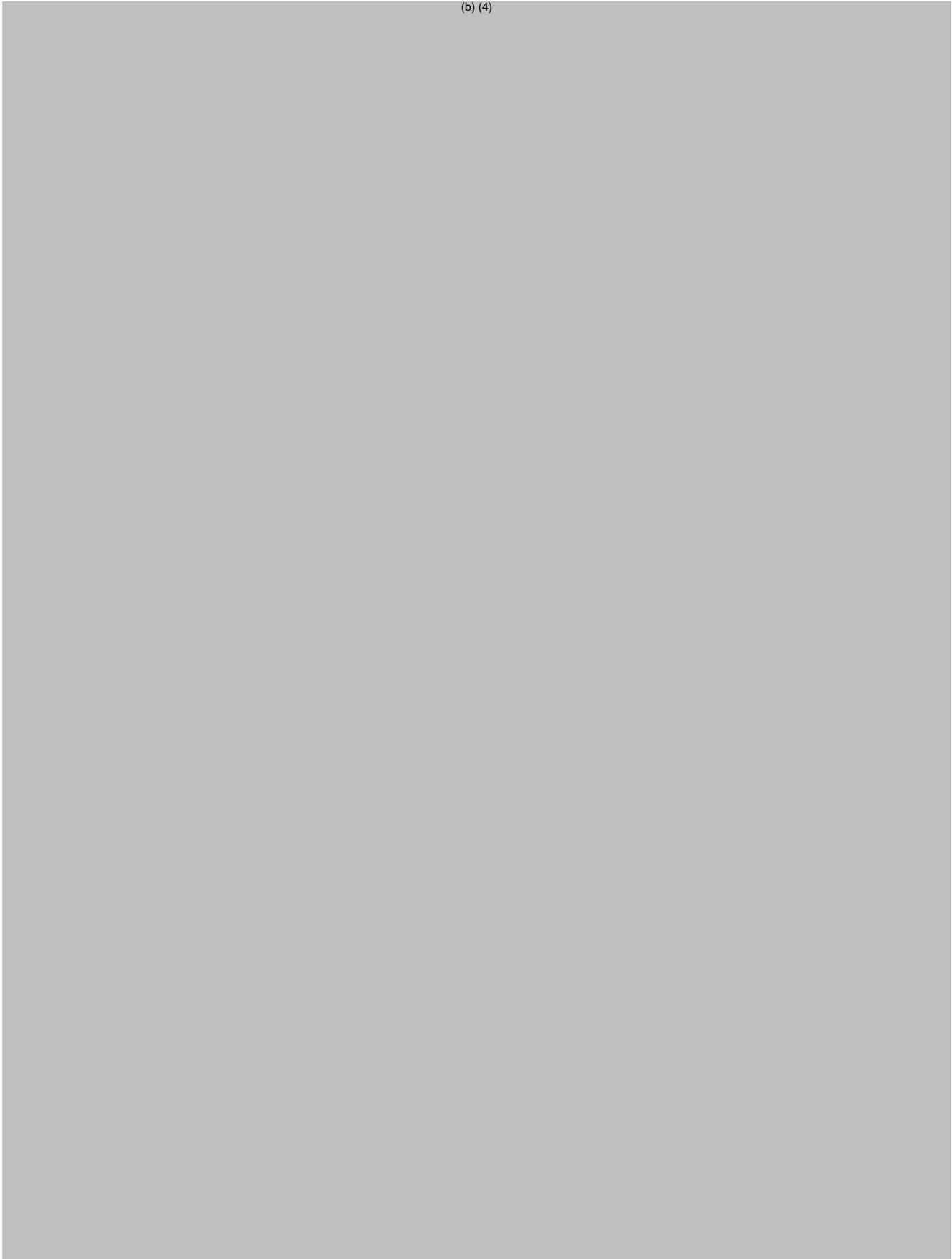


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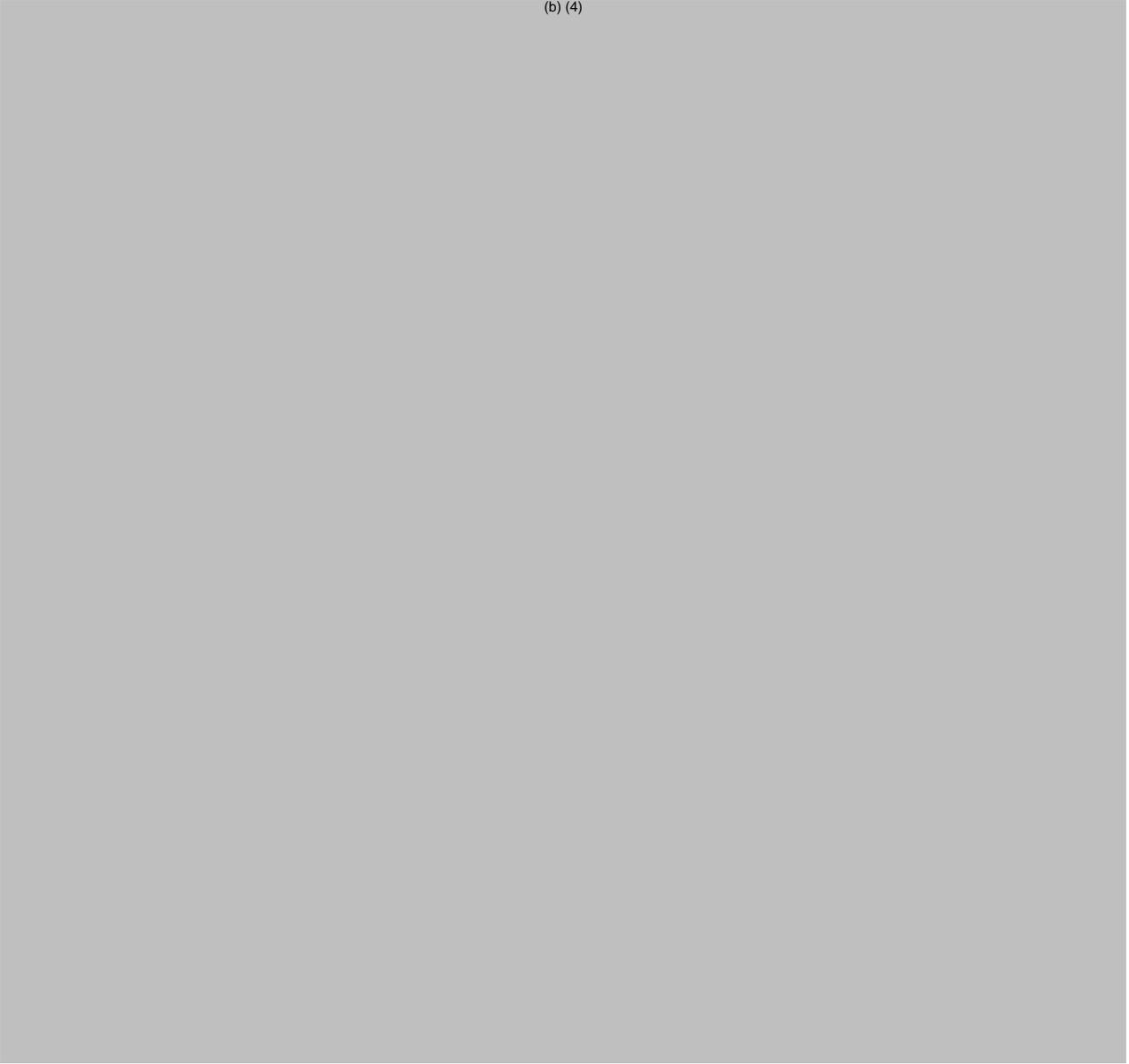


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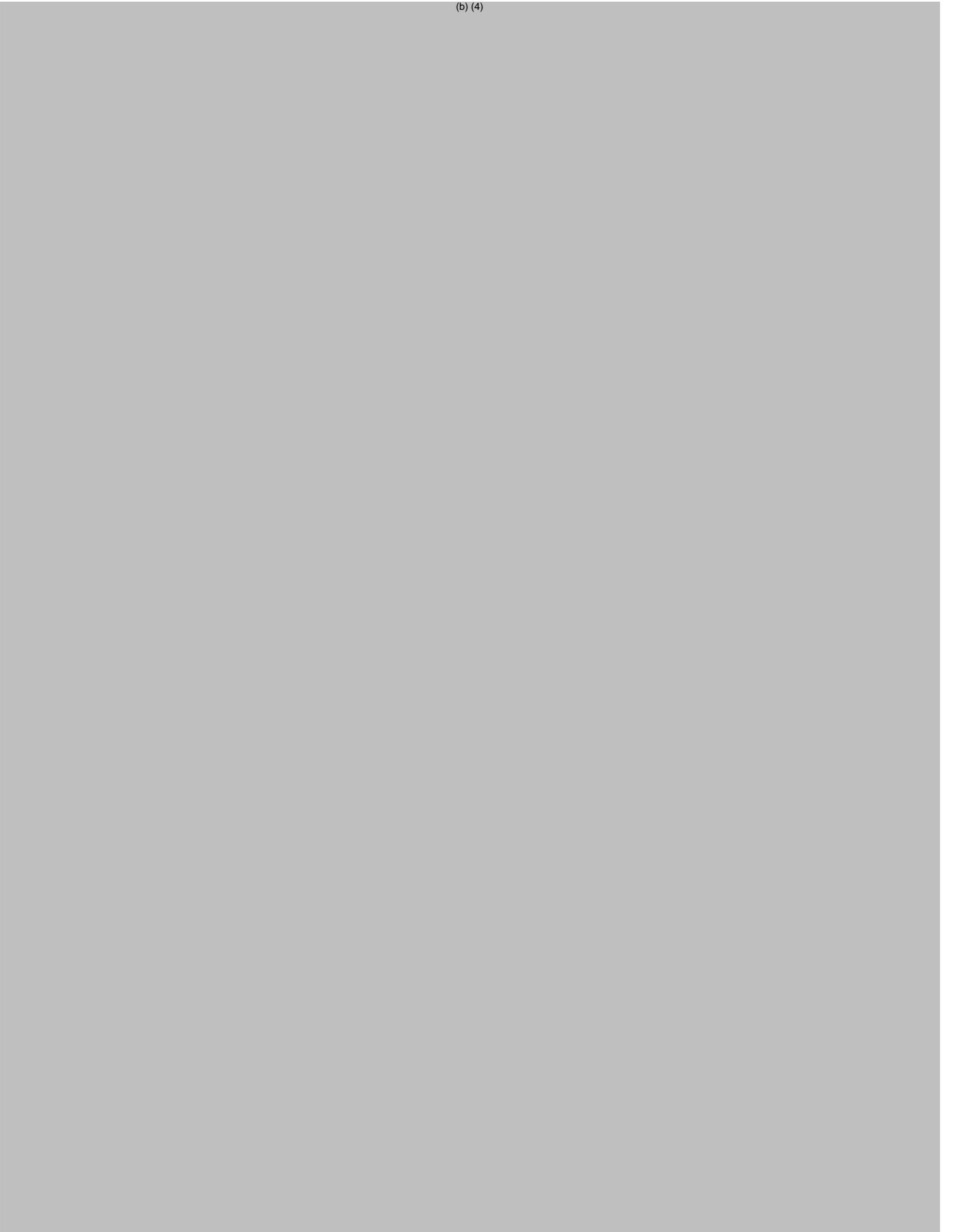


