

Up Front and Coming Home: Bill Mauldin's America in War and Peace, 1943–1947



Courtesy of Pritzker Military Museum & Library

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Up Front and Coming Home: Bill Mauldin's America in War and Peace, 1943–1947

BY RON NASH

UNIT OVERVIEW

This unit is one of the Gilder Lehrman Institute's Teaching Literacy through History™ resources, designed to align with the Common Core State Standards. These units were developed to enable students to understand, summarize, and evaluate original materials of historical significance. Through a step-by-step process, students will acquire the skills to use textual and visual evidence and develop critical thinking skills. The content is made possible through the rich resources held at the Pritzker Military Museum & Library and the coordination provided with the Mauldin Family estate and other key organizations that celebrate the contribution of Bill Mauldin to American history.

“The real war,” said Walt Whitman about the Civil War, “will never get in the books.” During World War II, the most authentic view Americans on the home front got of the “real war” came through weekly cartoons by Bill Mauldin and daily dispatches by Ernie Pyle.

Over the course of five days the students will analyze primary sources in the form of political cartoons, a journalistic dispatch, excerpts from Bill Mauldin's books, women's magazine articles, and print advertisements. These documents reflect the tension between optimism and pessimism, confidence and cynicism, realism and idealism evident in the coverage of the war. Students will closely analyze the primary sources in order to not only understand their literal meaning but also infer the more subtle messages. They will use textual and visual evidence to draw conclusions and present arguments as directed in each lesson.

These lesson plans were developed with support from the Pritzker Military Foundation, in recognition of the Pritzker Military Museum & Library. For additional educational resources on Bill Mauldin or other military topics, please contact the Pritzker Military Museum & Library at info@pritzkermilitary.org.

NUMBER OF CLASS PERIODS: 5

The materials and number of days can be adjusted for classroom flexibility. You may choose to focus on just the Mauldin cartoons or the Pyle dispatch (for a three-day lesson) or use both sets of documents for a five-day exploration of the topic.

GRADE LEVEL(S): 7–12

COMMON CORE STATE STANDARDS

CCSS.ELA-Literacy.RH.6-8.1 and RH.9-10.1: Cite specific textual evidence to support analysis of primary and secondary sources.

CCSS.ELA-Literacy.RH.6-8.2: Determine the central ideas or information of a primary or secondary source; provide an accurate summary of the source distinct from prior knowledge or opinions.

CCSS.ELA-Literacy.RH.6-8.7: Integrate visual information (e.g., in charts, graphs, photographs, videos, or maps) with other information in print and digital texts.

CCSS.ELA-Literacy.RH.9-10.1: Cite specific textual evidence to support analysis of primary and secondary sources.

CCSS.ELA-Literacy.RH.9-10.2: Determine the central ideas or information of a primary or secondary source; provide an accurate summary of how key events or ideas develop over the course of the text.

CCSS.ELA-Literacy.RH.11-12.5: Analyze in detail how a complex primary source is structured, including how key sentences, paragraphs, and larger portions of the text contribute to the whole.

CCSS.ELA-Literacy.RL.11-12.1: Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text, including determining where the text leaves matters uncertain.

CCSS.ELA-Literacy.RL.11-12.6: Analyze a case in which grasping a point of view requires distinguishing what is directly stated in a text from what is really meant (e.g., satire, sarcasm, irony, or understatement).

CCSS.ELA-Literacy.SL.11-12.1: Initiate and participate effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on topics, texts, and issues, building on others' ideas and expressing their own clearly and persuasively.

CCSS.ELA-Literacy.W.8.1.B: Support claim(s) with logical reasoning and relevant evidence, using accurate, credible sources and demonstrating an understanding of the topic or text.

CCSS.ELA-Literacy.W.9-10.1: Write arguments to support claims in an analysis of substantive topics or texts, using valid reasoning and relevant and sufficient evidence.

CCSS.ELA-Literacy.WHST.11-12.4: Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience.

ESSENTIAL QUESTIONS

You may select one or more of the following to use for individual lessons or throughout the unit.

- To what extent does the sardonic humor of Bill Mauldin's cartoons reflect and report on the challenges and hardships of American soldiers during World War II?
- To what extent do the metaphors of "mud," "men," and "monotony" reflect and highlight Bill Mauldin's portrayals of American soldiers during wartime?
- To what extent do Bill Mauldin's cartoons spotlight the struggles of veterans to readjust to and reintegrate into civilian society after World War II?
- To what extent did Bill Mauldin's military experience in World War II affect his personal life and career?
- To what extent did Bill Mauldin's military experience in World War II affect the creation of his postwar cartoons?
- To what extent do Bill Mauldin's postwar cartoons address the problems of racism and the abridgement of civil liberties in the United States after World War II?
- To what extent do Bill Mauldin's postwar cartoons reflect and highlight the great transformation of American society that occurred after World War II?

LESSON 1

OVERVIEW

Students will read a secondary source by historian Todd DePastino to provide context for the life and work of Bill Mauldin or a primary source article about Bill Maulding by Ernie Pyle. They will also examine, analyze, and engage with an array of primary sources (textual and visual) that drill down into the issues raised in Dr. DePastino's essay. The students will demonstrate their comprehension of the subject matter and their analysis and assessment of the primary sources through class discussion and completed activity sheets.

HISTORICAL BACKGROUND

See "Bill Mauldin and World War II" by Todd DePastino, author of *Bill Mauldin: A Life Up Front*, on page 11 in the student handouts.

ESSENTIAL QUESTIONS

You may select one or more of the following to use for individual lessons or throughout the unit.

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- To what extent do Bill Mauldin's postwar cartoons reflect and highlight the great transformation of American society that occurred after World War II?

MATERIALS

- Optional: Historical Background 1
 - o 1A: "Bill Mauldin and World War II" by Todd DePastino. Todd DePastino is the founding director of the Veterans Breakfast Club. His interest in veterans' stories grew out of his work as a historian. DePastino is the author and editor of seven books, including the award-winning *Bill Mauldin: A Life Up Front*, a biography of the famed WWII cartoonist. He has a PhD in American history from Yale University and has taught at Penn State University and Waynesburg University, where he received the Lucas-Hathaway Award for Teaching Excellence.
 - o 1B: Ernie Pyle, "Bill Mauldin, Top Cartoonist from New Mexico," *El Paso Herald-Post*, January 18, 1944. Courtesy Scripps-Howard Foundation.
 - o Document Analysis (to be used with either option 1A or 1B)

- Men, Mud, and Monotony: Selections from *Up Front* by Bill Mauldin (Holt & Co., 1945), pp. 14–15, 35–36, 45–48.
 - o Summary Organizer 1: “Men”
 - o Summary Organizer 2: “Mud”
 - o Summary Organizer 3: “Monotony”
- Activity Sheets (For the cartoons, you may select either Analyzing the Cartoon or Details, Description, and Decision, or both.)
 - o Analyzing the Cartoon
 - o Details, Description, and Decision
 - o Essay
- World War II Cartoons by Bill Mauldin (You may use all the cartoons or a selection of them.) The images are reproduced with the gracious permission of the Bill Mauldin Estate.
 - o Set I: Men (Dogface)
 - Cartoon 1: “Do retreatin’ blisters hurt as much as advancin’ blisters?” *Stars and Stripes*, November 14, 1944. Copyright by Bill Mauldin (1944). Courtesy of Bill Mauldin Estate LLC. Image courtesy of the 45th Infantry Division Museum.
 - Cartoon 2: “. . . them wuz his exact words—‘I envy th’ way you dogfaces git first pick o’ wimmin an’ likker in towns.’” *Stars and Stripes*, ca. November 28, 1944. Copyright by Bill Mauldin (1944). Courtesy of Bill Mauldin Estate LLC. Image courtesy of the 45th Infantry Division Museum.
 - Cartoon 3: “Why ya lookin’ so sad? I got outta it okay.” *Stars and Stripes*, November 25, 1944. Copyright by Bill Mauldin (1944). Courtesy of Bill Mauldin Estate LLC. Image courtesy of the 45th Infantry Division Museum.
 - Cartoon 4: “Ya don’t git combat pay ’cause ya don’t fight.” *Stars and Stripes*, October 21, 1944. Copyright by Bill Mauldin (1944). Courtesy of Bill Mauldin Estate LLC. Image courtesy of the 45th Infantry Division Museum.
 - Cartoon 5: “I’ll be damned. Did ya know this can opener fits on th’end of a rifle?” *Stars and Stripes*, January 8, 1945. Copyright by Bill Mauldin (1945). Courtesy of Bill Mauldin Estate LLC. Image courtesy of the 45th Infantry Division Museum.
 - Cartoon 6: “That’s th’ trouble—mine’s fulla cigarettes too . . .” *Stars and Stripes*, February 9, 1945. Copyright by Bill Mauldin (1945). Courtesy of Bill Mauldin Estate LLC. Image courtesy of the 45th Infantry Division Museum.
 - Cartoon 7: “By God, sir, I tried!” *Stars and Stripes*, February 22, 1945. Copyright by Bill Mauldin (1945). Courtesy of Bill Mauldin Estate LLC.
 - Cartoon 8: “You Americans have everything.” *Stars and Stripes*, February 26, 1945. Copyright by Bill Mauldin (1945). Courtesy of Bill Mauldin Estate LLC.
 - Cartoon 9: “I got a hangover. Does it show?” *Stars and Stripes*, January 18, 1945. Courtesy of Pritzker Military Museum & Library.
 - Cartoon 10: “It’s either enemy or off limits.” *Stars and Stripes*, September 27, 1944. Courtesy of Pritzker Military Museum & Library.

