



Community Action Kit

Thank you for your interest in *THE GOOD WAR AND THOSE WHO REFUSED TO FIGHT IT*, the new documentary about conscientious objectors during World War II coming to public television (PBS) in January 2002. It is our hope that we will not only inform public television viewers nationwide, and bring new perspectives to the air-waves, but we also wish to support your important work in your community. To this end, the enclosed action kit is for you, and we hope it proves useful.

You will find enclosed the following:

- Suggested activities that might be supported by these materials or the documentary itself;
- A press release with biographical information about the program's participants and makers;
- A "how-to" guide for organizing a screening or other event using the documentary;
- Facts about conscientious objectors (CO's) historically and today;
- A tune-in postcard (more are available upon request);
- A flyer template to adapt for publicizing your event.

A viewers guide will be available in short order, and will be sent to you as soon as we have it. You can use it to further an exploration into the issues presented in the program with discussion leaders, group participants, or individual viewers. It is already available as a .pdf file by email. If you'd like a preview, send a request to suzzo@bitstream.net.

We recognize that local issues around peacemaking and military service vary widely, but we hope you will find some ways to use *THE GOOD WAR*.... Some ideas might include: fundraisers, grand openings, conferring of special awards for public officials, administrators, activists, cultural celebrations of traditions in peacemaking and reconciliation, dedication ceremonies for new sites, new programs, draft and registration teach-ins at colleges and high schools, etcetera.

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If there is anything we can do to support your effort, from providing you with press contacts in your community to recommending speakers or sending you more materials, please don't hesitate to contact us. We're grateful that you are interested in our work, and we hope in return, we can support yours. Please let us know if there is anything else we can provide to you.

THE GOOD WAR AND THOSE WHO REFUSED TO FIGHT IT **Building a community dialogue about war, peace, and conscience**

Action Steps:

- Check local listings for your local public television broadcast of THE GOOD WAR... or search our weekly updated carriage service at www.itvs.org/thegoodwar Let them know you appreciate its inclusion in their schedule!
- Watch THE GOOD WAR with neighbors, co-workers, family, or friends, and talk about what you have seen and how it affected you. For early-to-bed types, tape the show, and watch it as a group the following evening.
- Set up an advance screening of THE GOOD WAR at your local community center, library, place of worship, or at your workplace to discuss peacemaking efforts and educate the public about acts of conscience. Collaborate with other groups in your community that might share a common interest. Invite conscientious objectors, peace activists, or speakers who know about the issue, and encourage local press to attend. Encourage discussion with parents, teachers, youth, pastors, rabbis, peace studies students, veteran's groups, and the general public. Contact us for a discussion guide and other materials that can help create a dialogue about the issues.
- Seek out organizations to support you in your efforts.
- Initiate local dialogue in your newspaper(s) and on your local talk radio stations about war, peace, and conscience. Contact us for resources to do this, or look to your local library for background material. Personal stories are usually the best "hook," but editors may also have their own ideas. Send us clips when you are successful!
- Invite conscientious objectors to speak to your group.
- Talk to your local high schools about showing THE GOOD WAR as a part of their history, social studies, or government curricula or to parents at PTA meetings. Ask us for additional information to provide to teachers.
- Initiate local dialogue in your community newspaper(s) and on your local talk radio stations about peace, the legacy of war, and conscience.
- Teach peace to your children. Teach them to stand up for what they believe.
- Vote your conscience.

- Find faith in your own heart and home to remember those who have died, honor those who survived, and remember to help prevent war.

THE GOOD WAR AND THOSE WHO REFUSED TO FIGHT IT was produced by Judith Ehrlich and Rick Tejada-Flores for the Independent Television Service with funds provided by the Corporation for Public Broadcast. For more information about ITVS, look on the web at www.itvs.org or contact ITVS, 501 York Street, San Francisco, CA 94110, 415-356-8383, fax: 415-356-8391.