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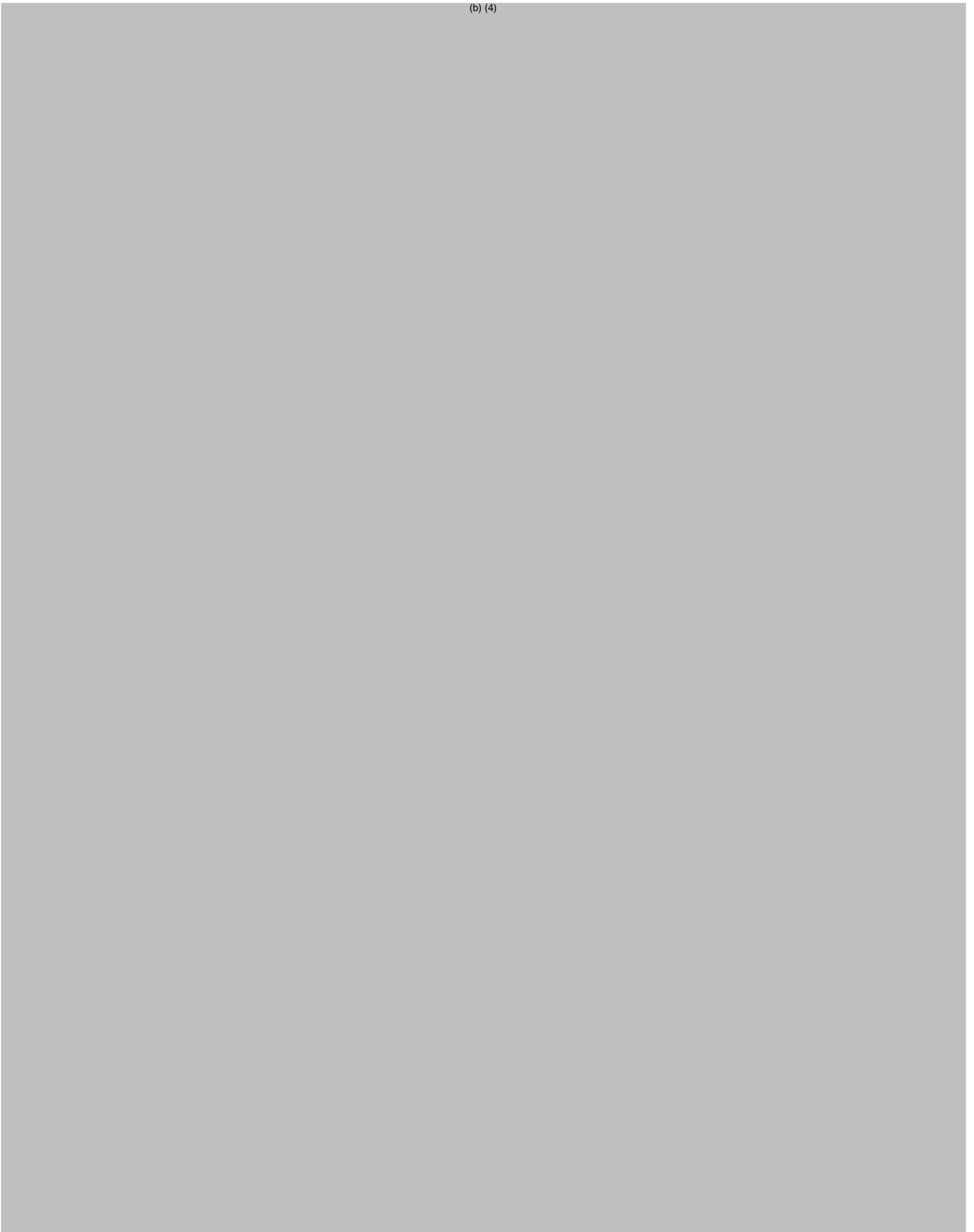
4. IMAGES











5. BIBLIOGRAPHY

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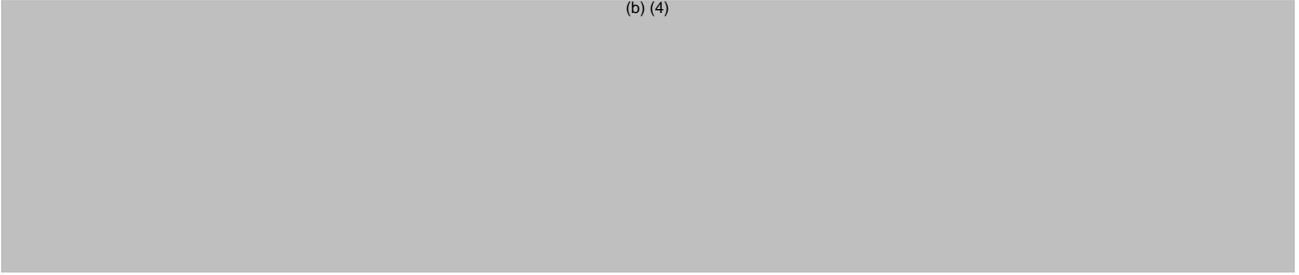


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6. RESUMES AND LETTERS OF COMMITMENT

Humanities Advisors pp. 73-99

Media Team pp. 100-105



January 2, 2014

Lisa Ades
Turquoise Films
245 West 55th Street, Suite 1002
New York, NY 10019

Dear Lisa,

While I don't want to sound like an old-fashioned "broken record," I must once again express my enormous enthusiasm for the brilliant job you have done in producing a varied, engaging, and powerful script for "Fighting on Two Fronts: Jewish American Soldiers in World War II." As someone who knows the history of the war very well, both through my own research for *GI Jews: How World War II Changed a Generation* (2004), and as the supervisor of a dissertation currently being completed by my graduate student, Ronit Stahl, on "God, War, and Politics: The American Military Chaplaincy and the Making of Modern American Religion," I was impressed with how much you uncovered that was new to me.

You also managed very effectively to address hot button issues,

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As a scholar who has written on the war, I recognize how challenging it is to provide such balance and still maintain a lively pace. I was equally impressed with the script's integration of

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In the past, documentary films have only looked at the former, probably because it emphasized a unique German Jewish story. However, you have folded that specific story into a larger, more complicated, and, I think, more compelling account that gets at the multi-faceted and complex character of Jewish participation in the United States armed forces in World War II.

The script conveys the transformative history of Jewish military service during a war better known as far as Jews are concerned, understandably, as the Holocaust. In doing so, you reclaim the largely hidden experiences of American Jews in the armed forces and reveal how fighting Hitler dramatically changed Jewish soldiers, American Jews, and America itself. You negotiate the intersections of religious and ethnic identities, letting us see the key role played by the military during the war and you articulate clearly the range of encounters in the service, getting beneath a surface uniformity to excavate multiple

voices that enrich our understanding. Religion and politics are rarely discussed together with fighting World War. "Fighting on Two Fronts" does not shrink from this challenge and is a model in its exploration of anti-Semitism.

I completely support this project. I particularly applaud your decision

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Learning about American Jews through their military experience will allow Americans of all generations to understand what happened during the war. I still receive letters and now emails from people who happen upon my book in the library and are moved enough to write to me to tell me about their connection to someone who served in the war. The children and grandchildren of veterans continue to be drawn to understand what was often hidden from them by parents and grandparents. I expect that the film will have wide appeal and may even encourage others to examine the kinds of conflicts endured by other European ethnic groups, such as Italian Americans, where questions of religion and politics, ethnicity and identity intersect.

You've written an excellent script whose themes of how to negotiate religious difference, ethnic transnational bonds, American nationalism and masculinity still resonate today. I am pleased to serve as an advisor on the film.

Cordially,



Deborah Dash Moore

Director and Frederick G. L. Huetwell Professor of History

DEBORAH DASH MOORE

Address: (b) (6)
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Phone: (b) (6)

2111 Thayer, University of Michigan
202 S. Thayer Street, Ann Arbor, MI 48104-1608
734-647-7862; fax: 734-936-2186 ddmoore@umich.edu

EDUCATION:

B.A. magna cum laude, with honors in history, Brandeis University, 1967; M.A. in history, 1968, Ph.D. in history, 1975, Columbia University.

EMPLOYMENT (recent):

University of Michigan: Director, Jean and Samuel Frankel Center for Judaic Studies and Frederick G.L. Huetwell Professor of History, 2005- .

Vassar College: Professor of Religion on the William R. Kenan, Jr. Chair, 2003-05; Director, Jewish Studies Program, 2003-05; Acting Director, Jewish Studies Program, 1999-2000; Director, American Culture program, 1992-1995, Professor of Religion, 1988-2005, Chair, Department of Religion, 1983-87, 1990-91, Associate Professor, 1984-88, Assistant Professor, 1976-84.

Edna Gene and Jordan Davidson Chair, Visiting Eminent Scholar in Religious Studies, Florida International University, Spring 2003.

University of Pennsylvania: Visiting Professor of History, 1996.

HONORS AND AWARDS (selected):

National Jewish Book Award, 2011, *Gender and Jewish History*, co-edited with Marion Kaplan.

OAH-JAAS Short Term Fellowship, University of Kitakyushu, May-June 2011.

Distinguished Humanist Award, Ohio State University, 2007.

Marshall Sklare Award, Association for the Scientific Study of Jewry, 2006.

Best Book of the Year 2005 *The Washington Post*.

Saul Viener Prize for Best Book in American Jewish History, 2003-04, *GI Jews: How World War II Changed a Generation*.

Pew Fellowship, Institute for the Advanced Study of Religion, Yale University, 2001-2002.

Honorary Doctor of Humane Letters, awarded by Reconstructionist Rabbinical College, June 2001.

National Jewish Book Award for best book in Women's Studies, *Jewish Women in America: An Historical Encyclopedia*, 1997.

Choice Outstanding Academic Book in 1998, *Jewish Women in America: An Historical Encyclopedia*, 1997.

Dartmouth Medal of the American Library Association for best reference work in 1997, *Jewish Women in America: An Historical Encyclopedia*, 1997.

Association of Jewish Librarians reference book award 1997 for *Jewish Women in America: An Historical Encyclopedia*, **Center for Judaic Studies,** University of Pennsylvania, Fellowship, 1996-97.

Skirball Visiting Fellowship, Oxford Centre for Hebrew and Jewish Studies, 1996.

Saul Viener Prize for Best Book in American Jewish History, 1994-95, *To the Golden Cities*, 1995.

National Jewish Book Award Honor Book, *To the Golden Cities*, 1994.

Lucius N. Littauer Foundation, Research Grant, 1990, 1993, 1995, 2004.

National Endowment for the Humanities, Fellowship for College Teachers, 1978-79, 1989.

Rapoport Fellowship in American Jewish Studies, American Jewish Archives, 1987-88.

Fulbright-Hays Fellowship for Senior Scholars, The Hebrew University of Jerusalem, Israel, 1984-5.

Memorial Foundation for Jewish Culture, research grant, 1983-4.

PUBLICATIONS

Books (monographs):

GI Jews: How World War II Changed a Generation. Cambridge, MA: Harvard University Press, 2004; paperback 2006.

Cityscapes: A History of New York in Images. With Howard Rock. New York: Columbia University Press, 2001.

To the Golden Cities: Pursuing the American Jewish Dream in Miami and L.A. New York: The Free Press, 1994.

Paperback, Cambridge: Harvard University Press, 1996. Chapter Four reprinted in *Religion and American Culture*, ed. David G. Hackett. New York: Routledge, 1995.

B'nai Brith and the Challenge of Ethnic Leadership. Albany: State University of New York Press, 1981.

At Home in America: Second Generation New York Jews. New York: Columbia University Press, 1981; paperback, 1983.

Chapter 9 reprinted in *The American Jewish Experience*, ed. Jonathan D. Sarna. New York: Holmes & Meier, 1986.

PUBLICATIONS (cont.)**Books (edited):**

Posen Library of Jewish Civilization and Culture, co-editor with Nurith Gertz. New Haven: Yale University Press, 2012.
City of Promises: A History of Jews of New York, general editor. New York: NYU Press, 2012.
Gender and Jewish History. Co-editor with Marion Kaplan. Bloomington: Indiana University Press, 2010.
American Jewish Identity Politics. Ann Arbor: University of Michigan Press, 2008.
Divergent Jewish Cultures: Israel and America. Co-editor with S. Ilan Troen. New Haven: Yale University Press, 2001.
Jewish Women in America: An Historical Encyclopedia. Co-editor with Paula Hyman. 2 vol. New York: Routledge, 1997.
Jewish Settlement and Community in the Modern Western World. Co-editor with Ronald Dotterer and Steven M. Cohen.
Susquehanna University Studies, 1991.
East European Jews in Two Worlds: Studies from the YIVO Annual. Evanston: Northwestern University Press, 1990.

PROFESSIONAL ACTIVITIES (selected):**Editorial:**

American Jewish History, editorial board, 2006-
 Keywords in Jewish Studies, co-editor of book series with Andrew Bush and MacDonald Moore, 2004-
 International Advisory Board, The Journal of Israeli History: Politics, Society, Culture, 2004-
 Editor, YIVO Annual, 1989-96. [volume 19, 1990; volume 20, 1991; volume 22, 1995; volume 23, 1996]
 Editorial Board, Sh'ma, 1990-98.
 Editorial Board, Religion and American Culture, 1995-2005.
 Co-editor, The Modern Jewish Experience Series, Indiana University Press, 1982-.

Administration:

Director, Jean and Samuel Frankel Center for Judaic Studies, University of Michigan, 2005-
 Director, Jewish Studies Program, Vassar College, 2003-05.
 Chair, Faculty Compensation Committee, Vassar College, 2000-01.
 Chair, Faculty Appointments and Salary Committee, Vassar College, 2000-01.
 Director, American Culture Program, Vassar College, 1992-95.
 Research Director, YIVO Institute for Jewish Research, 1988-89.
 Chair, Department of Religion, Vassar College, 1983-87; Acting chair, 1990-91.

Memberships:

Secretary, American Academy for Jewish Research, 2004-2008.
 Chair, Academic Council of the American Jewish Historical Society, 2003-2006.
 Vice-President for Membership, Association for Jewish Studies, 2000-03.
 Member, Committee on American Studies Programs, American Studies Association, 1995- 98.
 Academic Advisory Panel, National Foundation for Jewish Culture, 90-2000.
 Board of Directors, Immigration History Society, 1983-86; 1993-96.