o Set 2: Mud

- Cartoon 11: “It ain’t the glammer I’m jealous of—it’s just that they’re within 15 minutes of a bath.” *Daily Oklahoman*, August 1, 1943. Copyright by Bill Mauldin (1943). Courtesy of Bill Mauldin Estate LLC.
- Cartoon 12: “What, no hot water?” *Stars and Stripes*, December 11, 1943. Copyright by Bill Mauldin (1943). Courtesy of Bill Mauldin Estate LLC.
- Cartoon 13: “Expectin’ rain?” *Stars and Stripes*, October 31, 1944. Copyright by Bill Mauldin (1944). Courtesy of Bill Mauldin Estate LLC.
- Cartoon 14: “Ya usin’ two blankets or three?” *Stars and Stripes*, February 6, 1945. Copyright by Bill Mauldin (1945). Courtesy of Bill Mauldin Estate LLC.
- Cartoon 15: “. . . I’ll never splash mud on a dogface again (999) . . . I’ll never splash mud on a dogface again (1000) . . . NOW will ya help us push?” *Stars and Stripes*, September 23, 1944. Copyright by Bill Mauldin (1944). Courtesy of Bill Mauldin Estate LLC. Image courtesy of the 45th Infantry Division Museum.
- Cartoon 16: “Me future is settled, Willie. I’m gonna be a perffessor on types o’European soil.” *Stars and Stripes*, October 25, 1944. Copyright by Bill Mauldin (1944). Courtesy of Bill Mauldin Estate LLC. Image courtesy of the 45th Infantry Division Museum.
- Cartoon 17: “Remember that warm, soft mud last summer?” *Stars and Stripes*, March 3, 1945. Copyright by Bill Mauldin (1945). Courtesy of Bill Mauldin Estate LLC. Image courtesy of the 45th Infantry Division Museum.
- Cartoon 18: “Footprints. God, wotta monster.” *Stars and Stripes*, December 7, 1944. Copyright by Bill Mauldin (1944). Courtesy of Bill Mauldin Estate LLC. Image courtesy of the 45th Infantry Division Museum.
- Cartoon 19: “Aim between th’ eyes, Joe . . . Sometimes they charge when they’re wounded.” *Stars and Stripes*, May 17, 1944. Courtesy of Pritzker Military Museum & Library.
- Cartoon 20: “Sergeant, go requisition that fire.” *Stars and Stripes*, February 3, 1945. Courtesy of Pritzker Military Museum & Library.

o Set 3: Monotony

- Cartoon 21: “I just ain’t worth a damn in the morning without a hot cup of coffee.” *Stars and Stripes*, December 2, 1943. Copyright by Bill Mauldin (1943). Courtesy of Bill Mauldin Estate LLC.
- Cartoon 22: “. . . so Archibald kissed her agin’ an’ gently put her head on th’ pillow.” *Stars and Stripes*, April 7, 1944. Copyright by Bill Mauldin (1944). Courtesy of Bill Mauldin Estate LLC.
- Cartoon 23: “By th’ way, what wuz them changes you wuz gonna make when you took over last month, sir?” *Stars and Stripes*, November 23, 1944. Copyright by Bill Mauldin (1944). Courtesy of Bill Mauldin Estate LLC. Image courtesy of the 45th Infantry Division Museum.
- Cartoon 24: “Jeez, Gertie—th’front! Wait’ll we tell th’ magazines what it’s like!” *Stars and Stripes*, December 9, 1944. Copyright by Bill Mauldin (1944). Courtesy of Bill Mauldin Estate LLC.
- Cartoon 25: “I’m disgusted. I been in th’ infantry two days an’ I ain’t heard a shot.” *Stars and Stripes*, September 26, 1944. Copyright by Bill Mauldin (1944). Courtesy of Bill Mauldin Estate LLC. Image courtesy of the 45th Infantry Division Museum.

- Cartoon 26: “Th’ socks ain’t dry yet, but we kin take in th’ cigarettes.” *Stars and Stripes*, December 14, 1944. Copyright by Bill Mauldin (1944). Courtesy of Bill Mauldin Estate LLC. Image courtesy of the 45th Infantry Division Museum.
- Cartoon 27: “It’s plasma. We’re experimentin’ with a new type injection.” *Stars and Stripes*, December 13, 1944. Copyright by Bill Mauldin (1944). Courtesy of Bill Mauldin Estate LLC.
- Cartoon 28: “Them’s my unmentionables.” *Stars and Stripes*, January 26, 1945. Copyright by Bill Mauldin (1944). Courtesy of Bill Mauldin Estate LLC. Image courtesy of the 45th Infantry Division Museum.
- Cartoon 29: “I got tired o’ hearin you mugs kick about canned cream in the coffee!” *Star Spangled Banter*, 1941. Courtesy of Pritzker Military Museum & Library.
- Cartoon 30: “Them infantry guys is chucklin’ like fiends. We blew up a supply train haulin’ overcoats an’ blankets to th’ Krauts.” *Stars and Stripes*, November 24, 1944. Courtesy of Pritzker Military Museum & Library.

PROCEDURE

1. The lesson should be framed with one or more of the Essential Questions to provide a cognitive direction to help focus the students’ critical examination, explanation, and evaluation of the primary sources. Display the question and refer to it periodically throughout the lesson.
2. Optional: You may choose to assign the Historical Background essay by Todd DePastino and/or Ernie Pyle’s “Top Cartoonist from New Mexico,” a dispatch written from Italy in 1944, with the accompanying “Important Phrases” activity sheet, or you may discuss the information in the essay and the dispatch with the class.

The students may read the essay(s) independently at home or as a “shared reading” in class. “Share read” the text with the class by having the students follow along silently while you read aloud, modeling prosody, inflection, and punctuation. Ask the class to join in with the reading after a few sentences while you continue to read aloud. This technique will support struggling readers and English language learners (ELL).

3. During the following class period, inform the students that they will be working with three selections from Bill Mauldin’s book *Up Front*. The selections stress the themes of Men, Mud, and Monotony. The students will learn how to do in-depth text analysis for themselves.
4. The first activity will be completed as a whole-class exercise. Hand out Summary Organizer 1, “Men,” and display it in a format large enough for the whole class to see. Share read the text with the class as described above.
5. Explain that the objective is to select Key Words from the text and then use those words to create a summary sentence that demonstrates an understanding of what Bill Mauldin was writing about.
6. Guidelines for Selecting the Key Words: Key Words are especially important to understanding the text. Without them, the selection would not make sense. These words are usually nouns or verbs. Tell the students not to pick “connector” words (*are, is, the, and, so, etc.*). The number of Key Words depends on the length of the original selection. This selection is about 250 words, so you can pick eight to twelve Key Words. The students must know the meaning of the words they select. This will give them practice reasoning out word meanings using context and advancing dictionary skills.
7. Students will now select up to twelve words that they believe are Key Words and underline them on their organizers.

8. Survey the class to find out what they selected as Key Words. You can ask for a show of hands to determine the most popular choices. Using this vote and after some discussion, the class should, with your guidance, decide on the Key Words; for example, *nobility, dignity, combat soldiers* (they may occasionally select short phrases that convey a single idea), *unselfishly, risk, lives, despite, fear, courage, fight, and scared*. Now, no matter which words the students had previously selected, have them write the words agreed upon by the class or chosen by you into the Key Words section of the organizer.
9. Explain that the class will use these Key Words to write a sentence that summarizes what Mauldin was writing about. This should be a whole-class negotiation. For example, “The dignity and nobility of combat soldiers come from their courage to fight and risk their lives unselfishly despite fear and being scared.” You might find that the students decide they do not need some of the Key Words to make the summary more streamlined. This is part of the negotiation process. Copy the final negotiated sentence(s) into the organizer.
10. Tell the students to restate their summary sentence in their own words; they do not have to use Mauldin’s words. Again, this is a class negotiation. For example, “Combat soldiers should be honored for their bravery and risking their lives unselfishly despite being scared.”
11. Wrap-up for the Key Word activity: Discuss vocabulary that the students found confusing or difficult. You could have students use the back of their organizers to make a note of these words and their meanings.
12. Hand out Summary Organizer 2. This contains the second selection from Mauldin’s *Up Front*. Have the class share read the text and follow the process outlined above to select the Key Words. (You may choose to have the students complete the second and third selections in small groups or individually if they are ready or assign them to work on outside of class). They will write a summary sentence that gets at the gist of Mauldin’s reflections on combat using the Key Words, and then restate the summary in their own words.
13. These are possible approaches to the second and third selections:

MUD (186 word)

Key Words (eight to ten): *mud, curse, war, wet, armies, advancing, trench foot, foxholes, pain, swelled, and agonized*

Summary Sentence: “Mud, the curse of war, caused wet foxholes, trench foot with agonized pain, and swelled feet that kept armies from advancing.”

Students’ Own Words: “Mud is the curse of war that kept the army from advancing and gave soldiers painful, swollen feet.”

