

**Chapter 1 : Where the action was : women war correspondents in World War II (Book, ) [blog.quintoapp.co**

*Women War Correspondents of World War II is an in-depth analysis of the life of the woman correspondent. The problems of censorship, a war fought on different fronts, and the dangers of then-modern warfare are recounted.*

The broadcast features Walter Cronkite, William L. Forty years ago this week, the Great War in Europe came to an end. Tens of millions of lives were lost or shattered, and the map of the world was redrawn in ways few could have imagined. What is possible is to talk with an extraordinary group of men—the witnesses, the chroniclers, the war correspondents. The men historians will turn to try to understand one of the great tragedies in human history. Walter Cronkite, United Press. Hello America, hello CBS. This is William L. Shirer speaking to you from Berlin. Shirer, CBS News. The people of this ancient and still splendid capital have seldom celebrated such a riotous holiday as they did today. The battle to clear the Rhineland has gone well this Sunday. Nothing sensational, but good, steady progress all along the fronts with no setbacks anywhere. Hottelet, CBS News. Andy Rooney, Stars and Stripes. Berlin, the capital of defeat, today is a charred, stinking, broken skeleton of the city. Ernest Leiser, Stars and Stripes. Germany surrendered at 2: It was Victory Day, a Victory Day that comes not many times in a lifetime. It was through their eyes and ears and voices that Americans saw and heard the Great War. Walter Cronkite, Charles Collingwood, Eric Sevareid, as you sit here and think about the war ending forty years ago, what is the first memory that comes into your mind? Well, obviously the relief that the killing was over and I think there was a very subjective feeling on my part at least that the possible killing of Walter Cronkite was over for a while. Can you remember when you were most afraid? Oh, which day would you like to have, 9: We just got too far advanced, as all of us did at one time or another. And we were there for quite a little while—well, probably a minute! And I remember the only bright moment of it—Downs had a great, indomitable sense of humor, and he tugged on my pants leg—I was lying in front of him in this ditch—he tugged on my pants leg and I thought maybe he had some great solution for getting us out of there, and I turned around and said "Yeah," you know, shouting at him, "What? These are the good old days! Winston Burdett, you said you knew a story on Eric Sevareid and the liberation of Rome. Well, the liberation of Rome was one of those glorious days, those freezing days, short moments in which all the hardships and sacrifices of the recent past give way to hope and expectation for the future. That mood does not last long. As to Eric, I remember particularly Eric in an open jeep—sitting in front of an open jeep in the motorcade as it moved down the narrow principal street of Old Rome. Eric, very splendid in army uniform, and the beautiful women of Rome out in their finest dress for the occasion and, being particularly struck by Eric, applauding him, evidently mistaking him for the victory general. Well, it was quite a scene, I tell you that. Well, they greeted us as heroes, and I was the only one who spoke even passable French, so I had to get out on the balcony of a hotel and make a speech to the crowd below—all these hoods. What did you tell them, Charles? But we had a splendid liberation. We were a privileged lot, gentlemen. Eric Sevareid, I wanted to ask you and Richard C. Did you know, Eric, around the time of the first Allied bombing of the Rhine that Dick was in a bomber flying toward? It was up—what was it, a B? I was in the command Fortress of the Troop Carrier Command. I was on the ground. I found out that he was in the neighborhood while I was trying to do a broadcast from the radio van, and he appeared in the rear entrance holding a vast wad of white silk, shouting at me to tell New York to put him on the air. But you were one of the early broadcast pioneers. Did you have a sense at that time—as you were almost literally there when broadcast journalism was born—did you have a sense of its potential then? I was so damn scared of the whole medium and it took me a while to grasp, but—what was going on? I never knew if anybody heard it. You were working in print while they were working in broadcasting. We were in print. These men made broadcast journalism what it is today. These men, sitting at this table, made it. The Murrow team made it. Nobody else was doing it. Nobody else had realized the potential. Murrow put together this team who were wordsmiths and could graphically on radio tell you what they were seeing. It was better in some ways than television today, even as a good novel is sometimes better than the movie that was made out of it. Because it was so descriptive? It was descriptive, it had emotion, it had the realism of the event—being there, you heard

the background noises taking place. And these pioneers deserve, I think, some creditâ€”that we gotta build a memorial somewhere.