Educational (recent):

Director, Workshop for Early Career Scholars in Jewish Studies, May 2007.
 Director, American Academy for Jewish Research Graduate Students Seminar, June 2001.
 Director, Religious Studies Seminar for Young Scholars in American Religion, Indiana University Purdue University at Indianapolis, 1996-98.

Exhibits and Film (recent):

Consultant for "Who Do You Think You Are?" on Gwynneth Paltrow, NBC, 2011.
 Consultant for PBS film, "The Jewish Americans," David Grubin Productions, 2007.
 Consultant for film, "Where Neon Goes to Die," David Weintraub and Dora Teitelbaum Yiddish Center, 2006.
 Co-Curator for exhibit, "Ours to Fight For: American Jews in World War II," Museum of Jewish Heritage-A Living Memorial to the Holocaust, 2003.

Invited Lectures (recent):

Foundation for Jewish Studies, Washington, D.C. May 2012.
 Illinois Holocaust Museum and Education Center, March 2012.
 George H. Shriver Lectures: Religion in American History, Stetson University, February 2012.
 Menasseh Ben Israel Institute for Jewish Social & Cultural Studies, Amsterdam, Netherlands, Oct. 2011.



Ph.D. Program in Sociology

The Graduate School and University Center
The City University of New York
365 Fifth Avenue
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TEL: 212-817-8770 FAX: 212-817-1516

January 7, 2014

Lisa Ades
Turquoise Films
245 West 55th Street
Suite 1002
New York, NY 10019

Dear Lisa Ades,

I am very appreciative of your invitation to serve as an advisor for your feature-length documentary, *Fighting on Two Fronts: Jewish American Soldiers in World War II*. I believe that this period was critical for the subsequent mainstream integration of Jews and other previously marginalized immigrant-origin groups, and I think that the film can shed a very important light on some of the processes at work.

I hope that I can contribute significantly to a promising film, and I look forward to working with you and your colleagues.

With best wishes for 2014,

A handwritten signature in black ink that reads 'Richard D. Alba'.

Richard Alba
Distinguished Professor

CURRICULUM VITAE

Richard Alba
Distinguished Professor of Sociology
The Graduate Center
City University of New York

EDUCATION:

<u>Institution</u>	<u>Attended</u>	<u>Degree</u>	<u>Conferred</u>
Rensselaer Polytechnic Institute	1959-60		
Columbia College	1960-63	B.A.	1963
Columbia University	1969-74	Ph.D.	1974

EXPERIENCE (recent):

1991-92, 1995-97	Chair, Department of Sociology
1993	Guest Professor, Mannheim University, Federal Republic of Germany
1997	Guest Professor, Zentrum für Umfragen, Methoden und Analysen (ZUMA), Mannheim, Federal Republic of Germany
2000- 2004-08	Distinguished Professor, State University of New York at Albany Director, Center for Social and Demographic Analysis & Lewis Mumford Center for Comparative Urban and Regional Research
2008-	Distinguished Professor, Graduate Center, City University of New York

PUBLICATIONS:

Books (select):

Richard D. Alba, *Italian Americans: Into the Twilight of Ethnicity*. Englewood Cliffs: Prentice-Hall, 1985.

Richard D. Alba (ed.), *Ethnicity and Race in the U.S.A.: Toward the Twenty-First Century*. Boston & London: Routledge & Kegan Paul, 1985.

Richard D. Alba, *Ethnic Identity: The Transformation of White America*. New Haven: Yale University Press, 1990. Outstanding book on the subject of human rights in the United States, Gustavus Myers Center for the Study of Human Rights in the United States, 1992.

Richard Alba, Peter Schmidt, and Martina Wasmer (eds.), *Deutsche und Ausländer: Freunde, Fremde, oder Feinde?* Wiesbaden: Westdeutscher Verlag, 2000. In English: *Germans or Foreigners? Attitudes toward Ethnic Minorities in Post-Reunification Germany*. New York: Palgrave, 2003.

Richard Alba and Victor Nee, *Remaking the American Mainstream: Assimilation and Contemporary Immigration*. Cambridge: Harvard University Press, 2003. Association of American Publishers 2003 Professional/Scholarly Publishing Annual Award in Sociology & Anthropology; 2004 Thomas & Znaniecki Book Award, American Sociological Association; 2005 Mirra Komarovsky Award, Eastern Sociological Society.

Richard Alba, Albert Raboteau, and Josh DeWind (eds.), *Religion and Immigration in America: Past and Present*. New York: New York University Press, 2008.

Richard Alba, *Blurring the Color Line: The New Chance for a More Integrated America*. Cambridge: Harvard University Press, 2009.

Richard Alba and Mary Waters (eds.), *The New Generation: The Children of Immigrants in Comparative Perspective*. New York: NYU Press, 2011.

Articles (select):

Richard D. Alba, "Ethnic networks and tolerant attitudes," *Public-Opinion Quarterly* 42 (Spring, 1978): 1-16.

Richard D. Alba and Mitchell B. Chamlin, "A preliminary examination of ethnic identification among whites," *American Sociological Review* 48 (April, 1983): 240-7.

Richard D. Alba, "Assimilation, exclusion, or neither? Models of the incorporation of immigrant groups in the U.S." Pp. 1-31 in Peter Schuck and Rainer Münz (eds.), *Paths to Inclusion: The Integration of Migrants in the United States and Germany*. New York: Berghahn Books, 1998.

Richard Alba, "Immigration and the American realities of assimilation and multiculturalism," *Sociological Forum* 14 (March, 1999): 3-25 (Eastern Sociological Society Presidential Address).

Richard Alba, Amy Lutz, and Elena Vesselinov, "How enduring were the inequalities among European immigrant groups in the U.S.?" *Demography* 38 (August, 2001): 349-56.

Richard Alba, John Logan, and Brian Stults, "Community inequalities in an immigration era: Race/ethnicity and location in the largest metropolitan regions of the U.S." Pp. 119-150 in Jeffrey Reitz (ed.), *Host Societies and the Reception of Immigrants*. San Diego: Center for Comparative Immigration Studies, 2003

Victor Nee and Richard Alba, "Toward a new definition." Pp. 57-65 in Tamar Jacoby (ed.), *Reinventing the Melting Pot: The New Immigrants and What It Means to Be American*. New York: Basic Books, 2004.

Richard Alba, "Bright vs. blurred boundaries: Second-generation assimilation and exclusion in France, Germany, and the United States," *Ethnic and Racial Studies* 28 (January, 2005): 20-49.

Richard Alba, Rubén Rumbaut, and Karen Marotz, "A distorted nation: Perceptions of racial/ethnic group sizes and attitudes toward immigrants and other minorities," *Social Forces* 84 (December, 2005): 901-20.

Richard Alba, "On the sociological significance of the American Jewish experience: Boundary blurring, assimilation, and pluralism," *Sociology of Religion* 67 (December, 2006): 347-58.

Richard Alba, "The paradigmatic status of Jewish immigration." In Diane Wolf and Judith Gerson (eds.), *Memories, Identities and Diasporas: Confronting the Holocaust and Post-Holocaust Jewish Lives*. Durham: Duke University Press, 2007.

Nancy Foner and Richard Alba, "Immigration and the Legacies of the Past: The Impact of Slavery and the Holocaust on Contemporary Immigrants in the United States and Western Europe," *Comparative Studies in Society and History* 52 (2010): 798-819.



Brandeis University

American Studies
Program

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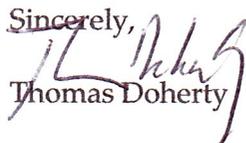
January 2, 2014

To the National Endowment for the Humanities:

I am delighted to affirm my support for Lisa Ades' documentary *Fighting on Two Fronts: Jewish American Soldiers in World War II*. It will shed light on a little known chapter in World War II history—the contributions of Jewish GIs to the war effort and their experience, as Jews and Americans, fighting the ideology that sought to wipe them from existence. It is a dramatic and ultimately triumphal story but one not without its darker undertones: antisemitism sometimes shadowed the Jewish experience in the American military no less than in the nation at large. *GI Jews* will make an important contribution to American cultural history by telling this compelling story and exploring the special investment of American Jews in the fight against Nazism.

Interdisciplinary in cast and cultural historical in temper, *Fighting on Two Fronts* will certainly attract a broad audience upon initial telecast, but it will also have a wide circulation and long shelf life as teaching tool at the high school and undergraduate level. In this, the film is centrally concerned with fulfilling one of the primary goals of the NEH: fostering education that is truly public in its outreach and relevance. Indeed, although the film is focused on Jewish veterans, their experience will serve as a means of exploring what, in the end, WWII was really about—a campaign against racism. The film will draw on a wide variety of resonant sources to evoke the wartime period and the experiences of its chosen people: eloquent eyewitness testimony, commentary from prominent historians, and, throughout, a tapestry of vivid archival materials (newsreels, government documentaries, military documents, private letters, diaries, Hollywood feature films, wartime posters, magazine illustrations, and still photography). WWII is of course well-trodden archival territory but *GI Jews* will strive to unearth heretofore unseen footage and documents. The project is well-planned, tightly focused, and well on the way to completion.

In sum, I can enthusiastically and without qualification recommend *Fighting on Two Fronts: Jewish American Soldiers in World War II* to the National Endowment for the Humanities. I am sure it will be an invaluable inquiry into a fascinating chapter in wartime history.

Sincerely,

Thomas Doherty

Professor and Chair, American Studies Program

Thomas Doherty

Brandeis University, American Studies Program

Brown 315 (781) 766-3032 doherty@brandeis.edu

Thomas Doherty, a professor of American studies, is a cultural historian with a special interest in Hollywood cinema. He teaches courses in media culture and things American. He is currently serving as chairman of the program.

After teaching in the division of humanities at Boston University, he came to Brandeis in 1990. He has also taught overseas as a Fulbright scholar at Ewha Womans University in Seoul, South Korea, and as the Thomas Jefferson Chair in American Studies at the University of Groningen in the Netherlands.

As a senior Fulbright scholar, Doherty has lectured in New Zealand and Albania. His reviews and commentary have appeared in The Boston Globe, the Los Angeles Times and the Washington Post, and he writes frequently on media culture for the Chronicle of Higher Education. In 2005, he received recognition as an Academy Film Scholar from the Academy of Motion Picture Arts and Sciences.

Doherty is the author of several books on cinema history, including "Projections of War: Hollywood, American Culture and World War II" (1993), and most recently "Hollywood and Hitler, 1933-1939."

He serves on the editorial board of Cineaste and edits the film review section for the Journal of American History.

Books:

Doherty, Thomas. Hollywood's Censor: Joseph I. Breen and the Production Code Administration. Columbia University Press, 2007.

Doherty, Thomas. Cold War, Cool Medium: Television, McCarthyism, and American Culture. Columbia University Press, 2003.

Doherty, Thomas. Pre-Code Hollywood: Sex, Immorality and Insurrection in American Cinema, 1930-1934. Columbia University Press, 1999.

Doherty, Thomas. Projections of War: Hollywood, American Culture, and World War II. Columbia University Press, 1993.

Doherty, Thomas. Teenagers & Teenpics: The Juvenilization of American Movies in the 1950's. Boston: Unwin Hyman, 1988.



EMORY
UNIVERSITY

Department of Religion

January 7, 2014

To the National Endowment for the Humanities:

I am writing in strong support of the application for a production grant by Lisa Ades for her project "Fighting on Two Fronts: Jewish American Soldiers in WWII."

I believe this is an exceptionally important effort, which will, not only uncover a heretofore too little known area of World War II history, but, even more significantly, will offer a snapshot – if not far more – of a far different America. I find that many people have no concept of how Jewish GIs experienced World War II. They are oblivious to the anti-Semitism many of these soldiers encountered and, hence, to the great strides made by American society in the decades since.

Not only is this a truly important project but the scholars and professionals associated with it rank as the very best in this field. Lisa Ades's record as a filmmaker speaks for itself. Deborah Dash Moore is one of the leading scholars on American Jewish history of the interwar and war years. I use her book on GI Jews in my teaching and find that it sparks an important conversation among my students as to how significantly American society has changed. James Young and Beth Wenger have made unparalleled contributions to the field of American Jewish history and how that history is remembered and memorialized.

When I was asked to join this project I was happy to do so. When I learned the identities of the other scholars involved I was enthusiastic.

In the year that has elapsed since I first wrote in support of the project, I have been amazed at the progress that has been made. I have closely read the proposed script and am now even more firmly convinced of the importance of this project.