MONOTONY (263 words)

Key Words (up to twelve): *war, monotony, hurry up and wait, system, endless, marches, bad weather, wet, clothes, homesick, and worst*

Summary Sentence: “The monotony of the ‘hurry-up and wait’ system with endless marches, bad weather, wet clothes, and being homesick are the worst things about war.”

Students’ Own Words: “The worst thing about war is its monotony with endless marches, many instances of rushing and then waiting, bad weather, and being homesick.”

14. The class will now be presented with three sets of Mauldin cartoons focused on the themes Men, Mud, and Monotony with accompanying activity sheets. You may choose to use all or some of the images in each set or divide them among different students, pairs, or small groups, allowing time for students to share their responses and viewpoints with their classmates. You may also create a “Gallery Walk” for this exercise and divide the classroom space into three sections that reflect the three themes.

15. Distribute Set 1 of the Mauldin cartoons with the accompanying activity sheets. Students, whether individually or collaboratively, view and discuss the cartoons and complete either “Analyzing the Cartoon” or “Details, Description, and Decision” for each cartoon. Model the analysis with the class for one or two of the cartoons.
 - “Analyzing the Cartoon”: If you use this activity sheet, make sure to define “irony” for the students and explain how irony is used in one or two cartoons.
 - “Details, Description, and Decision”: If you use this activity sheet, the students can complete all four sections for each cartoon or you may ask them to select one of the first three sections (People, Objects, Action/Activity) that is most relevant to the cartoon they are looking at and answer the wrap-up question in the fourth section.
16. Once the students have completed this activity, facilitate student discussion related to soldiers’ experiences in WWII. This discussion could be framed with one of the Essential Questions.

Follow the same process for Sets 2 (“Mud”) and 3 (“Monotony”) and facilitate student discussion on the three themes of Men, Mud, and Monotony.
17. Lesson Closure and Summary Activity: Students will develop a position or viewpoint, based on the historical evidence from the texts and the cartoons, on one of the questions provided:
 - George S. Patton once remarked, “Battle is the most magnificent competition in which a human being can indulge. It brings out all that is best; it removes all that is base.” How do Bill Mauldin’s cartoons (and Ernie Pyle’s dispatch about Mauldin) confirm or refute Patton’s statement?
 - In August 1944 Ernie Pyle wrote, “For me war has become a flat black depression without highlights, a revulsion of the mind and an exhaustion of the spirit.” How do Bill Mauldin’s cartoons (and Ernie Pyle’s dispatch) confirm or refute this statement?
 - To what extent does the sardonic humor of Bill Mauldin’s cartoons reflect and report on the challenges and hardships of American soldiers during World War II?
 - To what extent do the metaphors of “men,” “mud,” and “monotony” reflect and highlight Bill Mauldin’s portrayals of American soldiers in wartime?

The students will express their viewpoints, orally or in writing (e.g., “Exit Card,” Learning Log, Evaluative Essay, etc.), using the evidence from the texts and cartoons as well as the class discussions to elucidate and support their positions.

Historical Background 1A

Bill Mauldin and World War II

by Todd DePastino

If World War II had gone as planned, Bill Mauldin would have never risen to fame, and his cartoons would have remained, at best, a footnote in the history of a little-valued branch of the Army: the infantry.

As the US Navy and War Departments prepared for war in 1940, the specter of World War I, when millions of foot soldiers died in muddy trenches, haunted their planning. The US Joint Board of military chiefs didn't want a replay of 1914–1918, with its masses of men slogging it out on the ground. War planners promoted air power, mobile armor, and long-range weapons as keys to swift victory. Highly trained elite units, such as Rangers, Airborne, and the Marine Corps, would do the hard ground fighting. The Army infantry—humble footsloggers since time immemorial—would file in after the main action to police ground already taken.

After Pearl Harbor and the US entry into war, the nation's culture industries in Hollywood, on Madison Avenue, and in the Office of War Information trumpeted the dashing sailors, glamorous flyers, and “gung-ho” Marines leading the fight. Even naval construction battalions and merchant seamen got their own movies (*The Fighting Seabees* and *Action in the North Atlantic*). Lowly infantrymen were forgotten, hardly ever depicted, and rarely celebrated. As a service branch, the infantry was the last at the supply trough, receiving cast-offs, hand-me-downs, and low-rated recruits. Even the food was bad. Should the war effort ever sink so low that it depended on the infantry for victory, the Allies would be in trouble.

And that's precisely what happened in the fall of 1943 in Italy, where rifleman Bill Mauldin landed with the 45th Infantry Division. The Allies had judged Italy a good place to test its war strategy against the Axis in advance of the more formidable invasion of Western Europe. But the rugged terrain and terrible weather of the Italian campaign neutralized air power and bogged the men of the 45th Division and hundreds of thousands of others in WWI-trench-like warfare. As in 1914–1918, there was a static line of fortifications, with little offensive movement. The Germans took the high ground and engineered rearguard action that inhibited US progress up the Italian boot and kept grizzled infantrymen—lovingly called “dogfaces”—hunkered in freezing foxholes for weeks, even months, with no relief. Casualties skyrocketed, not only from enemy fire but also from frostbite and trench foot. Ammunition, rations, boots, and socks were scarce. The GIs could do nothing but sit, shivering in frozen mud, as German artillery shook the ground. It was a fiasco.

Sgt. Bill Mauldin saw it all, and it transformed him. Though he looked like a teenager, Mauldin was a grizzled veteran of the infantry himself. He'd joined the Army in 1940, before Pearl Harbor, and had trained with K Company of the 180th Infantry Regiment of the 45th Division. He had worked his way onto the division's newspaper, the *45th Division News*, and had won acclaim for his cartoon feature, “Star-Spangled Banter,” which mined the everyday lives of the division's enlisted men for humor as well as for expressions of outsider pride. Mauldin's artwork grew more refined as training for war accelerated, and his panels were filled with meticulous renderings of the accoutrements of soldiering, reflecting the infantrymen's lives back to them. “If a drawing lacked authenticity,” Bill later explained, “the idea behind it became ineffectual too. This was especially true in the infantry, where a man lived intimately with a few pieces of equipment and resented seeing it depicted inaccurately.”¹

Bill's cartoons made him a star in the 45th Division, but he remained unknown outside of it. That changed in Italy. The weary brows and unrecognizing faces, the blown bodies and wrecked villages Mauldin saw there infused his art. His cartoons darkened and exploded with expressive brushwork. Contours and shadows deepened, adding texture and volume to muddy uniforms, the piles of rubble, and blasted landscapes. The thick-lined, cross-contour drawings of the front gave context to his characters' dour expressions. Sardonic punch lines voiced the infantry's many grievances about the lack of food, clothing, ammunition, reinforcements, and competent battlefield leadership.

Mauldin's fame grew by word-of-mouth along the frontlines of the Italian campaign. Many high-ranking Army officers hated the cartoons, General George S. Patton, Jr., most famously. Mauldin's main dogface characters, Willie and Joe,

1. Bill Mauldin, *The Brass Ring, A Sort of Memoir* (New York: Norton, 1972), p. 108.

were disrespectful of authority, critical of command, and focused on survival, not victory. But a few well-placed generals, such as Lucian Truscott, Theodore Roosevelt, Jr., and, eventually, Dwight D. Eisenhower, saw the morale-building value of Mauldin's humor. They backed Mauldin's transfer to the Army newspaper *Stars & Stripes*, which had the largest circulation of any daily in the world. His cartoon, now titled "Up Front," reached American forces almost everywhere.

Though General Patton griped to Mauldin that "the Krauts ought to pin a medal on you for helping them mess up discipline for us," there was good reason for the higher-ups back in Washington, DC, to promote "Up Front." Mauldin's gritty and spirited advocacy of lowly infantrymen coincided with major War Department policy shifts that changed Americans' perceptions of the war. Not only was the War Department now praising, rather than ignoring, the role of the infantry, it was also liberalizing the strict media censorship that had constrained frontline news coverage. Before the Italy invasion, reporters downplayed bad news and virtually erased any hint of combat trauma in the ranks. Now, the Office of War Information worried that this "good news only" policy was making Americans complacent and impatient for quick victory. Mild doses of bad news—suggestions of hardship, even horror—were needed to sober the American people so that their expectations would be more in line with frontline realities. Mauldin's work offered grimness tempered by humor. It was a perfect fit for this turn in wartime publicity.

On January 15, 1944, Ernie Pyle, Scripps-Howard's famous war correspondent and the nation's most-read writer, published a column on Mauldin. Pyle declared him "the finest cartoonist the war had produced . . . And that is not merely because his cartoons are funny, but because they are also terribly grim and real."²

Within weeks of Pyle's endorsement, Mauldin had a syndication offer that would put "Up Front" in hundreds of newspapers back home. Book and movie deals would follow. Mauldin the humble infantryman was on his way to becoming a celebrity and millionaire.

Before the war was over, Bill Mauldin would become the youngest Pulitzer Prize winner in history at age 23. Playing catch-up, the Army rushed to award him the Legion of Merit before he returned home in 1945. "Mauldin's work," the citation stated, "has made him indisputably the best known and most popular American soldier in the theater."

After the war, Mauldin would go on to enjoy a wild and varied career that included writing, film acting, screenwriting, airplane-flying, political campaigning, and, of course, cartooning. He would win a second Pulitzer Prize and become one of the nation's most celebrated political cartoonists. But his first act, the one that made him a hero to the Greatest Generation in World War II, would remain his most enduring and triumphant legacy.