THE GOOD WAR AND THOSE WHO REFUSED TO FIGHT IT

Organizing Screenings

Dialogue in your community about war, peace, pacifism, conscience, and nationalism is timely, as we each struggle to identify our role in the world, and in our community in a new world of terrorism and hatred. Sometimes, discussions can be more fruitful with a common theme to center on or launch from. We hope you can use **THE GOOD WAR** to support your goals in your community, whether this is through the television broadcast or in a small-group screening.

A screening event can be whatever you want it to be. Sometimes, creating a special opportunity can call more attention to your event. Some ideas for related events include:

- Fundraisers;
- Grand openings;
- Commemoration of special dates, especially the coming January 15, Martin Luther King, Jr.'s birthday, which is the national broadcast date (could vary slightly in your area). It offers an extraordinary opportunity to talk about peace;
- Conferring of special awards for public officials, administrators, activists, or others;
- Reunions of people (parents, mothers, babies) served by a specific organization;
- Cultural celebrations of traditions in healing and health;
- Dedication ceremonies for new sites, new programs, or revamped services;
- Family health information fairs.

Suggestions for running an effective event

Outreach

Identify groups who could be co-sponsors. Use this as an opportunity to build alliances in your community. Target groups who would find it useful to talk with others about the issues raised in the program – as well as people who can link these conversations to concrete changes in your community. Use the film to bring people together who might not have such an opportunity. Invite your local public television outreach staff to partner on your activities.

Personal invitations always work best. Fax, mail or hand out directly, and follow-up with phone

**PLACES TO
POST OR SEND
FLYERS**

Community centers

Peace events

Parent resource sites

Civic organizations,

*School bulletin
boards*

*Places where people
wait (salons, hospi-
tals, laundries, clin-
ics)*

Health food markets

Libraries

Churches

Church bulletins

Book stores

*Local colleges (reli-
gious studies, peace
studies, American
history, the humani-
ties)*

*Ethnic and religious
newspapers*

*Organizational
newsletters*

*As an email
announcement to
your own friends,
family, neighbors, or
professional associ-
ates*

calls. Other means to reach people include newsletters, community bulletin boards, and e-mail.

Location

Pick a screening site where a diverse group will feel comfortable. Pay attention to site accessibility – is it easily reachable by wheelchairs? Does it have ramps? Elevators? Is accessible seating available? Give good directions by writing down in advance the routes from major transportation centers. Make everyone feel welcome: signs, lighting, easy parking, etc. It's always nice to have refreshments, maybe even a potluck.

Equipment

Unless you have access to a video projection screen, you will likely be using TV monitors and a VCR. Try to get a large screen TV and place it high enough that an audience of 50 people can see and hear it. More than fifty audience members probably means you'll need more than one monitor and the technical expertise to link them both to the same VCR.

It's probably not necessary to amplify the sound if the room is not too large, but remember: bodies absorb sound so a screening or a discussion needs to be louder in a full room. Do a test run of all equipment before people arrive and cue up the tape to the appropriate starting point, but be ready to turn up the volume in a full room.

Discussion

When you welcome everyone, paraphrase the one sheet with an introduction about yourself, and why you've organized the screening. Identify the major partners in the room. If it's a small group, people should introduce themselves. A special guest can be a good person to introduce, and then allow them to introduce the program and contextualize the gathering.

A discussion moderator/facilitator can be helpful to kick off/focus the post-screening discussion: set some ground-rules for participation, keep people on target, and set an end time. Facilitators should allow for people to talk about their perspectives, regardless of what they may be, and provide the audience/public an opportunity to respond, and dialogue, mitigating emotional arguments.

Another idea is to invite a panel of experts who can host a Q&A with the audience. We can help you identify local c.o.'s or other leaders if you need help.

Discussions can be more productive when participant's children are well-entertained. Consider arranging for childcare nearby (but out of the room), if you can afford or arrange it with volunteers.