Sincerely yours,

Deborah E. Lipstadt, Ph.D.
Dorot Professor of Modern Jewish History and Holocaust Studies

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DEBORAH E. LIPSTADT

(b) (6)

EDUCATION

Brandeis University, 1972-1976, Ph.D. in Modern Jewish History
Columbia University, Summer 1972, Uriel Weinreich intensive Yiddish program
Brandeis University, 1969-1972, M.A. in Modern Jewish History
City College of New York, 1964-1966, 1968-69, B.A., magna cum laude, Phi Beta Kappa
Hebrew University, Jerusalem, 1966-1968

TEACHING EXPERIENCE:

Emory University, Atlanta, Georgia, Dorot Chair of Modern Jewish and Holocaust Studies,
Department of Religion, January 1993-present.

Occidental College, Los Angeles, Professor [Adjunct], Religious Studies, 1988-1992.

University of California, Los Angeles, Assistant Professor of Modern Jewish History, 1979-
1986.

University of Washington, Assistant Professor, Comparative Religion and History, 1975-1979,

RESEARCH POSITIONS:

Resnick Invitational Fellowship for Research on Antisemitism, Center for Advanced Holocaust
Studies, United States Holocaust Memorial Museum, 2009

Skirball Institute on American Values, Los Angeles 1989-1993, Director of Research.

United States Holocaust Memorial Museum, Washington, D.C. 1989-1993, Historical Consultant
on American Responses to the Holocaust.

UNIVERSITY ADMINISTRATIVE EXPERIENCE:

Director, Institute for Jewish Studies, 1998- 2007

Director, Graduate Program in Jewish Studies, Emory University, 1995-1998

Director, Witness to the Holocaust Program, Emory University, Atlanta Ga., 1993-present

**ACADEMIC AND PROFESSIONAL ORGANIZATIONAL AFFILIATIONS AND
APPOINTMENTS:**

Fellow, American Academy of Jewish Research, [elected], 2006.

Member, Board of Directors, Association for Jewish Studies, 1976-1981, 1993-1996, 2000-2003.

Member, Selection Committee, National Jewish Book Award Selection Committee, 1996, 1997,
2004

Member, Academic Advisory Board, Frankel Center for Judaic Studies, University of Michigan,

2006.

Presidential Appointment to United States Holocaust Memorial Museum, 1993, 1998, 2011
Judge, Rohr Prize in Jewish Literature, Non-fiction, 2008-present

GRANTS AND AWARDS:

Wexner Foundation, \$50,000 for HDOT research

Marcus Foundation, \$50,000 for HDOT research

Raphael Lemkin Award for the Prevention of Genocide, Auschwitz Institute, 2012

University Research Council, Emory University, \$7500 for completion of manuscript on Adolf Eichmann

Jim Joseph Foundation, June 2010, \$20,000 for HDOT website [on Holocaust denial]

Koret Foundation, August 2010, \$20,000 for HDOT website

Resnick Invitational Scholar, \$30,000 Center for Advanced Holocaust Studies, United States Holocaust Memorial Museum, Spring 2009

Nextbook Research Grant, \$5000

Claims Conference Grant for HDOT website, \$100,000 May 2007

Gralla Foundation for HDOT website, \$25,000 October 2008

San Francisco Jewish Community Endowment Fund, \$20,000 September 2008

National Jewish Book Award for *History on Trial*, 2006

National Jewish Book Award, Finalist, *The Eichmann Trial*, 2011

National Jewish Book Award, Finalist, *Beyond Belief: The American Press and the Coming of the Holocaust, 1933-45*, 1987

Al Chernin Award, Jewish Council for Public Affairs for exemplification and protection of the First Amendment, 2005

Herbert Katzki Award for Outstanding Historical Writing Based on Archival Material, 2002

Honorary Degrees: Yeshiva University (2000), Bar Ilan University (2001), John Jay College of Criminal Justice (2007), Hebrew Union College (2008), Ohio Wesleyan University (2008), Jewish Theological Seminary (2011), Ben Gurion University (2012)

SERVICE TO THE FIELD:

United States Holocaust Memorial Museum, Chair, Committee on Antisemitism and Holocaust Denial, 2013-present

BBC and Participant Media, Consultant on Production of *History on Trial*, 2011-current

Princeton Institute for Advanced Studies, Review applications 2011, 2012

Judge, Sami Rohr Book Prize 2012, 2010, 2008

United States Holocaust Memorial Museum, Academic Committee, 2005-present

Consultant, National Video Resources for Holocaust Programming, 2006

United States Holocaust Memorial Council, Executive Committee Member, July 1994-2005.

United States Holocaust Memorial Museum, Chair Academic Committee, 2000-2004. [The Academic Committee oversees the operation of the Center for Advanced Holocaust Studies of the USHMM.]

United States State Department, Advisory Committee on Religious Persecution Abroad. November 1996- 2000.

Association for Jewish Studies, Board of Directors, 1993-2002.

January 7, 2014

To the National Endowment for the Humanities:

For the past year I have served as a historical adviser for the projected documentary film "Fighting on Two Fronts." I have read and reviewed two versions of the script. The latest rendition, to be submitted to NEH in January 2014, is an impressive piece of work. It tells a story that has not been told before and does it with passion, precision and historical exactitude.

This is a story that will resonate with audiences. It has tremendous emotional power and intellectual heft. The witnesses that Lisa Ades and her associates draw upon to carry the story have been chosen with great care, and their individual stories, which are masterfully integrated in the script, open up new vistas on WW II history.

This is not a Jewish story; it's an American story, and that's what makes it so potent and powerful.

Donald L. Miller
The John Henry MacCracken Professor of History
Lafayette College

RESUME: Dr. Donald L. Miller

Education: Ph.D., University of Maryland, 1972

Teaching:

In addition to Lafayette College, Dr. Miller has taught at the University of Maryland, City University of New York, Cornell University, University of Pennsylvania, and All Soul's College, Oxford University.

Academic Position:

John Henry MacCracken Professor of History, Lafayette College

Publications:

Books: **Supreme City: How Jazz Age Manhattan Gave Birth to Modern America** (NY: Simon & Schuster, forthcoming, May 2014)

Masters of the Air: America's Bomber Boys Who Fought the Air War Against Nazi Germany, Simon & Schuster, 2006; paperback, Simon & Schuster, 2007.

Eighth Air Force: The American Bomber Crews in Britain, Arum Press, London, 2007. A slightly revised British edition of **Masters of the Air**.

D-Days in the Pacific, Simon & Schuster, 2005.

The Story of World War II, Simon & Schuster, 2001. Paperback, Touchstone series, Simon & Schuster, 2002.

City of the Century: The Epic of Chicago and the Making of Modern America, Simon & Schuster, 1996. Paperback, Touchstone series, 1997. Reissued in 2003 as the companion volume for the PBS television series of the same name.

Lewis Mumford: A Life, Weidenfeld & Nicolson, 1989. Republished in 2002 by Grove Press in "Grove Great Lives," a new series of "Award-winning and classic biographies."

The Kingdom of Coal: Work, Enterprise and Ethnic Communities in the Mine Fields (with Richard E. Sharpless), University of Pennsylvania Press, 1985. Paperback, University of Pennsylvania Press, 1985.

The New American Radicalism: Alfred M. Bingham and Non-Marxian Radicalism in the 1930s, Associated University Press, 1979.

Contributions to Books:

“Forward” to **Chicago Metropolis 2020: The Chicago Plan for the Twenty-First Century**, by Elmer Johnson, University of Chicago Press, 2001.

“Lewis Mumford,” **Oxford Companion to United States History**, Oxford University Press, 2001.

“Globalization and the Human Imagination,” in **The Great Conversation**, The Aspen Institute, Aspen, Colorado, 2000.

“A New World in the Making,” **20th Century Chicago**, ed. Adrienne Drell, Bannan Multimedia Group, N.Y., 2000.

“Chicago: The American City,” in **Reflections on Chicago’s Magnificent History**, Chicago Historical Society, 1999.

“Lewis Mumford,” **The Encyclopedia of Cities**, N.Y., 1999.

"Lewis Mumford. The Forming Years," in *Contemporary Critiques of Technology*, Lehigh University Press, 1999.

"The Making of the Myth of the Machine," in **Lewis Mumford: Public Intellectual**, edited by Thomas P. Hughes and Agatha Hughes, Oxford University Press, 1990.

"The Irish in Anthracite," with Richard E. Sharpless, in **Pennsylvania Coal: Resources, Technology and Utilization**, Pennsylvania Academy of Science, Philadelphia, 1983.

"The Economic and Ecological Impact of Anthracite Mining," with Richard E. Sharpless, in **Energy, Environment and the Economy**, Shyamal K. Majumdar (ed.), Pennsylvania Academy of Science, Philadelphia, 1982.

To: National Endowment for the Humanities
From: Allan R. Millett
Subj: *Fighting on Two Fronts: Jewish American Soldiers in World War II* Project
Date: January 7, 2014

Since my last letter of support for this project, I have read a draft version of the movie narration and interview content of Jewish veterans, whose accounts form the core of this film. I am impressed by the promise of the script on several accounts:

1. The authors have improved their knowledge of American participation in World War II.
2. The authors have made great strides in including interviews with Jewish veterans whose postwar careers demonstrated special sensitivity to their wartime experiences and their impact on them and on the Jewish community. (b) (4)

3. The authors have become much more knowledgeable about the wide variety of roles played by Jewish members of the U.S. armed forces. I have encouraged the project managers to include Jewish Americans who played key roles in the war effort as civilians in government service.
4. I am impressed by the dedication, professionalism, and intelligence of the *Fighting on Two Fronts: Jewish American Soldiers in World War II* project. I have participated as a consultant to similar projects involving the military service of African-Americans and Hispanic-Americans, done by professional historians in the Army's Center of Military History. The work on "GI Jews" meets the same high standards.

Allan R. Millett
University Research Professor
Ambrose Professor of History
Director, Eisenhower Center for American Studies
University of New Orleans

Allan R. Millett

Ambrose Professor of History & Director of the Eisenhower Center for American Studies, the University of New Orleans

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(504) 280-6152 & (504) 280-6138
amillett@uno.edu

Educational Background

PhD The Ohio State University 1966

Research Interests

American Armed Forces, Military Policy, Military Innovation, and America's 20th century wars

Background

The Director of the Eisenhower Center for American Studies and Stephen E. Ambrose Professor of History at the University of New Orleans since 2006, and the Raymond E. Mason, Jr. Professor Emeritus of Military History, The Ohio State University, Allan R. Millett is a specialist in the history of American military policy and twentieth century wars and military institutions.

He is the author of seven books:

- *The Politics of Intervention: The Military Occupation of Cuba, 1906-1909* (1968)
- *The General: Robert L. Bullard and Officership in the United States Army, 1881-1925* (1975)
- *Semper Fidelis: The History of the United States Marine Corps* (1980, revised edition, 1991)
- *In Many a Strife: General Gerald C. Thomas and the United States Marine Corps, 1917-1956* (1993)
- *Their War for Korea* (2002)
- *A House Burning: The War for Korea, 1945-1950* (2005)
- *The War for Korea, 1945-1950: A House Burning* (2005)
- *The War for Korea, 1950-1951: They Came from the North* (2010)

He co-authored with Williamson Murray, *A War To Be Won: Fighting the Second World War* (2000), which has won international acclaim and has been translated into Spanish, Chinese, and Hebrew. In collaboration with a former student, Dr. Peter Maslowski, he also wrote *For the Common Defense: A Military History of the United States, 1607-1983* (1984), (revised edition, 1994). He was co-editor (with Williamson Murray) and a

contributor to *Military Effectiveness*, an acclaimed three-volume history of military affairs 1900-1945 (1988). Again working with Murray, he was co-editor of *Calculations: Net Assessment and the Coming of World War II* (1992) and *Military Innovation* (1996) to which he contributed two essays. As co-editor and contributor, Millett organized *Commandants of the Marine Corps* (2004), an anthology of twenty-eight essays.

In the past decade, Millett has become a specialist of international stature on the history of the Korean War. He began his work on the war as a Fulbright Distinguished Professor, Korean National Defense University in 1991, and a fellow of the Korea Foundation, 1996. In addition to his own original work, Professor Millett served as an editorial consultant for the Ministry of Defense, Republic of Korea, for the revised and translated Korean official history, *The Korean War*, 3 vols. (1998-1999) for which he arranged an American edition (2000-2001). He then served as co-editor of *Mao's Generals Remember Korea* (2001) in collaboration with Professor Yi Xiaoping and Yu Bin. Professor Millett has already published twenty-seven essays, articles, encyclopedia entries and commentaries on the Korean War, and he was instrumental in the Department of Defense's revision of the American deaths (all causes) statistics in the war from 54,246 to 36,574. The first volume of *The War for Korea*, entitled *A House Burning: The War for Korea 1945-1950*, was published by the University Press of Kansas in 2005.

In December 2005, Millett became a professor emeritus at The Ohio State University where he directed sixty-eight doctoral dissertations to completion since 1969, a national record in his specialty. In January 2006, he began a professional appointment in history at the University of New Orleans and the directorship of the Eisenhower Center for American Studies. He has also become the senior military advisor at The National World War II Museum.