Perhaps more breathtaking than Bill's attack on Army brass was the fact that he got away with it.

Todd DePastino is the founding director of the Veterans Breakfast Club. His interest in veterans' stories grew out of his work as a historian. DePastino is the author and editor of seven books, including the award-winning Bill Mauldin: A Life Up Front, a biography of the famed WWII cartoonist. He has a PhD in American history from Yale University and has taught at Penn State University and Waynesburg University, where he received the Lucas-Hathaway Award for Teaching Excellence.

2. Ernie Pyle, "Top Cartoonist from New Mexico" [Bill Mauldin, Cartoonist], *El Paso Herald-Post*, January 18, 1944.

Historical Background 1B

Bill Mauldin, Top Cartoonist from New Mexico

by Ernie Pyle

Sgt. Bill Mauldin appears to us over here, to be the finest cartoonist the war has produced. And that's not merely because his cartoons are funny, but because they are also terribly grim and real.

Mauldin's cartoons aren't about training-camp life, which you at home are best acquainted with. They are about the men in the line—the tiny percentage of our vast army who are actually up there in that other world doing the dying. His cartoons are about the war.

Mauldin's central cartoon character is a soldier, unshaven, unwashed, unsmiling. He looks more like a hobo than like your son. He looks, in fact, exactly like a doughfoot who has been in the lines for two months. And that isn't pretty.

Mauldin's cartoons in a way, are bitter. His work is so mature that I had pictured him as a man approaching middle age. Yet he is only 22, and he looks even younger. He himself could never have raised the heavy black beard of his cartoon dogface. His whiskers are soft and scant, his nose is upturned good-naturedly, and his eyes have a twinkle.

His maturity comes simply from a native understanding of things, and from being a soldier himself for a long time. He has been in the Army three and a half years.

Bill Mauldin was born in Mountain Park, N. M. He now calls Phoenix home base, but we of New Mexico could claim him without much resistance on his part.

Bill has drawn ever since he was a child. He always drew pictures of the things he wanted to grow up to be, such as cowboys and soldiers, not realizing that what he really wanted to become was a man who draws pictures.

He graduated from high school in Phoenix at 17, took a year at the Academy of Fine Arts in Chicago, and at 18 was in the Army. He did fifty-four days on K.P. duty in his first four months. That fairly cured him of a lifelong worship of uniforms.

Mauldin belongs to the 45th Division. Their record has been a fine one, and their losses have been heavy. Mauldin's typical grim cartoon soldier is really a 45th Division infantryman, and he is one who has truly been through the mill.

Mauldin was detached from straight soldier duty after a year in the infantry, and put to work on the division's weekly paper. His true war cartoons started in Sicily, and have continued on through Italy, gradually gaining recognition.

Capt. Bob Neville, Stars and Stripes editor, shakes his head with a veteran's admiration and says of Mauldin:

"He's got it. Already he's the outstanding cartoonist of the war."

Mauldin works in a cold, dark little studio in the back of Stars and Stripes' Naples office. He wears silver-rimmed glasses when he works. His eyes used to be good, but he damaged them in his early Army days by drawing for too many hours at night with poor light.

He averages about three days out of 10 at the front, then comes back and draws up a large batch of cartoons. If the weather is good, he sketches a few details at the front. But the weather is usually lousy.

“You don’t need to sketch details anyhow,” he says. “You come back with a picture of misery and cold and [d]anger in your mind and you don’t need any more details than that.”

His cartoon in Stars & Stripes is headed, “Up Front . . . By Mauldin.” The other day some soldier wrote in a nasty letter asking what the hell did Mauldin know about the front.

Stars and Stripes printed the letter. Beneath it, in italics they printed a short editor’s note: “Sergt. Bill Mauldin received the Purple Heart for wounds received while serving in Italy with Pvt. Blank’s own regiment.”

That’s known as telling ’em.

Bill Mauldin is a rather quiet fellow, a little above medium size. He smokes and swears a little, and talks frankly and pleasantly. He is not eccentric in any way.

Even though he’s just a kid, he’s a husband and father. He married in 1942 while in camp in Texas, and his son was born last August 20 while Bill was in Sicily. His wife and child are living in Phoenix now. Bill carries pictures of them in his pocketbook.

Unfortunately for you and Mauldin both, the American public has no opportunity to see his daily drawings. But that isn’t worrying him. He realizes this is his big chance.

After the war he wants to settle again in the Southwest, which he and I love. He wants to go on doing cartoons of these same guys who are now fighting in the Italian hills, except that by then they’ll be in civilian clothes and living as they should be.

Source: Ernie Pyle, “Top Cartoonist from New Mexico,” *El Paso Herald-Post*, January 18, 1944. Courtesy Scripps-Howard Foundation.

NAME

PERIOD

DATE

Document Analysis

Name of Author/Essay:

Important Phrases

Which phrases or sentences in this essay are the most informative or important? Choose three and give the reason for your choice.

Phrase 1:

Why is this phrase informative or important?

Phrase 2:

Why is this phrase informative or important?

Phrase 3:

Why is this phrase informative or important?

Summary Organizer 1

“Men”: A Selection from Bill Mauldin’s *Up Front*

Original Text

I don’t make the infantryman look noble, because he couldn’t look noble even if he tried. Still there is a certain nobility and dignity in combat soldiers and medical aid men with dirt in their ears. They are rough and their language gets coarse because they live a life stripped of convention and niceties. Their nobility and dignity come from the way they live unselfishly and risk their lives to help each other. They are normal people who have been put where they are, and whose actions and feelings have been molded by their circumstances. There are gentleman and boors; intelligent ones and stupid ones; talented ones and inefficient ones. But when they are all together and they are fighting, despite their bitching and griping and goldbricking and mortal fear, they are facing cold steel and screaming lead and hard enemies, and they are advancing and beating the hell out of the opposition. . . . Joe and Willie . . . come from . . . the great numbers of men who stay and sweat in the foxholes that give their more courageous brethren claustrophobia. They go on patrol when patrols are called for, and they don’t shirk hazards, because they don’t want to let their buddies down. The army couldn’t get along without them, either. Although it needs men to do the daring deeds, it also needs men who have the quiet courage to stick in their foxholes and fight and kill even though they hate killing and are scared to death while doing it.

Key Words

Summary

In Your Own Words

Summary Organizer 2:

“Mud”: A Selection from Bill Mauldin’s *Up Front*

Original Text

Mud, for one, is a curse which seems to save itself for war. I’m sure Europe never got this muddy during peacetime. I’m equally sure that no mud in the world is so deep or sticky or wet as European mud. It doesn’t even have an honest color like ordinary mud. . . . The worst thing about mud, outside of the fact that it keeps armies from advancing, is that it causes trench foot. There was a lot of it in that first winter in Italy. The doggies found it difficult to keep their feet dry, and they had to stay in wet foxholes for days and weeks at a time. If they couldn’t stand the pain they crawled out of their holes and stumbled and crawled (they couldn’t walk) down the mountains until they reached the aid station. Their shoes were cut off, and their feet swelled like balloons. Sometimes the feet had to be amputated. But most often the men had to make their agonized way back up the mountain and crawl into their holes again because there were no replacements and the line had to be held.

Key Words

Summary

In Your Own Words

Summary Organizer 3:

“Monotony”: A Selection from Bill Mauldin’s *Up Front*

Original Text

Many people who read and speak of battle and noise and excitement and death forget one of the worst things about a war—its monotony. That is the thing that gets everyone—combat soldier and rear echelon alike. The “hurry up and wait” system which seems to prevail in every army (double time to the assembly area and wait two hours for the trucks—drive like hell to the docks and wait two days for the ship—fall out at four in the morning to stand an inspection which doesn’t come off until late afternoon), that’s one of the things that make war tough. The endless marches that carry you on and on and yet never seem to get you anyplace—the automatic drag of one foot as it places itself in front of the other without any prompting from your dulled brain, and the unutterable relief as you sink down for a ten-minute break, spoiled by the knowledge that you’ll have to get up and go again—the never-ending monotony of days and weeks and months and years of bad weather and wet clothes and no mail—all this sends as many men into the psychopathic wards as does battle fatigue. Like fraternity brothers who have had a tough initiation, many of the old-timers over here are ornery enough to kid replacements who begin to feel pretty miserable and homesick after six months. “The first year is the worst,” the old-timers say. “The second year isn’t so bad, and by the time you begin your third year overseas you are almost used to it.” But it ain’t true, brother; it ain’t true.

Key Words

Summary

In Your Own Words

NAME

PERIOD

DATE

Analyzing the Cartoon

Cartoon # _____

Give the cartoon your own title:

What is the significance of the central figure(s) or object(s)?

What action is taking place in the cartoon?

What mood or tone is created by the cartoon and what is creating that mood or tone?

What message is the artist giving to the viewer?

How does Mauldin include irony in the text at the bottom of each cartoon? (Irony involves the use of words to convey a meaning that is the opposite of its literal meaning.)

Cartoon # _____

Give the cartoon your own title:

What is the significance of the central figure(s) or object(s)?

What action is taking place in the cartoon?

What mood or tone is created by the cartoon and what is creating that mood or tone?

What message is the artist giving to the viewer?