Documentation

Please document your discussion: It helps us to know how we are doing our job. Audio tape recording is a good choice – it's easy to do and easy to transcribe. Can you take photographs? Video is another possibility; invite a com-

munity television producer to handle this aspect. At minimum, someone should take notes and write it up – for your local use and as part of the nationwide dialogue. All participants should be apprised that the conversation will be recorded in some way, and provided the opportunity to omit their comments, if need be. Out of all this, we hope to pull together excerpts from around the country to demonstrate how people can use TV to communicate with each other around critical issues – history, civic duty, activism, legal issues, community support.

Press

This is a great opportunity for the press to see local people using public television – as part of a nationwide effort – on a personal and community-wide issue. It is also an opportunity for press to “get” your local issues, be they legislative, public awareness-oriented, or coalition-driven. Get in touch with local reporters – print and radio. Some media outlets have community desks or a local issues/metro section. Others might be interested in the topic as an arts or television matter. If you need technical assistance, let us know what you’re doing and we’ll help.

Public Television

THE GOOD WAR AND THOSE WHO REFUSED TO FIGHT IT was produced in large part with funds from the public television system, and is intended for broadcast. Whether or not your station has the program currently on their schedule, it is important to invite local public television personnel. Whether their schedule permits them to come or not, this is an excellent opportunity to begin to create relationships and collaborations. Let us know if you need help reaching your local station.

Screening Checklist

OUTREACH: Find co-sponsors Special invitations to notable attendees, personalized
 Fliers for public dissemination Email announcement Follow-up phone calls
 Volunteer assistance Moderator/announcer/introducer

LOCATION: Accessible Written directions and/or visual map for flyers
 Parking Refreshments Signage

EQUIPMENT (Test all equipment well in advance!)

Lighting Program tape
 Air for comfort (fans, a/c, etc.) TV monitor
 VCR Cables
 Extension cords

PRESS: Contact local reporters Contact public TV station Contact local radio

HANDOUTS:

One-sheets, viewers guides, information about future broadcast dates
(Contact us if you need materials to distribute)

DOCUMENTATION:

Tape deck (batteries, blank tapes) Video camera/tape/tripod/power source
 Notetaker Sign-in sheet, with contact info, including email addresses
 Designated photographer

For Immediate Release

Contact: Suzanne Stenson O'Brien, 651-291-8891, suzzo@bitstream.net

ITVS PRESENTS
THE GOOD WAR AND THOSE WHO REFUSED TO FIGHT IT
A PROVOCATIVE LOOK AT PEACE AND CONSCIENCE
PREMIERING January 15, 2002 ON PBS

(*San Francisco, CA*)—ITVS presents Judith Ehrlich's and Rick Tejada-Flores's **THE GOOD WAR AND THOSE WHO REFUSED TO FIGHT IT**, a fascinating one-hour documentary that sheds light on a previously ignored part of the World War II saga—the story of American conscientious objectors who refused to fight “the good war.” It is a story of personal courage, idealism and nonconformity based on both ethical and religious beliefs—about men whose love of country could not extend to killing their fellow man. Narrated by Ed Asner, **THE GOOD WAR AND THOSE WHO REFUSED TO FIGHT IT** will air nationally on PBS stations on January 15, 2002 at 10:00 PM (check local listings).

THE GOOD WAR AND THOSE WHO REFUSED TO FIGHT IT tells its story through the memories of several remarkable men who went against the tide of the most popular and justifiable war of the 20th century. Many were Quakers or others whose religious beliefs interpreted the commandment “Thou Shalt Not Kill” to include war; others were passionate pacifists who felt morally incapable of cooperating with a violent conflict, no matter how worthy the cause.

In the intervening decades, a key question that Vietnam-era pacifists were asked was, “What would you have done about Hitler?” Quaker Steve Cary replies, “The problem of Hitler was infinitely more difficult than the problem of Vietnam for a person who was wondering about what to do. There's no question that Hitler was a terrible problem. In a certain real degree in 1941, you were a C.O. (conscientious objector) knowing that you didn't have another answer.”