Select Awards:

- Pritzker Military Library Literature Award for Lifetime Achievement in Military Writing (2008)
- Doctorate *Honoris Causa*, Royal Military Academy, Belgium, 2009
- John Dolibois History Prize for Substantial and Sustained Efforts to Promote the Teaching of and Learning about History in the Community and Throughout the Nation (Miami University, 2010)



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January 2, 2014

Ms. Lisa Ades
Turquoise Films
245 West 55th Street
Suite 1002
New York, NY 10019

Dear Lisa,

It is a pleasure to confirm my participation, as an Humanities Advisor, in your important film project entitled "Fighting on Two Fronts: Jewish-American Soldiers in World War II."

The story of America's "Greatest Generation" has received considerable attention in recent years, but outside of one book and one museum exhibit, the important Jewish aspects of the story have largely been ignored. Most Americans continue to view Jews only as *victims* of World War II. The fact that Jews exercised agency by actively participating in the war as part of the American military is all-too-little known. Indeed, World War II was the last war in which American Jews participated so actively – indeed, disproportionately to their numbers. In doing so, as you properly understand, they not only transformed American Jewish life. They also changed the course of America itself.

The acceptance of Judaism as an "American religion," the rapid postwar decline of antisemitism, the battle against housing discrimination which paved the way for so much other civil rights legislation, the re-visioning of American religion on a tripartite basis (Protestant-Catholic-Jew), the movement of Jews to the suburbs and the sunbelt – all this, and more, is directly attributable to Jewish involvement in World War II. I am delighted that, at last, you will be telling this important story.

Too often, the story of minorities and war is recounted simply as a tale of heroism, a form of filio piety. Without glossing over the important role that Jews played in the war effort, I am pleased that you are also devoting a great deal of attention to the larger significance of the struggle, the personal stake that so many Jews had in the victory over Hitler. The role of Jewish chaplains is likewise important. Only in America, where chaplains of different faiths worked together, could a rabbi boast (as Judah Nadich did) that he was for a time "the world's largest distributor of rosary beads, mass wine, mass kits [and] New Testaments"!

"Fighting on Two Fronts" promises to illuminate Humanities themes of broad interest to all Americans. It also promises to tell a great story that is far too little known. I am glad, now, to have been able to read and comment on two versions of the script. I am likewise proud to endorse this important effort. I look forward to continuing to work with you as an advisor.

Sincerely yours,

Jonathan D. Sarna
Joseph H. & Belle R. Braun Professor of American Jewish History
Chief Historian, National Museum of American Jewish History

JONATHAN D. SARNA

Joseph H. & Belle R. Braun Professor of American Jewish History

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e-mail: sarna@brandeis.edu

EDUCATION: Ph.D. 1979, History, Yale University
M. Phil. 1978, History, Yale University
M.A. 1976, History, Yale University
M.A. 1975, Judaic Studies, Brandeis University
B.A. 1975, Summa Cum Laude with highest honors in Judaic Studies and History,
Brandeis University
B.H.L. 1974, Honors, Hebrew College (Boston)

EXPERIENCE: Brandeis University:
(recent) Joseph H. & Belle R. Braun Professor of American Jewish History, 1990-present
Department chair, 1992-95; 1998-01
Director, Hornstein Program for Jewish Professional Leadership, 2006-2009; Chair,
2011-
Hebrew University, Jerusalem
Visiting Assoc. Professor (Lady Davis) 1986-87
Visiting Professor (Lady Davis), 2001-02
Mandel Leadership Institute, Jerusalem
Senior Scholar, 2009-2010
National Museum of American Jewish History, Chief Historian, 2002- ; exhibit
consultant 1999-
Forward [Jewish weekly] columnist, "Now and Then," 2009-
Chief Historian, *Celebrate 350: Jewish Life in America 1654-2004*, 2004-2005

PUBLICATIONS:

BOOKS (select):

When General Grant Expelled the Jews. Schocken/Nextbook, 2012.

Jewish Renaissance and Revival in America, Coedited with Eitan Fishbane. Brandeis University Press/UPNE, 2011.

New Essays in American Jewish History [Commemorating 60th Anniversary of American Jewish Archives]. Coedited with Pamela S. Nadell and Lance J. Sussman. Ktav/AJA, 2010.

Jews and the Civil War: A Reader. With Adam Mendelsohn. NYU Press, 2010.

The History of the Jewish People: A Story of Tradition and Change, volume 1, with Jonathan B. Krasner, Behrman House, 2006; volume 2, with Jonathan B. Krasner, Behrman House, 2007.

Three Hundred Fifty Years: An Album of Jewish Memory, co-editor, American Jewish Historical Society & American Jewish Archives, 2005.

American Judaism: A History Yale University Press, 2004 [winner, Everett Family Foundation “Jewish Book of the Year” Award, Jewish Book Council; Co-winner of the American Jewish Historical Society’s Saul Viener Prize for the Outstanding Book in American Jewish History, 2003-2004; Winner of the Weinberg Judaic Studies Institute 2005 Prize for Best Book in American Jewish Studies; Selected by *Publishers Weekly* as a Best Book of 2004 in the Religion category.

Women and American Judaism: Historical Perspectives, edited with Pamela S. Nadell, University Press of New England, 2001.

Religion and State in the American Jewish Experience, with David G. Dalin, University of Notre Dame Press, 1997 [*Choice Magazine* Outstanding Academic Book of 1998].

Minority Faiths and the American Protestant Mainstream, edited, University of Illinois Press, 1997.

Observing America's Jews by Marshall Sklare (edited, with foreword and headnotes) University Press of New England, 1993.

Ethnic Diversity and Civic Identity: Patterns of Conflict and Cohesion in Cincinnati Since 1820, edited with Henry D. Shapiro, University of Illinois Press, 1992.

The American Jewish Experience: A Reader, Holmes & Meier, 1986; 2nd revised edition, 1997.

SERIES:

"Masterworks of Modern Jewish Writing," General Editor, 11 volumes. Markus Wiener Publishing.

"American Jewish Life," co-editor (with Moses Rischin), 13 volumes, Wayne State University Press.

"Brandeis Series in American Jewish History, Culture and Life", General Editor, 43 titles, Brandeis University Press/University Press of New England.

ARTICLES (more than 250, including):

"The American Jewish Press," *The Oxford Handbook of Religion and the American News Media*, ed. Diane Winston (New York: Oxford University Press, 2012), 537-550.

"General Grant's Uncivil War Against the Jews." The Jewish Week, February 28, 2012

"Christians and Non-Christians in the Marketplace of American Religion," *American Christianities: A History of Dominance and Diversity*, eds. Catherine Brekus and W. Clark Gilpin (Chapel Hill: University of North Carolina Press, 2011), 119-132.

"Ethnicity and Beyond," *Ethnicity and Beyond: Theories and Dilemmas of Jewish Group Demarcation*, ed. Eli Lederhendler, *Studies in Contemporary Jewry* 25 (Oxford: Oxford University Press, 2011), 108-112.

"The Democratization of American Judaism," *New Essays in American Jewish History*, ed. Pamela S. Nadell, Jonathan D.Sarna & Lance J. Sussman (Ktav/AJA: 2010), 95-108.

"From Destruction to Rebirth: The Holocaust and Israel in American Judaism," Aufbau 70 (February 26, 2004), 22-23

"American Jews in the New Millennium." In Religion and Immigration: Christian, Jewish and Muslim Experiences in the United States, eds. Y. Haddad et al (Walnut Creek: AltaMira Press, 2003), 117-127.



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Beth S. Wenger
Department Chair

January 3, 2014

Lisa Ades
Turquoise Films
245 West 55th Street, Suite 1002
New York, NY 10019

Dear Lisa,

I am writing to express my excitement for your documentary film, *Fighting on Two Fronts: Jewish American Soldiers in World War II*. I am very pleased to serve on the advisory committee for this project. This innovative documentary promises to shed light on a neglected aspect of American Jewish history and to demonstrate the ways that participation in World War II served both to integrate Jews into American culture and to deepen and reinforce their sense of Jewish identity. This film tells the particular story of Jews who fought in the war, but I think its broader importance lies in providing a lens through which to understand the experience of minority groups in America.

Now that I've seen two drafts of the script, I am more convinced than ever of the merits of this exciting project. The treatment of the subject is nuanced, with rich personal accounts and a balanced historical perspective. I am confident that the film will find both a popular audience and will be used widely in educational settings.

As Chair of the History Department and former Director of the Jewish Studies Program at the University of Pennsylvania—and the author of books exploring American Jewish identity and culture—I excited to join the other members of the advisory committee in shaping this documentary film.

I look forward to continuing to assist you as you develop this promising film.

Sincerely,

A handwritten signature in black ink that reads "Beth S. Wenger".

Beth S. Wenger
Professor of History
Chair, History Department
University of Pennsylvania

UNIVERSITY of PENNSYLVANIA

CURRICULUM VITAE

Beth S. Wenger

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PROFESSIONAL EMPLOYMENT

Professor	Department of History	University of Pennsylvania	2011
Associate Professor	Department of History	University of Pennsylvania	2002 - 2011
Associate Professor and Katz Family Term Chair in American Jewish History	Department of History	University of Pennsylvania	2002 - 2008
Assistant Professor and Katz Family Term Chair in American Jewish History	Department of History	University of Pennsylvania	1997 -2002
Research Fellow	Center for Judaic Studies	University of Pennsylvania	1996 -1997
Research Fellow	Center for the Study of American Religion	Princeton University	1995 - 1996
Lecturer	Department of History	University of Pennsylvania	1993 - 1995
Visiting Assistant Professor	Department of Religion	Rice University	Spring 1993

EDUCATIONAL BACKGROUND

Dec. 1992	Ph.D.	History	Yale University
May 1989	M.Phil.	History	Yale University
May 1988	M.A.	Jewish History	Jewish Theological Seminary of America
May 1987	M.A.	American History	Columbia University
May 1985	B.A.	American History	Wesleyan University

PUBLICATIONS

BOOKS:

History Lessons: The Creation of American Jewish Heritage (Princeton: Princeton University Press, 2010).

The Jewish Americans: Three Centuries of Jewish Voices in America (New York: Doubleday Press, 2007).

* Finalist, National Jewish Book Award

Co-editor (with Hasia Diner and Jeffrey Shandler), *Remembering the Lower East Side: American Jewish Reflections* (Bloomington: Indiana University Press, 2000).

New York Jews and the Great Depression: Uncertain Promise (New Haven: Yale University Press, 1996).

*Winner of the Salo Baron Prize in Jewish History, American Academy for Jewish Research

Co-editor (with Jeffrey Shandler) and contributor, *Encounters With the "Holy Land": Place, Past and Future in American Jewish Culture* (Philadelphia: National Museum of American Jewish History; The Center for Judaic Studies, University of Pennsylvania; and the University of Pennsylvania Library in association with Brandeis University Press, 1997).

*Honorable Mention, Exhibition Catalogue Award for Excellence, American Library Association

Co-editor (with Firoozeh Kashani-Sabet), *Gender in Judaism and Islam: Common Lives, Uncommon Heritage* (under contract with New York University Press).

SELECTED ARTICLES:

"American Jewish Immigrants and the Invention of Europe," in *History, Memory, and Jewish Identity* (forthcoming).

"Did North American Jewry have an Early Modern Period?" in *Perspectives on Early Modern Jewish Culture, 1500-1800* (forthcoming).

"Constructing Manhood in American Jewish Culture," in Marion Kaplan and Deborah Dash Moore eds., *Gender and Jewish History: Culture, Religion, and Politics* (Bloomington: Indiana University Press, 2010), pp. 350-66.

"Mapping the City: A Response to Deborah Dash Moore's 'On City Streets,'" *Contemporary Jewry* [Journal of the Association for the Sociological Study of Jewry], 28:1 (Dec. 2008): 109-113 [refereed].

"Civics Lessons: Jews and American National Holidays," in Marc Lee Raphael ed., *The Columbia History of Jews and Judaism in America* (New York: Columbia University Press, 2008), pp. 366-84.

"War Stories: Jewish Patriotism on Parade," in Jack Wertheimer ed., *Imagining the American Jewish Community* (Hanover, New Hampshire: University of New England Press, 2007), pp. 93-119.

"Making American Civilization Jewish: Mordecai Kaplan's Civil Religion," *Jewish Social Studies* 12:2 (Winter 2006): 56-63 [refereed].

"Budgets, Boycotts and Babies: Jewish Women in the Great Depression," in Pamela S. Nadell ed., *American Jewish Women's History: A Reader* (New York: NYU Press, 2003), pp. 185-200.

"Sculpting an American Jewish Hero: The Monuments, Myths, and Legends of Haym Salomon," in Deborah Dash Moore and Ilan Troen eds., *Divergent Centers: Shaping Jewish Cultures in Israel and America* (New Haven: Yale University Press, 2001), pp. 123-51.