**Chapter 2 : Reporting World War II: American Journalism | Library of America**

*During World War II, women correspondents wanted to be a part of the dramatic and exhilarating scene of wartime conflict as much as their male colleagues. They reported from the war scene because that was where the big story was.*

Self-portrait in cyanide 07 Jul Passionate and observant and above all curious, these reporters showed war in the hospitals, along the roads fleeing the invading armies, in homes and on trains. War happened beyond the borders of battlefields. A war story became a portrait painted of civilians as much as soldiers. I stumbled on many of these female pioneers in war reporting while I was researching my novel, *The Postmistress Viking*, and their grace and grit inspired my heroine, who is broadcasting from London on the Blitz. At the beginning of the Second World War women obtained accreditation from the US War Department, though US military policy forbade them from covering combat until late in the war. American women reporters were barred from press briefings, banned from going nearer to the front than the nurses in the field, and were not provided by the military with transport, as their male colleagues were. Most galling, however, women reporters had to wait to submit their reports until after the men. Similarly, when the British government accredited writers, radio journalists and photographers to cover the D-day landings, not one was a woman even though many women had both seen and reported the Blitz three years earlier. Naseby, Bosworth, Poitiers and Agincourt. These forays instilled a love of strategy and war-games and inspired her far more than the domestic science course her father willed her to attend as a young woman. She won a scholarship to the School of Slavonic Studies at London university and, later, a fellowship in Zagreb. But by she was in Warsaw, distributing aid to refugees fleeing the Sudetenland ahead of the Nazis, leaving Robinson behind. And in August of , when she was offered the number two spot for the Daily Telegraph in Poland, she took it. Two days later she was in Katowice, and wanted to cross the closed Polish border into Germany. You can borrow my car. In her first week of reporting, aged 27, Hollingworth had scooped the world: I knew the dangers. But I thought it was a good thing to do and witness and see, and I was more or less relaxed. I used to stop and sleep in the car, have a biscuit and a drop of wine, and go on. In those days we said you could go anywhere with a T and T " a typewriter and a toothbrush. Born in America but raised in Europe, Schultz spoke seven languages and had lived in Berlin since Made head of the Berlin bureau of the Chicago Tribune in , Shultz quickly realised that she could fly under the radar as a woman. She danced and flirted with German leaders, was one of the first reporters to meet Hitler in and painstakingly reported the changes decreed by Nazi rule. Diminutive and tidy, with deep-set eyes, she had an elaborate web of connections, cultivated with her ready smile and recorded with her pen. From inside Germany she reported on the hundreds of anti-Semitic laws passed, the beatings and worse meted out to those opposing Hitler, and the building of a concentration camp at Dachau in When her articles raised Nazi hackles she began to publish stories under the name John Dickson, a reporter apparently living in Paris. After an attempt was made to frame her as a spy she quietly confronted Field Marshal Goering in her heels and hat at his own wedding. By late it was too dangerous for Schultz to remain in Berlin and she returned to America. But in she went back to Europe and was among the journalists accompanying the townspeople of Buchenwald on a tour through the liberated camp ordered by General Patton. When a group of women looked at the sky instead of at the horror on the ground all around them, it was Schultz who upbraided them, demanding they pay attention. Throughout the early s Gellhorn roamed all over Europe in search of stories, paying her way by writing fashion articles she sent to American magazines. Tall and leggy, her shoulder-length hair worn loose, Gellhorn chased her stories in tweeds and gowns. Having met the charismatic Ernest Hemingway, who was heading to Spain to report on the Civil War, Gellhorn too yearned to follow the story. She spoke no Spanish. Where male colleagues hiked to the front, Gellhorn concentrated on what was happening in the daily life of the city. Undeterred, she boarded a hospital ship and locked herself in the bathroom until it sailed from port, emerging during the crossing to help take in the wounded. When the chance came to get ashore, she waded in with the nurses and stretcher-bearers as an extra pair of hands, and so was among the first on the beach at Normandy, scooping Hemingway in the end, to file a story about the wounded that humanised the cost of the victorious assault. But it was the summer of and the Italian front was calling, so

Gellhorn ditched her passport and travel orders, climbed over the fence, caught a ride to a military airfield and talked her way on to a flight to Naples — determined, as always, to follow the story. *The Postmistress*, by Sarah Blake Viking is available from amazon.

**Chapter 3 : War Correspondents Recall World War II with Dan Rather**

*During World War II, women managed to obtain official accreditation from the U.S. War Department as war correspondents. In spite of U.S. military regulations that forbade women to cover combat, Martha Gellhorn, Margaret Bourke-White, Lee Miller, and many others found ways to get "where the action was."*