How does Mauldin include irony in the text at the bottom of each cartoon? (Irony involves the use of words to convey a meaning that is the opposite of its literal meaning.)

NAME

PERIOD

DATE

Essay

Choose one of the following four prompts and use evidence from Bill Mauldin’s cartoons (and, if you read it, Ernie Pyle’s article about Mauldin) to support your response to the prompt:

1. George S. Patton once remarked, “Battle is the most magnificent competition in which a human being can indulge. It brings out all that is best; it removes all that is base.” How do Bill Mauldin’s cartoons (and Ernie Pyle’s dispatch about Mauldin) confirm or refute Patton’s statement?
2. In August 1944 Ernie Pyle wrote, “For me war has become a flat black depression without highlights, a revulsion of the mind and an exhaustion of the spirit.” How do Bill Mauldin’s cartoons (and Ernie Pyle’s dispatch) confirm or refute this statement?
3. To what extent does the sardonic humor of Bill Mauldin’s cartoons reflect and report on the challenges and hardships of American soldiers during World War II?
4. To what extent do the metaphors of “men,” “mud,” and “monotony” reflect and highlight Bill Mauldin’s portrayals of American soldiers in wartime?

(Attach additional pages if necessary.)

Set 1: Men (Dogface)

Cartoon 1



“Do retreatin’ blisters hurt as much as advancin’ blisters?”

Stars and Stripes (*Mediterranean edition*), November 14, 1944 - 509. Copyright by Bill Mauldin (1944).
Courtesy of Bill Mauldin Estate LLC. Image courtesy of the 45th Infantry Division Museum.

Set 1: Men (Dogface)

Cartoon 2



“... them wuz his exact words—‘I envy th’ way you dogfaces
git first pick o’ wimmin an’ likker in towns.’”

Stars and Stripes (*Mediterranean edition*), November 26, 27 or 28, 1944 - 509. Copyright by Bill Mauldin (1944).

Courtesy of Bill Mauldin Estate LLC. Image courtesy of the 45th Infantry Division Museum.

Set 1: Men (Dogface)

Cartoon 3



“Why ya lookin’ so sad? I got outta it okay.”

Stars and Stripes (Mediterranean edition), November 25, 1944 - 517. Copyright by Bill Mauldin (1944).
Courtesy of Bill Mauldin Estate LLC. Image courtesy of the 45th Infantry Division Museum

Set 1: Men (Dogface)

Cartoon 4



"Ya don't git combat pay 'cause ya don't fight."

*Stars and Stripes (Mediterranean edition), October 21, 1944. Copyright by Bill Mauldin (1944).
Courtesy of Bill Mauldin Estate LLC. Image courtesy of the 45th Infantry Division Museum.*

Set 1: Men (Dogface)

Cartoon 5



"I'll be damned. Did ya know this can opener fits
on th' end of a rifle?"

Stars and Stripes (*Mediterranean edition*), January 8, 1945 - 545. Copyright by Bill Mauldin (1945).
Courtesy of Bill Mauldin Estate LLC. Image courtesy of the 45th Infantry Division Museum.

Set 1: Men (Dogface)

Cartoon 6



“That’s th’ trouble—mine’s fulla cigarettes, too . . .”

*Stars and Stripes (Mediterranean edition), February 9, 1945 - 559. Copyright by Bill Mauldin (1945).
Courtesy of Bill Mauldin Estate LLC. Image courtesy of the 45th Infantry Division Museum.*

Set 1: Men (Dogface)

Cartoon 7



“By God, sir, I tried!”

Stars and Stripes (*Mediterranean edition*), February 22, 1945 - 566.
Copyright by Bill Mauldin (1945). Courtesy of Bill Mauldin Estate LLC.

Set 1: Men (Dogface)

Cartoon 8



“You Americans have everything.”

Stars and Stripes (*Mediterranean edition*) February 26, 1945 - 567.
Copyright by Bill Mauldin (1945). Courtesy of Bill Mauldin Estate LLC.

Set 1: Men (Dogface)

Cartoon 9



Courtesy of Pritzker Military Museum & Library.

Set 1: Men (Dogface)

Cartoon 10



Courtesy of Pritzker Military Museum & Library.

Set 2: Mud

Cartoon 11



"It ain't the glammer I'm jealous of— it's just that they're within 15 minutes of a bath."

Daily Oklahoman, August 1, 1943 - 275.

Copyright by Bill Mauldin (1943). Courtesy of Bill Mauldin Estate LLC.

Set 2: Mud

Cartoon 12



“What, no hot water?”

Stars and Stripes (*Mediterranean edition*), December 1, 1943 - 315.
Copyright by Bill Mauldin (1943). Courtesy of Bill Mauldin Estate LLC.

Set 2: Mud

Cartoon 13



“Expectin’ rain?”

Stars and Stripes (*Mediterranean edition*), October 31, 1944 - 497.
Copyright by Bill Mauldin (1944). Courtesy of Bill Mauldin Estate LLC.

Set 2: Mud

Cartoon 14



"Ya usin' two blankets or three?"

Stars and Stripes (*Mediterranean edition*), February 6, 1945 - 558.
Copyright by Bill Mauldin (1945). Courtesy of Bill Mauldin Estate LLC.

Set 2: Mud

Cartoon 15



“...I'll never splash mud on a dogface again (999) ... I'll never splash mud on a dogface again (1,000) ... NOW will ya help us push?”

Stars and Stripes (*Mediterranean edition*), September 25, 1944 - 478.

Copyright by Bill Mauldin (1944). Courtesy of Bill Mauldin Estate LLC. Image courtesy of the 45th Infantry Division Museum.

Set 2: Mud

Cartoon 16



“Me future is settled, Willie. I’m gonna be a perffessor
on types o’ European soil.”

Stars and Stripes (*Mediterranean edition*), October 25, 1944 - 494.

Copyright by Bill Mauldin (1944). Courtesy of Bill Mauldin Estate LLC. Image courtesy of the 45th Infantry Division Museum.

Set 2: Mud

Cartoon 17



“Remember that warm, soft mud last summer?”

Stars and Stripes (*Mediterranean edition*), March 3, 1945 - 570. Copyright by Bill Mauldin (1945).
Courtesy of Bill Mauldin Estate LLC. Image courtesy of the 45th Infantry Division Museum.

Set 2: Mud

Cartoon 18



“Footprints. God, wotta monster.”

Stars and Stripes (Mediterranean edition), December 7, 1944.

Copyright by Bill Mauldin (1944). Courtesy of Bill Mauldin Estate LLC. Image courtesy of the 45th Infantry Division Museum.

Set 2: Mud

Cartoon 19



Courtesy of Pritzker Military Museum & Library.

Set 2: Mud

Cartoon 20



Courtesy of Pritzker Military Museum & Library.

Set 3: Monotony

Cartoon 21



"I just ain't worth a damn in the morning without a hot cup of coffee."

Stars and Stripes (*Mediterranean edition*), December 2, 1943 - 313.
Copyright by Bill Mauldin (1943). Courtesy of Bill Mauldin Estate LLC.

Set 3: Monotony

Cartoon 22



“...so Archibald kissed her agin’ an’ gently put her head on th’ pillow. She gazed at him wit’ half shut eyes—tremblin’ hard—continued next week.”

Stars and Stripes (*Mediterranean edition*), April 7, 1944 - 379.
Copyright by Bill Mauldin (1944). Courtesy of Bill Mauldin Estate LLC.

Set 3: Monotony

Cartoon 23



“By th’ way, what wuz them changes you wuz gonna make when you took over last month, sir?”

Stars and Stripes (*Mediterranean edition*), November 23, 1944 - 515.

Copyright by Bill Mauldin (1944). Courtesy of Bill Mauldin Estate LLC. Image courtesy of the 45th Infantry Division Museum.

Set 3: Monotony

Cartoon 24



“Jeez, Gertie—th’ front! Wait’ll we tell th’ magazines what it’s like!”

Stars and Stripes (*Mediterranean edition*), December 9, 1944 - 526.
Copyright by Bill Mauldin (1944). Courtesy of Bill Mauldin Estate LLC.

Set 3: Monotony

Cartoon 25



"I'm disgusted. I been in th' infantry two days an' I ain't heard a shot."

Stars and Stripes (*Mediterranean edition*), September 26, 1944 - 480.

Copyright by Bill Mauldin (1944). Courtesy of Bill Mauldin Estate LLC. Image courtesy of the 45th Infantry Division Museum.

Set 3: Monotony

Cartoon 26



“Th’ socks ain’t dry yet, but we kin take in th’ cigarettes.”

Stars and Stripes (Mediterranean edition), December 14, 1944 - 529.

Copyright by Bill Mauldin (1944). Courtesy of Bill Mauldin Estate LLC. Image courtesy of the 45th Infantry Division Museum.

Set 3: Monotony

Cartoon 27



“It’s plasma. We’re experimentin’ with a new type injection.”

Stars and Stripes (*Mediterranean edition*), December 13, 1944.
Copyright by Bill Mauldin (1944). Courtesy of Bill Mauldin Estate LLC.

Set 3: Monotony

Cartoon 28



"Them's my unmentionables."

Stars and Stripes (*Mediterranean edition*), January 26, 1945 - 553.

Copyright by Bill Mauldin (1944). Courtesy of Bill Mauldin Estate LLC. Image courtesy of the 45th Infantry Division Museum.