"Mitzvah and Medicine: Gender, Assimilation, and the Scientific Defense of 'Family Purity,'" *Jewish Social Studies* 5: 1 & 2 (Fall 1998/Winter 1999): 177-202 [refereed].

- Reprinted in Pamela S. Nadell and Jonathan D. Sarna, eds., *Women and American Judaism: Historical Perspectives* (Waltham, MA.: Brandeis University Press, 2001), pp. 201-222.

"Synagogues and the Spiritual Depression in the 1930s," in Peter W. Williams ed., *Perspectives on American Religion and Culture* (Malden, MA: Blackwell Publishers, 1999), pp. 124-39.

"Memory As Identity: The Invention of the Lower East Side," *American Jewish History* 85:1 (March 1997): 3-27 [refereed].

"The Politics of Women's Ordination: Jewish Law, Institutional Power, and the Debate Over Women in the Rabbinate," in Jack Wertheimer ed., *Tradition Renewed: A History of the Jewish Theological Seminary* (New York: Jewish Theological Seminary, 1997), pp. 483-523.

"Government Welfare and Jewish Communal Responsibility: The Evolution of Private Jewish Philanthropy in the Great Depression," in Jeffrey S. Gurock and Marc Lee Raphael eds., *An Inventory of Promises: Essays in Honor of Moses Rischin* (New York: Carlson Publishing, 1995): 307-24.

"Radical Politics in a Reactionary Age: The Unmaking of Rosika Schwimmer, 1914-1930." *Journal of Women's History* 2:2 (Fall 1990): 66-99 [refereed].

"Jewish Women and Voluntarism: Beyond the Myth of Enablers." *American Jewish History* 79:1 (Autumn 1989): 16-36 [refereed].

"Jewish Women of the Club: The Changing Public Role of Atlanta's Jewish Women." *American Jewish History* 76:3 (March 1987): 311-33 [refereed].

5 January 2014

Lisa Ades
Turquoise Films
250 West 55th Street, Ste. 1002
New York, N.Y. 10019

RE: Fighting on Two Fronts: Jewish American Soldiers in World War II

Dear Lisa,

Congratulations on receiving the NEH Development Grant. After reading your brilliantly developed and researched script, I can see that you've put the grant to spectacular use. As you submit your application for the NEH Production Grant, I am very pleased (as are all your Advisory Board) to give you and your extraordinary project my unequivocal, warmest possible support. As I've suggested before, this film really should have been made years ago, but in fact, the way you're now approaching this somewhat under-reported chapter of American World War II history might only now be possible. You are broadening the stories of Jewish American soldiers into a tapestry of Jewish and American cultural and political life before, during and after World War II. This is perhaps the last of the great American immigrant stories ever to be told: how a persecuted group found the freedom and strength in their new homeland to fight the murderers of their families left behind and to become wholly American in the process. This promises to be a truly groundbreaking, paradigm-shifting film like no historical documentary we've seen before. I am especially impressed with the original research and testimonies you've uncovered in these last few months, and the way you've stitched them together to tell a part of the "greatest generation" story that truly complicates and deepens what makes it great—how the war against Nazi Fascism abroad both unified the plural immigrant groups at home and highlighted the egregiousness of still-entrenched racial segregation in the U.S. military and American culture at large.

I know that you feel the urgency of time, the daily passing on of these soldiers and their comrades-in-arms, which moves you to begin filming immediately. Given the thematic organization of your project and its treatment, it's obvious that the overall trajectory of the film and its story-telling are already clear to you. But you're also right to emphasize the centrality of these veterans' faces and their voices and stories, the urgent need to get them on film as soon as humanly possible. With this in mind, I hope very much that the NEH will honor this project with the crucial production support it will take for you to film these remaining vets while they're still with us. I know that the film that will eventually come out of this work will be a landmark of historical documentary.

For my part, I am thrilled and honored to be part of this project and promise to give it everything I have to offer. Given the other members of your advisory board—including among others Deborah Dash Moore, Jonathan Sarna, Beth Wenger, Deborah Lipstadt, and eminent military historians like Donald Miller and Allan Millet— it's hard to imagine a better, more professional mix of consultants for just this project. Congratulations on an exquisitely conceived and powerfully executed proposal and treatment.

Sincerely yours,

James E. Young
Distinguished University Professor of English and Judaic & Near Eastern Studies
Director, Institute for Holocaust, Genocide, and Memory Studies
University of Massachusetts Amherst
Amherst, MA 01003

JAMES E. YOUNG

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Tel

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jeyoung@english.umass.edu

EDUCATION

Ph.D. University of California, Santa Cruz: Literature, 1983.

-- Hebrew University, Jerusalem: Visiting Fellow, 1981-83.

M.A. University of California, Berkeley: English and Education, 1976.

B.A. University of California, Santa Cruz: English and Psychology, 1973.

PROFESSIONAL APPOINTMENTS (recent)

Distinguished University Professor, Departments of English and Judaic Studies, UMass Amherst, 1988 - .

Director, Institute for Holocaust, Genocide, and Memory Studies, UMass Amherst, 2010 - .

Chair, Department of Judaic and Near Eastern Studies, UMass Amherst, 1998-2010.

Acting Director, Feinberg Institute for the Comparative Study of Human Value, UMass Amherst, 2003-07.

Visiting Professorships at Princeton (1998), Harvard (1999), Univ. of Washington (1995).

PUBLICATIONS: BOOKS (select)

Editor-in-Chief, The Posen Library of Jewish Culture and Civilization, 10 Volumes (New Haven and London: Yale University Press, 2013-2016).

At Memory's Edge: After-Images of the Holocaust in Contemporary Art and Architecture (New Haven and London: Yale University Press, 2000; rep. 2001).

Ed. The Art of Memory: Holocaust Memorials in History (Munich: Prestal Verlag, 1994).

The Texture of Memory: Holocaust Memorials and Meaning (New Haven and London: Yale University Press, 1993, rep. 1994).

Writing and Rewriting the Holocaust: Narrative and the Consequences of Interpretation (Bloomington and Indianapolis: Indiana University Press, 1988, rep. 1990).

In Progress: The Stages of Memory at Ground Zero: A Juror's Report on the World Trade Center Site Memorial Process (New Haven and London: Yale University Press, 2013).

PUBLICATIONS: ARTICLES (select)

"Memorials and Museums," in Peter Hayes and John K. Roth, Eds. The Oxford Handbook of Holocaust Studies (Oxford: Oxford University Press, 2011).

"Memory and the Monument after 9/11," in Richard Crownshaw, Jane Kilby and Antony

Rowland, Eds. The Future of Memory (New York and Oxford: Bergahn Books, 2010).

“Regarding the Pain of Women: Gender and the Arts of Holocaust Memory,” in Drew Gilpin Faust, Ed. In the War Zone: How Does Gender Matter? (Raleigh: UNC Press, 2013).

“Nazi Aesthetics in Historical Context,” Clifton Spargo and Robert Ehrenreich, Eds. After Representation? The Holocaust, Literature, and Culture (New Brunswick: Rutgers University Press, 2010).

“Daniel Libeskind’s New Jewish Architecture,” in Connie Wolf, Ed. Daniel Libeskind and the Contemporary Jewish Museum: New Jewish Architecture from Berlin to San Francisco (New York: Rizzoli, 2008).

“Peter Eisenman’s Design for Berlin’s Memorial for the Murdered Jews of Europe: A Juror’s Report in Three Parts,” in Robin Ostow, Ed. (Re)Visualizing National History: Museums and National Identities in Europe in the New Millennium (Toronto and London: University of Toronto Press, 2008).

140 Other articles and essays in: Critical Inquiry, PMLA, History and Theory, History and Memory, Representations, New Literary History, Partisan Review, The Yale Journal of Criticism, Annales, SAQ, Harvard Design Magazine, Jewish Social Studies, The Chronicle of Higher Education, Holocaust and Genocide Studies, The New York Times Book Review, Magazine, & Op-Ed pages, Los Angeles Times, Frankfurter Allgemeine Zeitung, among others.

PROFESSIONAL AFFILIATIONS AND SERVICE (select)

Academic Advisory Board, National 9/11 Memorial Museum, New York, N.Y., 2006 - present.

Invited Permanent Member, New York Institute of the Humanities, NYU, 2004 - present.

Appointed by LMDC to Jury for World Trade Center Site Memorial Competition, 2003-04.

Appointed Member of Academic Council, U.S. Holocaust Memorial Museum, Washington, D.C., 2002 – present.

Appointed Member and Spokesman, Findungskommission, Memorial to Europe's Murdered Jews in Berlin, Berlin's Ministry of Culture, Germany.

Guest Curator for "The Art of Memory," at The Jewish Museum, New York, 1994.

Board of Directors, Remarque Institute for European Studies, NYU, 1997 - present.

HONORS, AWARDS, FELLOWSHIPS (select)

Distinction in Rebuilding New York City Award, Mayor Michael Bloomberg, 2011.

Senior Fellow, Remarque Institute, New York University, 2003-2004.

Senior Research Fellow, Russell Sage Foundation, New York, NY, 2003-2004.

Chancellor’s Medal for Distinguished Faculty, University of Mass Amherst, October 2002.

National Jewish Book Award for The Texture of Memory, 1994.

American Council of Learned Societies (ACLS) Research Fellowship, 1995-96.

John Simon Guggenheim Memorial Foundation Fellowship, 1988-89.

National Endowment for the Humanities Exhibition Implementation Grant, 1993.

LISA ADES

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• lades@lisaades.com

DOCUMENTARY FILM EXPERIENCE:

THE SYRIAN JEWISH COMMUNITY: OUR JOURNEY THROUGH HISTORY. Producer/Director of a seven-part, ten-hour series about Syrian Jews in America. Director/Producer. 2009-present.

INDIE SEX. Director of a three part series on the history of sexuality in the cinema for broadcast on the Independent Film Channel (IFC) in July, 2007.

FABULOUS! THE STORY OF QUEER CINEMA. Producer/Director of a feature length documentary on the history of gay and lesbian independent cinema broadcast on IFC in 2006.

CHASING THE CROWN. Producer/Director of a one-hour documentary on the World Ethnic Beauty Pageant. Broadcast on WE: Women's Entertainment in 2004.

IN THE COMPANY OF WOMEN. Producer of a ninety-minute documentary on women in independent film. Broadcast on IFC in 2004.

BEAUTY IN A JAR. Producer/Director of a ninety-minute documentary on the history of the beauty and cosmetics industry broadcast on A&E in 2003.

MISS AMERICA. Producer/Director of a feature documentary on the history of The Miss America Pageant. Broadcast on the national PBS series *American Experience* in January, 2002.

NEW YORK: A DOCUMENTARY FILM. Producer/Co-Director with Ric Burns of a five-part, ten-hour series on the history of New York City, broadcast on national public television in 1999.

THE WAY WEST. Producer with Ric Burns of a four-part, six-hour documentary film on the history of the American West from 1845 to 1893. Broadcast on PBS in 1995.

THE DONNER PARTY. Producer with Ric Burns of a 90-minute documentary film on the history of the Donner Party broadcast on PBS in 1992.

CONEY ISLAND. Co-Producer of a 68-minute historical documentary broadcast on PBS in 1991. Produced by Ric Burns and Buddy Squires.

EDUCATION:

B.F.A. New York University: Degree with Honors from the Department of Film and Television, 1986

LISA ADES

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• lades@orchardfilms.com

OTHER EXPERIENCE:

Lecturer, University of Massachusetts, Amherst, Department of Communication. Taught courses on Women and Documentary Film and Sexuality and Film, 2007-2009.

Instructor, The International Film and Video Workshops, Rockport, Maine. "Producing the Historical Documentary." 2000.

Picture Editor, *New York: An Illustrated History*. A companion volume to the PBS New York series, by Ric Burns and James Sanders with Lisa Ades. (New York: Alfred A. Knopf, 1999).

SELECT AWARDS, GRANTS AND FILM FESTIVALS:

Awards:

- Alfred I. DuPont-Columbia Award 1999
- Alfred I. DuPont-Columbia Award 1995
- Peabody Broadcasting Award 1992
- D.W. Griffith Award, National Board of Review, Best television program of 1992
- Distinguished Documentary Achievement Award, International Documentary Association 1992
- Eric Barnouw Prize of the Organization of American Historians 1991

Grants:

- National Endowment for the Humanities, Development Grant 2013
- National Endowment for the Humanities, Production Grant 2000
- National Endowment for the Humanities, Scripting Grant 1998
- New Jersey Council for the Humanities 2001
- Ford Foundation 1998
- The Arthur Vining Davis Foundations 1998
- National Endowment for the Humanities, Production Grant 1995

Select Film Festivals:

- Sundance Film Festival: IN THE COMPANY OF WOMEN, 2004; MISS AMERICA, 2002; CONEY ISLAND, 1991
- Berlinale/Berlin International Film Festival 2006
- Outfest 2006 & 2002
- San Francisco Film Festival 2006
- The Sheffield International Documentary Festival 2002
- South By Southwest/Austin Featured Film Tour 2002
- Full Frame Documentary Film Festival 2002
- International Documentary Film Festival, Amsterdam 2002

Maia E. Harris

(b) (6)

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DOCUMENTARY FILM EXPERIENCE

Writer, The Syrian Jewish Community: Our Journey Through History, a seven-part series about the history of Syrian Jews in America. Directed by Lisa Ades. In production.