Then, as now, people who refused military service represented a broad range of viewpoints about the War. As C.O. war resister Carlos Cortez recalls, “I was asked, what's a matter, you like Hitler? I says, look, if you guaranteed me a shot at Hitler, you wouldn't have to draft me. But to shoot at another draftee, one who I don't even know, one that I have nothing against, no, the heck with that.”

Perhaps the most famous conscientious objector of World War II was Hollywood actor Lew Ayres, who had inspired a generation of pacifists with his unforgettable role in **ALL QUIET ON THE WESTERN FRONT**. Ayres faced strong criticism from Hollywood, including the boycott of his films, when he refused to be drafted as a combat soldier, insisting that he serve as an unarmed medic in the army. Over 25,000 other Americans served as non-combatants in the armed forces.

During WWII, like today, many Americans felt that being opposed to war was cowardly and unpatriotic. In order to prove their patriotism while maintaining their principles, many of these World War II conscientious objectors risked their lives as fire jumpers and medical guinea pigs. In the film, former Surgeon General C. Everett Koop recalls working with C.O.'s as a young doctor in these dangerous and sometimes deadly experiments. Thousands of other C.O.s volunteered to work in insane

– MORE –

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asylums and helped transform them from places of filth and degradation to the more humane institutions of today. All of these efforts took place under Civilian Public Service, a national system of work camps administered and paid for by the “peace” churches – the Quaker, Mennonites and Brethren. Thousands, however, refused to cooperate with the war effort at all and spent the war years in prison, where they used hunger strikes to integrate the federal prison system. All lived with the scorn of a nation, and often family and friends as well.

After the war, C.O.’s led efforts to provide relief to war-torn Europe and Asia; their efforts won the Nobel Prize for the Quaker’s American Friends Service Committee in 1947. A commitment to Gandhian nonviolent social action also flowered in the years after the war. WWII C.O.’s founded the Congress of Racial Equality (CORE), which ran the first Freedom Rides a decade before Rosa Parks refused to give up her seat on a Montgomery bus. They also served as key advisors to Martin Luther King as he built the civil rights movement.

They also created the first anti-apartheid organization in the U.S., were leaders in the nuclear disarmament movement and the peace movement during the Vietnam war era, and broke new cultural ground by founding the nation’s first listener-sponsored radio and mentoring the beat movement in San Francisco.

While it has been more than half a century since WWII, this particular war story has been almost entirely lost to history until now. *THE GOOD WAR AND THOSE WHO REFUSE TO FIGHT IT* captures first-hand and for posterity these inspiring examples of conscience and quiet bravery.

As our country grapples again with the complex issues of war and peace, we can benefit from the lessons that were learned after Pearl Harbor. This film offers viewers a valuable case study in the limits of democracy and the rights and obligations of those who dissent.

ABOUT ITVS

Unique in American public television, the Independent Television Service (ITVS) was established by Congress to fund and present programs that "involve creative risks and address the needs of underserved audiences, especially children and minorities," while granting artistic control to independent producers. ITVS has funded more than 375 programs for public television since its inception in 1991. ITVS is funded by the Corporation for Public Broadcasting, a private corporation funded by the American people. For information, contact ITVS at 501 York St., San Francisco, CA 94110; e-mail: itvs@itvs.org or visit the ITVS website at www.itvs.org.

ABOUT THE COMMUNITY CONNECTIONS PROJECT (CCP)

For over ten years, ITVS has fulfilled its mission of bringing powerful new voices to public television through its independent productions and national outreach efforts. In 1996, ITVS launched the Community Connections Project (CCP) to maximize the use of media as a tool for civic engagement and community development. The CCP collaborates with local field organizers, national and community-based organizations and public television stations to foster dialogue, develop lasting partnerships and implement positive action.