Set 3: Monotony

Cartoon 29



"I GOT TIRED O' HEARIN' YOU MUGS KICK ABOUT CANNED CREAM IN THE COFFEE!"

Courtesy of Pritzker Military Museum & Library.

Set 3: Monotony

Cartoon 30



Courtesy of Pritzker Military Museum & Library.

Up Front and Coming Home: Bill Mauldin's America in War and Peace, 1943–1947



Courtesy of Pritzker Military Museum & Library

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LESSON 2

OVERVIEW

Lesson 2 explores what happened when millions of veterans returned home from World War II. Students may read a secondary source written by historian G. Kurt Piehler to provide content and perspective for Bill Mauldin's life and work following WWII, or you may discuss the context with them. They will examine, analyze, and engage with an array of primary sources (textual and visual) that drill down into the issues raised in Professor Piehler's essay. The students' knowledge and comprehension will be demonstrated through class discussion, close reading, explanation and evaluation of the texts, analysis and assessment of images, and the completion of the activity sheets.

ADDITIONAL TEACHING NOTES

1. Wars are not neat and clean, and neither is their aftermath. In the wake of Tom Brokaw's *The Greatest Generation*, the popular assumption was created in the memory of many Americans that servicemen returned home from WWII cheerful, contented, and well adjusted. No one suffered from serious emotional disorders, drank too much, or had difficulties adjusting to family, jobs, and other social relationships. Largely forgotten today is the uneasiness and anxiety about what to expect when millions of demobilized GIs returned to the home front.
2. A curious silence lingers over what was the last great battle of the war. The battle was not fought on the fields of Europe or in the jungles or coral atolls of the Pacific, but on the streets of small towns and in big city neighborhoods. As many veterans quickly discovered, the last great challenge of the war was coming home. Most textbooks also overlook the scope and importance of demobilization. Many Americans are familiar with Bill Mauldin's Willie and Joe characters but are less familiar or not aware at all of Mauldin's cartoons from the postwar era.
3. In the summer of 1945, a great tide of battered soldiers began flowing back to the United States from around the globe. Though victorious, these exhausted men were nevertheless grief-stricken over the loss of comrades, guilt-ridden that they had survived, and too numbed by trauma to completely share in the country's euphoria. Most never saw a ticker-tape parade or stole a Times Square kiss. All they wanted was to settle back into quiet workaday lives without fear. Mauldin's cartoons from this period serve as a window into another perspective of the demobilizing veteran. Historian Jack Stokes Ballard coined the phrase "shock of peace" to describe what was in store for veterans, their families, and the larger society as the war ended.
4. This "shock of peace" lesson relates to the events and background of demobilization following World War II. In addition to the historical content/context, students will become more comfortable with developing two types of questions (literal and inferential) through analysis of magazine covers, product advertisements, editorial cartoons, and magazine articles.

HISTORICAL BACKGROUND

See "Bill Mauldin: Coming Home from War, 1945–1947" by G. Kurt Piehler, Associate Professor of History and Director, Institute on World War II and the Human Experience, Florida State University, on page 60 in the student handouts.

MATERIALS

- Optional: Historical Background 2
 - o “Bill Mauldin: Coming Home from War, 1945–1947” by G. Kurt Piehler, Associate Professor of History and Director, Institute on World War II and the Human Experience, Florida State University, is the author of *Remember War the American Way* (1995) and associate editor of *Americans at War: Society, Culture, and the Homefront* (2005).
 - o Document Analysis: “Bill Mauldin: Coming Home from War”
- Optional: Phases of War activity sheet
- Learning Experience 1: Literal and Inferential Questions
 - o Secondary Source: Excerpts from Tom Brokaw, *The Greatest Generation* (New York: Random House, 2004), pp. xxviii–xix, 18.
 - o Primary Sources
 - Magazine Covers
 - o Digital link (not provided in handouts): Norman Rockwell, “Homecoming G.I.,” *Saturday Evening Post*, May 26, 1945, www.saturdayeveningpost.com/2013/06/rockwell-redheds/
 - o Digital link (not provided in handouts): Norman Rockwell, “Homecoming Marine,” *Saturday Evening Post*, October 13, 1945, www.saturdayeveningpost.com/2020/08/rockwell-files-reflections-of-a-hero/
 - o *House Beautiful*, January 1945
 - o *Look*, January 9, 1945
 - o *Women’s Day*, November 1945
 - Advertisements and Analyzing the Advertisement activity sheet
 - o Advertisement 1: “Are you my daddy?” *New York Times*, June 19, 1944, Ad*Access, John W. Hartman Center for Sales, Advertising & Marketing History, Duke University, David M. Rubenstein Rare Book & Manuscripts Library, repository.duke.edu/dc/adaccess.
 - o Advertisement 2: “Wish my Daddy was home to wear it!” *Time*, 1945, Ad*Access, John W. Hartman Center for Sales, Advertising & Marketing History, Duke University, David M. Rubenstein Rare Book & Manuscripts Library, repository.duke.edu/dc/adaccess/W0253.
 - o Advertisement 3: “I’ll be Home for Christmas!” *Saturday Evening Post*, 1945, Ad*Access, John W. Hartman Center for Sales, Advertising & Marketing History, Duke University, David M. Rubenstein Rare Book & Manuscripts Library, repository.duke.edu/dc/adaccess/T2605.
 - o Advertisement 4: “You’ll be ‘on the beam,’” Ford Motor Company, 1945, Ad*Access, John W. Hartman Center for Sales, Advertising & Marketing History, Duke University, David M. Rubenstein Rare Book & Manuscripts Library, repository.duke.edu/dc/jwtfordmotorads/jwtad010070030.
 - o Advertisement 5: “Back Soon - Better than Ever,” *Collier’s*, 1945, Ad*Access, John W. Hartman Center for Sales, Advertising & Marketing History, Duke University, David M. Rubenstein Rare Book & Manuscripts Library, repository.duke.edu/dc/adaccess/R1012.
 - o Advertisement 6: “Pheasant Sandwiches! Holy smokes! Who’d ever believe it?” *U.S. News*, 1945, Ad*Access, John W. Hartman Center for Sales, Advertising & Marketing History, Duke University, David M. Rubenstein Rare Book & Manuscripts Library, repository.duke.edu/dc/adaccess/T2964.

- o Advertisement 7: “Out of the Washing Machine . . . Into the Superforts,” *Fortune*, 1945, Ad*Access, John W. Hartman Center for Sales, Advertising & Marketing History, Duke University, David M. Rubenstein Rare Book & Manuscripts Library, repository.duke.edu/dc/adaccess/R0731.
- o Advertisement 8: “Honeymoon in Mexico,” *Vogue*, 1945, Ad*Access, John W. Hartman Center for Sales, Advertising & Marketing History, Duke University, David M. Rubenstein Rare Book & Manuscripts Library, repository.duke.edu/dc/adaccess/BH1905.
- Articles from Women’s Magazines:
 - Excerpt from “When Your Soldier Comes Home: At First He May Find It More Difficult to Live with You Than without You,” *Ladies’ Home Journal* 62 (October 1945): 183. Available from Proquest.
 - Excerpts from Mona Gardner, “Has Your Husband Come Home to the Right Woman?” *Ladies’ Home Journal* 62 (December 1945): 41. Available from Proquest.
 - Excerpts from Ann Sothern, “What Kind of Woman Will Your Man Come Home To?” *Photoplay* 25, November 1944, no. 6: 45 and 85. Available on the Internet Archive.
- Learning Experience 2: The Shock of Peace
 - o Selections from Bill Mauldin, *Back Home* (New York: William Sloane Publishing, 1947), pp. 47–48, 51, 53–55, 63–65, 104, 164, 168, and 181.
 - o *Back Home* by Bill Mauldin: Critical Thinking (samples of discussion prompts)
- Postwar Cartoons by Bill Mauldin (You may use all the cartoons or a selection of them.)
 - o Activity Sheets
 - Analyzing the Cartoon
 - Details, Description, and Decision
 - o Set 1: Family and Family Readjustments
 - Cartoon 1: “I was hopin’ you’d wear your soldier suit, so I could be proud of you.” August 2, 1945. Courtesy of Pritzker Military Museum & Library.
 - Cartoon 2: “How’s it feel to be a free man, Willie?” August 8, 1945. Copyright by Bill Mauldin (1945). Courtesy of Bill Mauldin Estate LLC.
 - Cartoon 3: “Her husband spent months shopping for nice things in Europe, Willie. You never did that for me.” August 13, 1945. Courtesy of Pritzker Military Museum & Library.
 - Cartoon 4: “Honey, I’ve only worn it for a week.” August 16, 1945. Courtesy of Pritzker Military Museum & Library.
 - Cartoon 5: “Don’t git so huffy—you talked in *your* sleep, too...” August 23, 1945. Copyright by Bill Mauldin (1945). Courtesy of Bill Mauldin Estate LLC.
 - Cartoon 6: “Come in, Joe... I’m bein’ rehabilitated.” August 27, 1945. Copyright by Bill Mauldin (1945). Courtesy of Bill Mauldin Estate LLC.
 - Cartoon 7: “I gotta leave, Joe—th’ little woman only gave me a two-hour pass.” August 30, 1945. Copyright by Bill Mauldin (1945). Courtesy of Bill Mauldin Estate LLC.
 - Cartoon 8: “He behaved beautifully until you came home.” September 19, 1945. Copyright by Bill Mauldin (1945). Courtesy of Bill Mauldin Estate LLC.