Writer, Asians in America, a six part series produced by WETA and the Center for Asian American Media. In development.

Creative Consultant, The Italian-Americans, a four-part series produced by Ark Media for WETA. Directed by John Maggio. PBS broadcast 2014.

Writer, No Job for A Woman, a one-hour documentary about women war reporters during World War II.

Producer, short videos, International Civil Rights Center and Museum, Greensboro, NC.

Producer, short video, August Wilson African American Cultural Center, Pittsburgh PA.

Producer, short videos for traveling exhibit, "America I Am: The African American Imprint," Tavis Smiley Productions.

Writer/Co-Producer, Banished, feature-length documentary about American racial cleansing. Director: Marco Williams. Sundance Film Festival, 2007. Spectrum Award, Full Frame Film Festival. PBS broadcast, *Independent Lens*, February 2008.

Writer, Tragedy in Telluride. Producer: Steve Rivo, TruTV broadcast, 2008.

Writer, Mad Scientist. Producer: Steve Rivo, Court TV broadcast, 2006.

Producer, short video for African Burial Ground National Monument, New York NY.

Co-Producer, The Life and Times of Frida Kahlo, a biography of the Mexican artist. Director: Amy Stechler. PBS broadcast, March 2005. Emmy nomination 2005.

Writer/Producer, Beyond Tara: The Extraordinary Life of Hattie McDaniel, with Madison Davis Lacy, AMC broadcast August 2001. Emmy Award, 2002.

Field Producer, Jazz. Producers: Ken Burns, Madison Davis Lacy. PBS broadcast 2000.

Field Producer, Desire, documentary about teenage sexuality, told through six girls' video diaries over ten years. Director: Julie Gustafson. Full Frame Film Festival, 2006

Writer/Producer, Storyville, a documentary about New Orleans' turn-of-the-century red light district. PBS broadcast 1998.

Co-Producer, Listening to Children: A Moral Journey with Robert Coles. Directors: Buddy Squires and Barak Goodman. PBS broadcast 1995. Emmy nomination 1996.

Associate Producer, The Battle of Little Bighorn. PBS broadcast 1992, *The American Experience*. Producer: Paul Stekler. Emmy Award for Research 1992.

Researcher, The Massachusetts 54th Infantry. PBS broadcast 1991, *The American Experience*. Producer: Jacqueline Shearer.

Editorial Assistant, Eyes on the Prize, Series II. PBS broadcast 1990. Producers: Paul Stekler and Jacqueline Shearer.

OTHER EXPERIENCE

Curator, "Inside Katrina," a program of short films about Hurricane Katrina by New Orleans filmmakers, Payomet Performing Arts Center, Truro MA, August 2008.

Co-Founder/Artist-in-Residence, New Orleans Charter Middle School, 1997.

EDUCATION

Harvard College, B.A., Literature and Afro-American Studies, magna cum laude, June 1988

AWARDS & FELLOWSHIPS

Five College Women's Studies Research Fellowship, Mt. Holyoke MA Fall 2008

Emmy nomination, *The Life and Times of Frida Kahlo*, 2005

Emmy Award, *Beyond Tara: The Extraordinary Life of Hattie McDaniel*, 2002

Emmy nomination, *Listening to Children: A Moral Journey with Robert Coles*, 1996

Emmy Award, Individual Achievement in Research, *The Battle of Little Bighorn*, 1992

Lyndhurst Prize, a three-year fellowship for work in service and the arts, 1994-97

Artist Fellowship, Louisiana Division of the Arts, 1998

Amanda Bonavita

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Producer <i>The Syrian Jewish Community</i> 2007 to present	Director & Producer: Lisa Ades, Turquoise Films seven part feature length historical documentary series on the Jews of Syria, created for the Sephardic Heritage Museum
Associate Segment Producer <i>40th Anniversary of Stonewall</i> 2009	Director: Lesli Klainberg, Linton Media historical documentary short that was broadcast on the PBS newsmagazine <i>In the Life</i>
Rights Clearance <i>Waiting for Hockney</i> 2008	Director: Julie Checkoway, iDeal Patners feature length documentary that premiered at the Tribeca Film Festival
Production Coordinator <i>Indie Sex: Censored, Teens, Extremes</i> 2007	Director & Producer: Lisa Ades & Lesli Klainberg, Orchard Films three part feature length documentary series on the history of sex in cinema, highest rated program in IFC history
Production Coordinator <i>various commercial series</i> 2006	Target Stores, Lifetime Television, Axe Brand television commercial series with celebrity talent, special effects, and multiple crews and locations
Assistant Art Director <i>Wonder Showzen</i> 2005	Directors: Vernon Chatman and John Lee, MTV Networks absurdist variety show that parodies the classic educational PBS shows of the 1970s
Set Dresser <i>Red Doors</i> 2004	Director: Georgia Lee, Blanc de Chine Films award winning narrative feature film that premiered at the Tribeca Film Festival
Artist Relations <i>Woodstock Film Festival</i> 2004	coordinated the Operations, Programming, and Marketing departments to meet the needs of attending filmmakers
Art Department Assistant <i>Down to the Bone</i> 2003	Director: Debra Granik, Susie Q Productions award winning narrative feature film that premiered at the Sundance Film Festival
Media Relations <i>Woodstock Film Festival</i> 2002	assisted the Media Relations Director with managing photography of participants and events, press conferences, press releases, and the needs of filmmakers and press
education <i>BFA Communication Design</i> 2002	Syracuse University minor in Photography and Marketing

Hope Litoff

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EDUCATION:

Vassar College, Poughkeepsie, NY BA *Cum Laude*, Film and Philosophy, May 1991

EXPERIENCE:

“The Syrian Jewish Community: Our Journey Through History”: Editor for The Sephardic Heritage Museum 3 Episodes of a 7 part series” **Episode 3: The Great Depression**”, **“Episode 4: The War Years”** **“Episode 7: Rescue.”** Dir. Lisa Ades. Turquoise Films Nov 2009-May 2012

“College Boys Live” Editor: feature length documentary
Dir. George O’Donnell. Keyknowpix productions April 2007-August 2008

“Indie Sex: Teens” “Indie Sex: Censored” and “Indie Sex: Extremes”
Editor: three feature length documentaries for the Independent Film Channel
Dir. Lisa Ades & Lesli Kleinberg. Orchard Films. April 2006-March 2007

“Seeing Sally” Editor: feature length documentary
Dir. Peter Goodman. NOW Pictures. November 2005-April 2006

“Listen to Me” Editor: 30 minute documentary
Dir. Amy Cohen. August-September 2005

“The Armenian Genocide” Editor: hour-long historical documentary for PBS.
Dir. Andrew Goldberg. Two Cats Productions. January 2005-May 2005

“Christo and Jean Claude” Editor: 30 minute trailer for Christo’s project “The Gates”
in Central Park. Screened on continuous loop in the Hermes Store Gallery. Museo d’Arte Moderna, Lugano,
Switzerland, and The Austin Museum of Art. Dir. Albert Maysles. January 2005

“Chasing the Crown”-(Miss Ethnic World Pagents)-Editor: hour-long documentary for WE Network.
Dir. Lisa Ades & Lesli Klainberg. Orchard films. October 2004–December 2004

“Love Files”-Editor: 30 minute pilot for a documentary series for the WE Network.
Dir. Lisa Ades. Orchard films. October 2004 –December 2004

“Keeper of the Kohn”-Editor: Hour-long documentary
Dir. David Gaynes. Out of the Box TV, Inc. April 2004-October 2004

“The Well-Seasoned Traveler” Editor: 3 episodes of a food /travel television series for A&E. “Sushi”,
“Belgium Beer” and “Spanish Cuisine” Dir. George Billard. Miracle Media. June 2003-September 2003

“Beauty in a Jar”-Associate Editor: 90 min. television documentary for A&E. Dir. Lisa Ades,
Editor: Sari Gilman. Orchard Films. November 2002.

“Mary Anthony: A Life in Modern Dance”-Editor: Hour-long documentary
January 2004. Dir. Tonia Shimin. January 2002-October 2002.

“Miss America”- Associate Editor: 90 min. documentary for *American Experience*, PBS
Dir. Lisa Ades, Orchard Films. May 2001-December 2001

7. DESCRIPTION OF SAMPLE

MISS AMERICA, directed by Project Director Lisa Ades, premiered on the national public television series *American Experience* in 2002. It screened in competition for best documentary at the 2002 Sundance Film Festival and played at festivals, museums and civic organizations throughout the country, as well as being broadcast internationally. Along with a teacher's guide, it continues to be used as an educational tool in high schools, universities and libraries.

A social history of the Miss America Pageant, the film was awarded two grants by the National Endowment for the Humanities (scripting & production), and goes beyond the myths and stereotypes to explore some of America's most dramatic social and cultural transformations. An honest, moving and humorous portrait, the documentary follows the story of the Pageant from its beginnings in 1921, while exploring what it means to be an "ideal" American woman.

Select press: "Refreshingly evenhanded, 'Miss America' tackles the pageant's intersection with race, sex and women's liberation"; "a film that may be the definitive documentary of the pageant"; "'American Experience' takes the crown with producer Lisa Ades' masterful 'Miss America'...Brilliantly anecdotal and pungently opinionated"; "As watchable as a bevy of beauties...this critical but balanced 'American Experience' documentary acknowledges the pageant's status as a national institution."

8. BUDGET



NATIONAL ENDOWMENT FOR THE
Humanities

Budget Form

OMB No 3136-0134
Expires 7/31/2015

Applicant Institution: *City Lore, Inc.*

Project Director: *Lisa Ades*

Project Grant Period: *9/2/2014 - 7/31/2015*

[click for Budget Instructions](#)

	Computational Details/Notes	(notes)	Year 1	(notes)	Year 2	(notes)	Year 3	Project Total
			09/02/2014- 07/31/2015		01/01/20__ - 12/31/20__		01/01/20__ - 12/31/20__	
1. Salaries & Wages								
Project Director - Ades	see attached form	%	\$ (b) (6)	%		%		\$ (b) (6)
Writer - Harris		%	\$ (b) (6)	%		%		\$ (b) (6)
Producer - Bonavita		%	\$ (b) (6)	%		%		\$ (b) (6)
Associate Producer - Snyder		%	\$ (b) (6)	%		%		\$ (b) (6)
PA/Researcher		%	\$ (b) (6)	%		%		\$ (b) (6)
Editor - Litoff		%	\$ (b) (6)	%		%		\$ (b) (6)
Asst. Editor			\$ (b) (6)					\$ (b) (6)
2. Fringe Benefits								
Fringes/Payroll Taxes & Fees	see attached form		\$57,279					\$57,279
WGA Fringes			\$6,400					\$6,400
AFTRA Fringes			\$1,251					\$1,251
3. Consultant Fees								
Senior Advisor	see attached form		\$1,500					\$1,500
Advisors (8)			\$8,000					\$8,000
4. Travel								
Research - Washington, DC	see attached form		\$1,215					\$1,215
Shoot Travel			\$10,935					\$10,935
Local Transportation			\$2,200					\$2,200
5. Supplies & Materials								
Research Materials	see attached form		\$850					\$850
Shoot Expendibles			\$500					\$500

Sound Expendibles		\$100				\$100
Shoot Stock		\$600				\$600
Office Supplies		\$2,750				\$2,750
6. Services						
Archival Searches	see attached form	\$1,500				\$1,500
Archival & Stills Repros		\$2,500				\$2,500
Transfers - Archival		\$7,500				\$7,500
DP - Young		\$13,950				\$13,950
Gaffer/Grip		\$5,425				\$5,425
PA - travel shoot		\$1,125				\$1,125
Principal Sound		\$6,975				\$6,975
Transcriptions and Translations		\$5,000				\$5,000
Graphics		\$10,150				\$10,150
Original Music		\$25,250				\$25,250
Narration & VO Recording		\$8,800				\$8,800
Narr & VO Talent		\$9,200				\$9,200
Sound Post Production		\$12,500				\$12,500
Bookkeeper/Accounting		\$2,750				\$2,750
Legal		\$1,500				\$1,500
Shipping		\$2,200				\$2,200
Website/Email		\$150				\$150
Telephone/Fax		\$550				\$550
Video Post Production		\$38,350				\$38,350
7. Other Costs						
Footage/Photo Rights	see attached form	\$65,000				\$65,000
Music Licenses		\$15,000				\$15,000
Camera Package & Rentals		\$7,500				\$7,500
Camera Supplies		\$100				\$100
Light/Grip Kit		\$2,250				\$2,250
Shoot Meals and Craft Service		\$2,400				\$2,400
Makeup		\$100				\$100
Sound Package		\$3,000				\$3,000
Avid Rental, decks, drives		\$15,100				\$15,100

Occupancy			\$32,400				\$32,400
Production/Edit meals			\$900				\$900
Insurance			\$11,000				\$11,000
8. Total Direct Costs	Per Year		\$761,905		\$0	\$0	\$761,905
9. Total Indirect Costs							
Sponsorship Organization	Per Year		\$38,095		\$0	\$0	\$38,095
10. Total Project Costs	(Direct and Indirect costs for entire project)						\$800,000
11. Project Funding	a. Requested from NEH						
					Outright:		\$650,000
					Federal Matching Funds:		\$0
					TOTAL REQUESTED FROM NEH:		\$650,000
	b. Cost Sharing						
					Applicant's Contributions:		\$0
					Third-Party Contributions:		\$150,000
					Project Income:		\$0
					Other Federal Agencies:		\$0
					TOTAL COST SHARING:		\$150,000
12. Total Project Funding							\$800,000

Total Project Costs must be equal to Total Project Funding ----> (\$800,000 = \$800,000 ?)