For ITVS press releases, visit the ITVS Press Room online at www.itvs.org/pressroom Downloadable images of this program are available to press at www.itvs.org/pressroom/photos

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"War will exist until that distant day when the conscientious objector enjoys the same reputation and prestige that the warrior does today" —John F. Kennedy

ABOUT THE CONSCIENTIOUS OBJECTORS FEATURED IN THE FILM

The son of a well-to-do Bostonian, David Dellinger rejected his comfortable background when he walked out of Yale during the depression to follow the path of Francis of Assisi. Dellinger lived among the poor, was among the first young men in America to refuse the draft in 1940 and was jailed twice for his refusal. He held hunger strikes in prison that eventually integrated the federal prison system and was bloodied introducing Gandhi's principles of nonviolence to the political street struggles against the Vietnam War. In 1968 he held the world spellbound with his cry "the whole world is watching," referring to the media coverage of the Chicago police riot. During the trial of the Chicago Eight, Dellinger and his co-defendants turned the tables on their accusers and put the government on trial. He is author of many books including his autobiography, *From Yale to Jail: The Life Story of a Moral Dissenter*. Dave lives in Montpelier, VT.

Quaker Stephen G. Cary was commissioner for European Relief for the American Friends Service Committee after World War II. Since those years, he has served the AFSC in many capacities, including 12 years as chairperson of the AFSC Board of Directors and Corporation. He is now retired as President of Haverford College and lives in Haverford, PA.

Son of a New Jersey dentist, African American C.O. Bill Sutherland has lived in Africa for the past five decades, tirelessly recording and participating in efforts for social change on both continents. A co-founder of the Congress of Racial Equality, Americans for South African Resistance, The American Committee on Africa, and World Peace Brigades, he served as a special assistant to the Sixth Pan-African Congress in Tanzania, and has been fostering Pan-African relations for all of his adult life. His recent book, *Guns and Gandhi in Africa: Pan African Insights into Non Violence, Armed Struggle and Liberation in Africa*, documents his work on that continent.

Carlos Cortez has been a construction laborer, factory worker, janitor, journalist, salesman, curator, printmaker and poet. He is actively involved in Chicago's Mexican community. Mr. Cortez first pursued printmaking after he became involved with the International Workers of the World, for whom he drew cartoons and created posters. His political works include homage to United Farm Workers' leader Cesar Chavez.

Actor Lew Ayres, who died in 1996, had his greatest role in Lewis Milestone's WWI masterpiece ALL QUIET ON THE WESTERN FRONT, one of the most powerful antiwar films ever made and one that affected an entire generation. When World War II broke out, Lew, then the star of the popular DR. KILDARE series, became a pariah after registering as a C.O. His films were banned from theaters, and his request to be assigned as a medic rejected by the selective service. He chose to enter the Civilian Public Service, but after several months received the assignment as a 'noncombatant,' serving more than three years in the medical corps. For his courage under fire, he was awarded three battle stars. After the war, he found that he had regained the respect of the nation and he went on to a long and successful career in film and television.

Sam Yoder, of Goshen, Indiana, went to camp as an Amish man and came out as a Mennonite. Sixty

percent of Mennonite men refused the draft during WWII.

Asa Watkins, was born a Presbyterian and became a Quaker after his CPS experience. He was among the first C.O.s to serve in a mental hospital working as an attendant in the Virginia State Hospital in Williamsburg, where he was a reformer of the state mental health system. Watkins was a lifetime activist and artist who taught special education for decades. Asa Watkins passed away in June 2001.

Neil Hartman was a human guinea pig who was injected with live hepatitis virus. As a young resident, Dr. C. Everett Koop performed two biopsies on him.

George Houser was one of the Union 8, Union Theological seminarians who were the first public draft resisters in the U.S. Houser was the among the first non-violent resisters in the U.S. to sit-in for civil rights and was a co-founder of CORE with James Farmer and Bayard Rustin. After the war he and Bill Sutherland founded the first American organization opposed to South African apartheid, The American Committee on Africa. Houser lives in Pomona, NY.

ABOUT CONSCIENTIOUS OBJECTION IN THE U.S.