- Cartoon 9: “Hello Suzy... I wondered why ya broke off our engagement while I wuz in Sicily.” October 2, 1945. Courtesy of Pritzker Military Museum & Library.
 - Cartoon 10: “Is that mother? Don’t tell me the housing problem is *that* bad!” December 12, 1945. Copyright by Bill Mauldin (1945). Courtesy of Bill Mauldin Estate LLC.
- o Set 2: Societal Adjustments (Jobs, Medical, Housing, etc.)
- Cartoon 11: “Sorry. We can use only men who learned something useful in the service.” September 14, 1945. Copyright by Bill Mauldin (1945). Courtesy of Bill Mauldin Estate LLC.
 - Cartoon 12: “Who said my medals wouldn’t buy me a cuppo coffee?” September 25, 1945. Courtesy of Pritzker Military Museum & Library.
 - Cartoon 13: “Dern tootin’ it’s realistic. Gimme my money back!” September 26, 1945. Courtesy of Pritzker Military Museum & Library.
 - Cartoon 14: “Looks like th’ fleet’s in.” October 29, 1945. Courtesy of Pritzker Military Museum & Library.
 - Cartoon 15: “How’s things outside, boys? Am I still a war hero or a drain on th’ taxpayer?” November 20, 1945. Copyright by Bill Mauldin (1945). Courtesy of Bill Mauldin Estate LLC.
 - Cartoon 16: “You soldiers just don’t seem to understand our problems.” December 18, 1945. Courtesy of Pritzker Military Museum & Library.
 - Cartoon 17: “I can’t tell whether he’s a war-embittered young radical or a typical, sound, 100 percent American fighting man.” January 9, 1946. Copyright by Bill Mauldin (1946). Courtesy of Bill Mauldin Estate LLC.
 - Cartoon 18: “Sam, go tell poor old Jackson he’ll have to put off his wife’s operation and look for other work. Our hero has come back to take his old job.” January 10, 1946. Courtesy of Pritzker Military Museum & Library.
 - Cartoon 19: “Matinee, heck—we want to register for a week.” January 22, 1946. Courtesy of Pritzker Military Museum & Library.
 - Cartoon 20: “We aint no lost generation. We just been mislaid.” May 20, 1947. Courtesy of Pritzker Military Museum & Library.
 - Cartoon 21: “There’s a small item on page 17 about a triple-axe murder.” January 14, 1947. Courtesy of Pritzker Military Museum & Library.
- o Set 3: Social Issues (Racism, Discrimination, and Free Speech)
- Cartoon 22: “Can’t ya read signs?” September 11, 1945. Courtesy of Pritzker Military Museum & Library.
 - Cartoon 23: “Naw—we don’t hafta worry about th’ owner comin’ back. He wuz killed in Italy.” October 8, 1945. Courtesy of Pritzker Military Museum & Library.
 - Cartoon 24: “Ugh!” October 16, 1945. Copyright by Bill Mauldin (1945). Courtesy of Bill Mauldin Estate LLC.
 - Cartoon 25: “Musta been purty awful, havin’ to mix with them there iggerant, uneddicated furriners.” October 1, 1945. Courtesy of Pritzker Military Museum & Library.
 - Cartoon 26: “If you hate foreigners and don’t want too much money, we’ll try you out.” December 27, 1945. Copyright by Bill Mauldin (1945). Courtesy of Bill Mauldin Estate LLC.

- Cartoon 27: “Mommy says I gotta quit seein’ ya Butch. Ya got minorities or somethin’.” January 7, 1946. Courtesy of Pritzker Military Museum & Library.
- Cartoon 28: “Accordin’ to you, mister, I spent th’ last three years helpin’ my worst enemy kill my best friends.” January 8, 1946. Copyright by Bill Mauldin (1946). Courtesy of Bill Mauldin Estate LLC.
- Cartoon 29: “I ain’t got a chance, Joe—I had too many blood transfusions overseas.” May 21, 1946. Courtesy of Pritzker Military Museum & Library.
- Cartoon 30: “The man who convinced his draft board he couldn’t carry a gun.” May 27, 1946. Courtesy of Pritzker Military Museum & Library.
- Cartoon 31: “Do you mean your American Way or my American Way, Senator?” July 1, 1946. Courtesy of Pritzker Military Museum & Library.
- Cartoon 32: “Them old eagles sure spoil that new uniform, colonel.” July 9, 1947. Courtesy of Pritzker Military Museum & Library.
- Cartoon 33: “Investigate THEM? Heck, that’s mah posse.” July 2, 1947. Courtesy of Pritzker Military Museum & Library.
- Optional: Excerpts from CIO Political Action Committee, *Jobs for All after the War* (New York, 1944), pp 8–10, The Gilder Lehrman Institute of American History, GLC09640.333.
 - o Document Analysis: *Jobs for All after the War*, 1944

PROCEDURE

1. The lesson should be framed with one or more of the Essential Questions to provide a cognitive direction and help focus the students’ critical examination, explanation, and evaluation of the primary sources. Display the question and refer to it periodically throughout the lesson.
 - o To what extent do Bill Mauldin’s cartoons spotlight the struggles of veterans to readjust to and reintegrate into civilian society after World War II?
 - o To what extent did Bill Mauldin’s military experience in World War II affect his personal life and career?
 - o To what extent did Bill Mauldin’s military experience in World War II affect the creation of his postwar cartoons?
 - o To what extent do Bill Mauldin’s postwar cartoons address the problems of racism and the abridgement of civil liberties in the United States after World War II?
 - o To what extent do Bill Mauldin’s postwar cartoons reflect and highlight the great transformation of American society that occurred after World War II?
2. Optional: You may choose to assign the Historical Background by historian G. Kurt Piehler to provide content about and perspective on the life and work of Bill Mauldin after World War II, along with the accompanying “Important Phrases” activity sheet. The students may read the essay independently at home or as a shared reading in class. Shared reading is done by having the students follow along silently while you begin to read aloud, modeling prosody, inflection, and punctuation. Then ask the class to join in after a few sentences while you continue to read aloud. This technique will support struggling readers as well as English language learners (ELL). If you do not choose to have the students read the essay, you should discuss the content with the class to place the primary sources in context.

- Optional: It is assumed that students have studied World War II combat and the soldiers' experience. To set the stage for this lesson on the postwar experience, you may ask students to prepare some responses to a chart that outlines the phases of war. If you are only using the second lesson, you should prepare a short introduction on WWII using the chart to "walk" the class through the phases of war.

The task is for students to explore through a Socratic discussion some of the following questions related to demobilization: What happens after the war is over? Where were troops located? How do you get troops home? What actions are required for out-processing? How quickly can you get troops home? What other factors must be planned out?

Since most textbooks never explore these themes, you can have the students brainstorm possible answers. The intent is not to delve too deeply but to have the students have these questions in mind as they use the other materials in Lesson 2. You can also suggest that interested students research some of the secondary historical literature in monographs such as Thomas Childers, *Soldier from the War Returning* (2009); Alan Allport, *Demobbed: Coming Home after World War Two* (2010); or Nancy Walker, *Women's Magazines, 1940–1960: Gender Roles and the Popular Press* (1998). Each of the books contains a rich variety of primary sources for further research.

- If you assigned the essay or the chart for homework, you may begin the class with a discussion of the assignment (no more than 10 minutes). Then shift to a share read of the excerpt from Tom Brokaw's *The Greatest Generation* as described in Procedure 2, above. The students should reread the text to themselves.
- Use the short reading from Brokaw's book to model how to answer literal and inferential questions.

Literal: The answers to literal questions can be found in the text. They are explicitly stated. We sometimes say this information is on the surface (e.g., What is the main character's name? What happened in the story on that page?).

Inferential: The answers to inferential questions can be found in the text too, but they are implied, not explicitly stated. We often say the information is between the lines or under the surface (e.g., Why did the main character laugh? What do you think will happen next?).

Rather than simply tell students they are right or wrong, it is better to ask them to support their answers. For literal questions, students can go back to the document/text and show you where they found the information. For inferential questions, students can explain their reasoning and show the part of the document/text that supports their idea.

Create some literal and inferential questions for the passage from *The Greatest Generation*, e.g.,

- (L) What did the returning veterans immediately begin to do according to Tom Brokaw?
- (I) Explain why the celebrations were "short lived" for the returning veterans. What can you generalize about their expectations?
- Student understanding of this passage will be the platform for exploring how accurate the narrative is in describing the transition from war to peace. The primary point here is to have the class recognize the optimistic tone in this secondary source and the absence of complexity in the discussion of the demobilization process and life beyond the war.
- The class can then be presented with an array of images drawn from magazine covers. The main question for students at this point should be: To what extent do the documents validate or refute the narrative that was presented by Tom Brokaw? The intent is not to probe too deeply here. You may use the magazine covers to model how to analyze images in connection with the secondary source and model how to ask literal and inferential questions based on contemporary images.