Third-Party Contributions must be greater than or equal to Requested Federal Matching Funds ----> (\$0 ≥ \$0 ?)

FIGHTING ON TWO FRONTS: Jewish American Soldiers in World War II

ONE (1) 90 minute Documentary
BUDGET AS OF 1/7/14**Assumptions**

48 week schedule
 11 week pre-production, 11 weeks production
 24 week edit, 2 week post
 Begin schedule on September 2, 2014
 End on July 31, 2015
 15 shooting days
 Clear material for U.S., Foreign, Home Video rights
 does not include promotion or publicity

SUMMARY		TOTAL
1000	PRODUCTION STAFF	\$348,279
1007	CONSULTANT FEES	\$9,500
2100	ARCHIVAL & RESEARCH	\$78,565
2300	CAMERA	\$21,550
2300	ELECTRICAL/GRIP	\$8,175
2400	SET OPERATIONS & EXPENSES	\$3,625
3207	SHOOT TRAVEL	\$10,935
3700	PRODUCTION SOUND	\$10,075
3900	TAPE STOCK & TRANSFERS	\$5,600
5000	EDITORIAL OFFLINE EQUIPMENT	\$15,100
5100	EDITORIAL STAFF	\$73,950
5200	VIDEO POST PRODUCTION	\$38,350
5300	GRAPHICS	\$10,150
5400	MUSIC	\$40,250
5500	SOUND POST PRODUCTION	\$21,300
6000	TALENT	\$10,451
6000	ADMINISTRATION	\$45,050
6300	INSURANCE	\$11,000
7000	SPONSORSHIP ORGANIZATION	\$38,095
	DIRECT COST TOTAL	\$761,905
	INDIRECT COST TOTAL	\$38,095
	BUDGET GRAND TOTAL	\$800,000
	OUTRIGHT REQUEST	\$650,000
	COST SHARING	\$150,000

ACCT.	Description	Amount	Units	X	Rate	Total
1000	STAFF					
1001	Producer/Director - Ades	48	weeks	1	\$ (b) (6)	\$ (b) (6)
1002	Writer - Harris	1	fee	1	\$ (b) (6)	\$ (b) (6)
1003	Producer - Bonavita	48	weeks	1	\$ (b) (6)	\$ (b) (6)
1004	Associate Producer - Snyder	48	weeks	1	\$ (b) (6)	\$ (b) (6)
1005	Production Assistant/Researcher	10	weeks	1	\$700	\$7,000
1006	Fringes/Payroll Taxes & Fees @18%	1	allow	0.18	\$318,200	\$57,279
1006	WGA Fringes	1	allow	0.16	\$40,000	\$6,400
						\$348,279
TOTAL STAFF						\$348,279
1007	CONSULTANT FEES					
	Senior Advisor					
1007	Deborah Dash Moore	3	days	1	\$500	\$1,500
1007	Advisor Richard Alba	2	days	1	\$500	\$1,000
1007	Advisor Thomas Doherty	2	days	1	\$500	\$1,000
1007	Advisor Deborah E. Lipstadt	2	days	1	\$500	\$1,000
1007	Advisor Donald L. Miller	2	days	1	\$500	\$1,000
1007	Advisor Allan R. Millett	2	days	1	\$500	\$1,000
1007	Advisor Jonathan Sarna	2	days	1	\$500	\$1,000
1007	Advisor Beth S. Wenger	2	days	1	\$500	\$1,000
1007	Advisor James E. Young	2	days	1	\$500	\$1,000
						\$9,500
TOTAL CONSULTANT FEES						\$9,500
2000	ARCHIVAL & RESEARCH					
2001	Research Materials - Books, etc.	1	allow	1	\$850	\$850
2002	Archival Searches - Tapes, Photos	1	allow	1	\$1,500	\$1,500
2006	Archival & Stills Repros	1	allow	1	\$2,500	\$2,500
2003	Transfers - Archival & Home Movies	1	allow	1	\$7,500	\$7,500
2004	Travel to Archival Collections (D.C)					
	Train	1	allow	1	\$200	\$200
	Lodging	5	days	1	\$125	\$625
	Meals	6	days	1	\$50	\$300
	Local Transportation	6	days	1	\$15	\$90
2005	Footage/Photo Rights	1	allow	1	\$65,000	\$65,000
						\$78,565
TOTAL ARCHIVAL & RESEARCH						\$78,565
3000	CAMERA					
3001	Director of Photography - Young	15	days	1	\$900	\$13,500
3001	Director of Photography - Young - travel	1	days	1	\$450	\$450
3002	Camera Package & Rentals	15	days	1	\$500	\$7,500
3003	Supplies	1	allow	1	\$100	\$100
						\$21,550
3100	ELECTRICAL/GRIP					
3101	Gaffer/Grip	15	days	1	\$350	\$5,250
3101	Gaffer/Grip - travel	1	day	1	\$175	\$175
3102	Expendibles - Gels, etc.	1	allow	1	\$500	\$500

ACCT.	Description	Amount	Units	X	Rate	Total
3103	Basic Light/Grip Kit	15	allow	1	\$150	\$2,250
						\$8,175
3200	SET OPERATIONS & EXPENSES					
1005	PA - local when travel	9	days	1	\$125	\$1,125
3201	Meals	15	days	1	\$125	\$1,875
3203	Craft Service	15	days	1	\$35	\$525
3204	Makeup	1	allow	1	\$100	\$100
						\$3,625
3207	SHOOT TRAVEL					
LA: 2 travel days, 2 shoot days x 2 people [hire local crew]						
	RT plane ticket (\$400x2)	1	allow	2	\$400	\$800
	minivan rental (4 days x125/day)	4	days	1	\$125	\$500
	gas	1	allow	1	\$150	\$150
	meals (2 each day x 2 people; lunch on set shoot days)	4	days	4	\$30	\$480
	hotel (3 nights)	3	days	2	\$125	\$750
MA: 1 travel day, 3 shoot days [travel w/ crew of 3]						
3207	minivan rental (4 days x125/day)	4	days	1	\$125	\$500
	gas & tolls	1	allow	1	\$250	\$250
	meals (2 each day x 5; lunch on set shoot days)	4	days	10	\$30	\$1,200
	hotel (x3 nightsx3)	3	days	3	\$125	\$1,125
NYC: local travel each day [travel w/crew of 3]						
3207	minivan rental (5 days)	5	days	1	\$125	\$625
	gas & tolls	1	allow	1	\$400	\$400
	meals (2 each day; lunch on set shoot days)	5	days	10	\$30	\$1,500
Florida: 2 days travel, 2 shoot days x 2 people [hire local crew]						
	RT plane ticket (\$400x2)	1	allow	2	\$400	\$800
	minivan rental (4 days x125/day)	4	days	1	\$125	\$500
	gas	1	allow	1	\$125	\$125
	meals (2 each day; lunch on set shoot days)	4	days	4	\$30	\$480
	hotel (3 nights)	3	days	2	\$125	\$750
						\$10,935
3300	PRODUCTION SOUND					
3301	Principal Sound	15	days	1	\$450	\$6,750
3301	Principal Sound - travel	1	day	1	\$225	\$225
3302	Sound Package	15	days	1	\$200	\$3,000
3303	Sound Expendibles/Stock	1	allow	1	\$100	\$100
						\$10,075
3400	TAPE STOCK & TRANSFERS					
3401	Videotape Stock (cards & drives)	1	allow	1	\$600	\$600
3403	Transcriptions & Translations	1	allow	1	\$5,000	\$5,000
						\$5,600

ACCT.	Description	Amount	Units	X	Rate	Total
TOTAL PRODUCTION						\$59,960
POST-PRODUCTION						
4000	EDITORIAL OFFLINE EQUIPMENT					
4001	Avid rental					
4002	Avid #1	26	weeks	1	\$500	\$13,000
4004	Deck Rentals (DVCam & Other)	2	weeks	1	\$300	\$600
4005	Extra Drives	1	allow	1	\$1,500	\$1,500
						\$15,100
4100	EDITORIAL STAFF					
4101	Editor -#1 - Litoff	26	weeks	1	\$(b) (6)	\$(b) (6)
4103	Assistant Editor	18	weeks	1	\$(b) (6)	\$(b) (6)
4104	Meals - working - screenings	1	allow	1	\$350	\$350
						\$73,950
4200	VIDEO POST PRODUCTION					
4201	HD Avid Symphony Nitris session	50	hours	1	\$425	\$21,250
4202	HD stock for Online	3	allow	1	\$400	\$1,200
4203	HD Color Correct (daVinci)	20	hours	1	\$425	\$8,500
4204	Layoff Corrected Master to digibeta	3	allow	1	\$1,000	\$3,000
4305	DVD Copies	10	allow	1	\$20	\$200
4206	Online Edit Session - lower thirds/titles	8	hours	1	\$350	\$2,800
4207	Clones - Master + Textless	4	allow	1	\$350	\$1,400
						\$38,350
4300	GRAPHICS					
4301	Graphic Treatments - titles, maps	1	allow	1	\$5,000	\$5,000
4302	After FX - Stills animation	1	allow	1	\$5,000	\$5,000
4303	Digital Stock/Drive	1	allow	1	\$150	\$150
						\$10,150
4400	MUSIC					
4401	Temp Music	1	allow	1	\$250	\$250
4402	Original Music	1	allow	1	\$25,000	\$25,000
4403	Music Licenses	1	allow	1	\$15,000	\$15,000
						\$40,250
4500	SOUND POST PRODUCTION					
4501	Narration Recording	20	hours	1	\$275	\$5,500
4501	Voiceover Recording	12	hours	1	\$275	\$3,300
4502	Sound Editing	30	hours	1	\$150	\$4,500
4503	Sound Mix	30	hours	1	\$250	\$7,500
4504	HD Layback	2	hours	1	\$250	\$500
						\$21,300
6000	TALENT					
6001	Narrator	1.5	show hours	1	\$5,000	\$7,500
6002	Voice Overs	4	actors	1	\$425	\$1,700
6003	AFTRA P&W	1	estimate	0.136	\$9,200	\$1,251
						\$10,451
TOTAL POST-PRODUCTION						\$209,551
ADMINISTRATION						
5000	ADMINISTRATION					
5002	Occupancy	48	weeks	1	\$675	\$32,400

ACCT.	Description	Amount	Units	X	Rate	Total
5005	Office Supplies	11	months	1	\$250	\$2,750
5006	Bookeeper/Accounting	11	months	1	\$250	\$2,750
5012	Legal	1	allow	1	\$1,500	\$1,500
5007	Postage/Shipping/Messenger	11	months	1	\$200	\$2,200
5008	Office Craft Service	11	months	1	\$50	\$550
5009	Website/Email	1	allow	1	\$150	\$150
5010	Telephone & Fax	11	months	1	\$50	\$550
5011	Local Transportation	11	months	1	\$200	\$2,200
						\$45,050
6000	INSURANCE					
6000	General Liability	1	estimate	1	\$2,500	\$2,500
6000	Workman's Comp	1	estimate	1	\$2,500	\$2,500
6000	Production	1	estimate	1	\$2,000	\$2,000
6000	Errors and Omissions	1	estimate	1	\$4,000	\$4,000
						\$11,000
TOTAL ADMINISTRATION/OTHER						\$56,050
DIRECT COST TOTAL						\$761,905
7000	INDIRECT COSTS					
	Sponsorship Organization	1	fee	0.05	\$761,905	\$38,095
						\$38,095
INDIRECT COST TOTAL						\$38,095
BUDGET GRAND TOTAL						\$800,000