Surprisingly, a tradition of refusing military service – and the recognition of that right – can be traced to the first settlers of our nation. Religious conscientious objectors were among the founders of the nation. At the onset of the Revolutionary War, George Washington issued a draft order which was a call to “all young men of suitable age to be drafted, except those with conscientious scruples against war.”

During the Civil War, the conscription law of the north provided for alternative military service for religious objectors and men could buy their way out for \$300, but those who refused to cooperate were treated with extreme measures including being forced to sit under fire through the Battle of Gettysburg. World War I ushered in the first draft since the Civil War and policies that were even less tolerant of conscientious objectors; of the 2.8 million draftees, only 4,000 men served in the military as unarmed, legal C.O.s. 17 draft resisters died of mistreatment in Alcatraz Prison.

As chronicled in *THE GOOD WAR AND THOSE WHO REFUSED TO FIGHT IT*, over 40,000 young men refused to fight in World War II. But, for the first time in American history, draft resistance became mass resistance during the Vietnam War, when 170,000 men were officially recognized as C.O.s; huge numbers also resisted by burning their draft cards and/or fleeing the country. The draft has been suspended for over 25 years but registration is still a legal requirement for all male U.S. residents at age 18 with a penalty of \$10,000 fine or jail time for refusal. Registration resisters have not been prosecuted since the early 80's, but registration is required for college loans, admission to state schools in a number of states and government employment. While the military is currently an all-volunteer organization, when the Gulf War broke out, 2,500 men and women, already enlisted, refused to serve in Saudi Arabia on the basis of conscience. Conscientious objection has never enjoyed popular support but opposition to war is here to stay. And that is the American way – the freedom to stand up for what you believe, even if it goes against the tide.

ABOUT THE FILMMAKERS

Judith Ehrlich has produced dozens of programs in video, radio and multimedia since 1983 on issues of non-violence, education, social justice, human rights, health, disability, housing and voting rights, literacy and religious freedom. These include “Against the Tide,” a three part radio series for

national public radio broadcast on the history of conscientious objection in the U.S., from the founders to the Gulf War. Ehrlich was previously an educator and curriculum developer. She is a U.C. Berkeley graduate and holds a Masters in Education from the University of Vermont. She is the mother of a ten-year-old boy who attends a school founded by WWII Conscientious Objectors.

Rick Tejada-Flores has created a wide range of programs on art, politics and culture during the last 30 years, concentrating on issues not usually explored on television. His work with the farmworkers inspired *Si Se Puede!* and *THE FIGHT IN THE FIELDS, CESAR CHAVEZ AND THE FARMWORKERS' STRUGGLE* (ITVS, 1997). His involvement in fine arts is reflected in *Rivera In America*, and *Jasper Johns, Ideas In Paint*. A desire to explore Latino culture resulted in documentaries like *Low 'N Slow*, *The Art of Lowriding*, *American Encounters* and *Elvia, the Fight for Land and Liberty*. His experience as a Vietnam-era conscientious objector led to this current exploration of the historical roots of

non-violence.

THE GOOD WAR AND THOSE WHO REFUSED TO FIGHT IT

Closing the Loop

Your feedback helps us to know when we are doing a good job and what we should improve in the future. This is especially important because ITVS, the principal funder of the program, is a publicly-funded organization with a responsibility to the American public and the U.S. Congress. We appreciate being able to demonstrate that our work is assisting communities and supporting educational efforts. Please take a minute to fill out the form below, and fax or mail it back to us.

NAME

ORGANIZATION (if applicable)

ADDRESS

CITY STATE ZIP

PHONE FAX EMAIL

You may write on the back, or attach additional sheets.

Tell us how you used THE GOOD WAR. Are you able to cite any specific results? (partnering organizations and viewership demographics helps us track our audience development)

How would you compare this experience with previous work of a similar nature? Do you have any suggestions for improvement?

Would you like additional information in the future about similar opportunities? Would you like to be added to our mailing list?

Thank you for your time!

Please mail to: ITVS Community Connections Project, 501 York Street, San Francisco, CA 94110

or fax to (415) 356-8391