Margaret Gellhorn was one of the brave and determined women journalists mentioned in this book, along with other notables Lee Miller and Dickey Chappelle. The job of war correspondent during WWII seemed a glamorous occupation for women despite the dangers and hard times. Of course they faced discrimination because of their sex, but this was useful in obtaining confidential information by exploiting their feminine charms. In the days before technology, a rucksack backpack was used to haul typewriters paper, bulky cameras, and rolls of film to war-torn battlefronts and bombed out cities. The scenes of war were horrific and emotionally draining, but the stories recorded by these women were fascinating features in LIFE magazine and National Geographic. Readers were intrigued with the eye-witness accounts documented by women reporters. The personal lives of women reporters were also tumultuous and this book revealed secrets of romantic rendezvous in countries abroad, sadness of leaving children back in the states with extended family, and loss of husbands or lovers due to war tragedies. The uniforms issued to these reporters included arm bands labeled with initials WC, for war correspondent, but the "W" was dropped when jokes began to circulate in Europe about what WC represented water closet. While on tour with Marines, she was assigned to photograph scenes that could be used for Red Cross as propaganda to encourage blood donors. Later she realized that she was a target and the sounds were flying bullets. Amazingly she was never hit! He became less fabulous and therefore more terrible, along with a little evidence of his having some almost human habits; like an ape who embarrasses and humbles you with his gestures, mirroring yourself in caricature. Ms Sorel has carried out some incredibly detailed research to bring us the stories of the women correspondents who reported the Second World War from the front line. The book shows their strengths and vulnerabilities, their compassion and sensitivity, their search for the truth. It was not easy for a woman to report during the war, often finding adversaries in the world of the press and the hierarchy of the armed forces as well as at the front line. These women worked hard to bring the news home to America, and often made personal sacrifices to do so. They were a breed apart and deserving of recognition. Sorel has met with many of these reporters, read their books, their reports and their journals, and so has been able to provide a unique insight into the lives of this small band of women. Her writing is clear and concise, cleverly weaving her words with the reporters own. The book reads somewhat between a history book, a biography and an adventure story, making it truly gripping. This is one of the best books I have read in a long time, and I heartily recommend it.

## Chapter 4 : Women War Correspondents of World War II - Lilya Wagner - Google Books

*Love Goes to Press* Mint Theater W. 43rd Street New York, N.Y. There is a scene in the second act of *Love Goes to Press*, the play about women war correspondents in World War II, when a special.

The prelude to the Four Days Battle in Written war correspondents have existed as long as journalism. Before modern journalism it was more common for longer histories to be written at the end of a conflict. Thucydides , who some years later wrote a history of the Peloponnesian Wars was a commander and an observer to the events he described. Her description of the events that took place in the Marshall House are particularly poignant because she was in the midst of battle. The first modern war correspondent is said to be Dutch painter Willem van de Velde , who in took to sea in a small boat to observe a naval battle between the Dutch and the English, of which he made many sketches on the spot, which he later developed into one big drawing that he added to a report he wrote to the States General. A further modernization came with the development of newspapers and magazines. Another early correspondent was William Hicks whose letters describing the Battle of Trafalgar were also published in *The Times*. Rather, they would simply collect footage provided by other sources, often the government, and the news anchor would then add narration. The situation changed dramatically with the Vietnam War when networks from around the world sent cameramen with portable cameras and correspondents. This proved damaging to the United States as the full brutality of war became a daily feature on the nightly news. The discourse in mediated conflicts[ clarification needed ] is influenced by its public character. By forwarding information and arguments to the media, conflict parties attempt to use the media influence to gain support from their constituencies and persuade their opponents. The rise of twenty-four hour news channels has led to a heightened demand for coverage. Claretie wrote, "Nothing could be more fantastic and cruelly true than this tableau of agony. Reportage has never given a superior artwork. Press coverage of the Russo-Japanese War was affected by restrictions on the movement of reporters and strict censorship. In all military conflicts which followed this war, close attention to more managed reporting was considered essential. An estimated war correspondents, war photographers , war artists , and war cinematographers were active during these two nearly sequential conflicts. British Lord Kitchener hated reporters, and they were banned from the Front at the start of the war. But reporters such as Basil Clarke and Philip Gibbs lived as fugitives near the Front, sending back their reports. The Government eventually allowed some accredited reporters in April , and this continued until the end of the war. This allowed the Government to control what they saw. French authorities were equally opposed to war journalism, but less competent criticisms of the French high command were leaked to the press during the Battle of Verdun in By far the most rigid and authoritarian regime[ citation needed ] was imposed by the United States, though General John J. Pershing allowed embedded reporters Floyd Gibbons had been severely wounded at the Battle of Belleau Wood in

## Chapter 5 : War correspondent - Wikipedia

by Gerry J Gilmore, *American Forces Press Service*. The war gave women a chance. In fact, accredited American female war correspondents brought the sights, sounds and written descriptions of conflict back to civilians at home.

## Chapter 6 : Los Angeles Times - We are currently unavailable in your region

*'The Women Who Wrote The War'* is an amazing book. Ms Sorel has carried out some incredibly detailed research to bring us the stories of the women correspondents who reported the Second World War from the front line.

## Chapter 7 : Honoring World War II Women War Correspondents - American Airpower Museum

The story of women war correspondent in World War II and how they reported war news. Tells about flying bombing

*missions, taking photographs inside Buchenwald, stowing away on D-Day hospital ships, dodging bullets on Iwo Jima, and more.*

**Chapter 8 : Where the Action Was: Women War Correspondents in World War II by Penny Colman**

*The most famous of all women war correspondents is, of course, Martha Gellhorn, Ernest Hemingway's wife and, later, professional rival. 'I wanted to go everywhere and see everything and I wanted.*

**Chapter 9 : Women war correspondents of World War II (Book, ) [blog.quintoapp.com]**

*Chapelle was one of the founding generation of female war correspondents in World War II, when women weren't officially allowed to cover combat – there were no latrines for them at the press.*