8. Distribute the product advertisements along with the appropriate number of “Analyzing the Advertisement” activity sheets. The students may examine and analyze the advertisements independently or in small groups. You may also use the discussion of the advertisements to model additional literal and inferential questions. Give the class an opportunity to discuss their responses.
9. The remainder of the class time will concentrate on share reading the excerpts from popular women’s magazines from 1944 and 1945. The intent is to frame the authors’ voices and explore whether a counternarrative to the Brokaw article is suggested in the magazine articles.

You can model with the students the construction of literal and inferential questions for the three excerpts, e.g.,

Ladies’ Home Journal, October 1945

- (L) What emotions did most soldiers experience when returning home?
- (I) What do you think their “readjustment” would entail?

Ladies’ Home Journal, December 1945

- (L) What does Mary Barr say women have to stop?
- (I) What problem or conflict is expressed in the text?

Have the students write down these questions or provide them with the questions. As homework that evening, they should reread the excerpts from Ann Sothern’s article and develop literal and inferential questions themselves; e.g.,

- (L) How will the world be different according to Ann Sothern?
- (L) What does a woman have to become for a man “trying to find himself”?
- (I) Why are certain words italicized?
- (I) What is the overall tone of the excerpt? Use examples from the text to explain your answer.

The students can present these questions for the whole class or small groups to respond to.

10. Learning Experience 2: Have students read selected passages from Bill Mauldin’s book *Back Home* (1947). You may choose to use some or all of the eight passages that refer to many of the personal, economic, social, and political changes soldiers experienced in the demobilization period from 1945 to 1947. This activity can be done as a whole-class activity (using the shared read literacy strategy), or students can discuss the readings in pairs or small groups. Examples of possible prompts have been provided. You may also add your own prompts.
11. The class will now be presented with three thematic sets of Mauldin’s postwar cartoons on the topics of Family and Family Adjustments (Set 1), Societal Adjustments (Set 2), and Social Issues (Set 3). You may select all or some of the images in each set or divide them among different students, pairs, or small groups, allowing time for them to share their responses and viewpoints with their classmates. You may also create a “Gallery Walk” for this exercise and divide the classroom space into three sections that reflect the three themes.
12. Distribute Set 1 of the Mauldin cartoons with either the “Analyzing a Cartoon” or the “Details, Description, and Decision” activity sheets. If you use the “Details, Description, and Decision” activity sheet, you may have the students complete all four boxes for every cartoon or have them fill in one of the first three boxes (people/objects/actions) most relevant to the cartoon plus the last box. Once the students have completed this activity, facilitate student discussion related to soldiers’ experiences coming home from WWII. This discussion could be focused and framed with one of the essential questions.

13. Complete the day with Set 2 and Set 3 of the Mauldin cartoons. Students, whether individually or collaboratively, will read and discuss the cartoons and complete an activity sheet for each. Once the students have completed this activity, facilitate student discussion on the three themes of Family and Family Adjustments, Societal Adjustments, and Social Issues.

This part of the class might be best accomplished as a direct teaching exercise:

- o Are the cartoons positive or negative? Why or why not?
 - o Ask students to determine whether the cartoons imply a message: What do you infer from the images? What literal questions can be asked of each cartoon? What inferential question can be applied to individual cartoons? Record as many responses as possible and have the class critique the questions.
 - o The students can assemble in small groups of up to four to develop several literal and inferential questions for each frame. When complete, one group will have the opportunity to challenge the others to answer their questions. This will be done on a rotational basis with you acting as the moderator.
 - o The visual material provides an opportunity to explore the range of issues/challenges that were part of the “readjustment” to civilian life. While the events are unique to WWII, the discussion might also focus on the similarities to the experiences of veterans from other periods in American history.
14. Extension (optional): The class can read a section of the pamphlet *Jobs for All after the War* developed by the CIO Political Action Committee in 1944 and complete the activity sheet. Students may do this as an extension exercise or as part of the unit of study, as an individual assignment or group work, or a whole-class learning experience.
15. Assessment (optional): You have several choices for the assessment for this lesson. You can choose to have the students write a response to one of the essential questions or you can develop a rubric that evaluates the work of each student individually (based on observing the questions generated in the lesson).
16. Lesson Closure and Summary Activity: Students will develop a position or viewpoint on one of the essential questions highlighted during the lesson.
- o To what extent do Bill Mauldin’s cartoons spotlight the struggles of veterans to readjust to and reintegrate into civilian society after World War II?
 - o To what extent did Bill Mauldin’s military experience in World War II affect his personal life and career?
 - o To what extent did Bill Mauldin’s military experience in World War II affect the creation of his postwar cartoons?
 - o To what extent do Bill Mauldin’s postwar cartoons address the problems of racism and the abridgement of civil liberties in the United States after World War II?
 - o To what extent do Bill Mauldin’s postwar cartoons reflect and highlight the great transformation of American society that occurred after World War II?

The students will express their viewpoints, orally or in writing (e.g., “Exit Card,” Learning Log, Evaluative Essay, etc.), using the evidence from the primary and secondary sources and class discussions to elucidate and support their positions.

Historical Background 2

Bill Mauldin: Coming Home from War, 1945–1947

by G. Kurt Piehler, Associate Professor of History and
Director, Institute on World War II and the Human Experience, Florida State University

How does serving in armed forces during wartime change an individual? After every war, many veterans must deal with lasting physical and mental scars. Some come home blind or missing an arm or confined to a wheelchair. A good many have difficulty sleeping at night and are unable to hold down a job or contain their anger, lashing out at friends and loved ones. Even for those who come home unscathed, there is the need to readjust to living as a civilian and get reacquainted with family, friends, and co-workers.

In World War II, more than fifteen million men and women served in the armed forces. It took over a year to bring all these GIs back to the States. Many servicemen and servicewomen had been deployed overseas for years and they arrived home to a different America that had become more prosperous than the one they had left. In contrast to much of Asia and Europe, the United States had escaped the ravages of war. Although many civilians greeted these returning veterans as heroes, they also found that those on the home front just did not understand what they had experienced, especially the brutal nature of combat or the terrible suffering it caused to civilians in war zones.

Reintegrating back into society would not be easy. Fortunately, the federal government for the first time tried to help able-bodied veterans regain their footing through the GI Bill of Rights. If a veteran could not find work, they could draw on unemployment insurance for fifty-two weeks. Veterans could attend college or trade school to gain the education necessary for a better career. A loan program helped them purchase a home, start a business, or acquire a new home. GIs were also fortunate to return to a booming economy and the dreaded postwar depression never developed. In fact, the greater problem was soaring prices for food, clothing, and a host of other goods. Many GIs eager to start families found it difficult to find a place to live.

Bill Mauldin was one of the fortunate veterans who came home from the war more mature and with a career awaiting him. Even before he left the army, his cartoons ran in *Stars and Stripes* and newspapers across the United States. For his wartime work, he had won two Pulitzer Prizes and his book, *Up Front*, recounting his experiences and featuring some of his best cartoons, was a best seller. Most GIs came back to the US traveling by ships that took days, even weeks, to cross the Atlantic and Pacific Oceans. Mauldin was one of the fortunate few who flew home in the company of generals.

The war had changed Bill Mauldin. He arrived in New York City even before the Japanese surrendered, a rich man and with a contract that guaranteed several years of work as an editorial cartoonist. But the war had made him restless. While serving with *Stars and Stripes*, Mauldin often roamed around Italy and France in his jeep looking for inspiration for his cartoons; back home he exchanged the jeep for an automobile and enjoyed driving around the country. He did not return to his home in the Southwest, but instead drifted for a time to California before eventually settling down in New York City. Unfortunately, his marriage ended in divorce and he seldom saw his young son.

The war had changed Mauldin's worldview as well, especially with regard to what he thought was important. Mauldin's cartoons while in the army focused almost exclusively on the daily life of GIs, particularly those who found themselves fighting on the front lines. He avoided politics and the big issues of the day. Mauldin did bring Willie and Joe home and recounted their efforts to adjust to civilian clothes and reacquaint themselves with their families. But he became much more political in his postwar cartoons, beginning with searing cartoons denouncing the failure of American society to meet the needs of returning GIs. He publicized the plight of demobilized GIs who took to riding in boxcars. He lambasted the refusal of landlords to rent apartments or homes to former GIs, especially if they had young children. In his view, the American Legion had let the returning veterans down by not looking after their interests.

Having witnessed the bravery of Japanese American soldiers in Italy, he used scathing satire in his cartoons to denounce the continued discrimination these brave Americans continued to endure after V-J Day. In his wartime cartoons, Mauldin never featured the service of African American GIs; after 1945, he frequently used them to castigate the discrimination that African Americans had to endure. He openly criticized the violence perpetrated by white supremacists who hid behind the sheets of the Ku Klux Klan. He cared about the plight of refugees who had survived the Holocaust and thought the British should make room for them in Palestine and the United States should relax immigration restrictions.

Mauldin remained equally passionate about the abridgement of civil liberties by the government and private vigilantes. He also firmly believed that a good journalist should avoid narrow political partisanship. On many issues, Mauldin remained a moderate. He seldom commented on the growing wave of strikes and the effort by business leaders to thwart them. Mauldin had no illusions about the lack of individual freedoms within the Soviet Union, but he did initially hope that the two countries that had been allies during the war could avoid becoming enemies. While advocating a strong role for the United Nations as a tool to prevent another world war, he also thought one of the lessons of World War II was the need for all young men to receive universal military training. If the United States had the misfortune to fight another war, it should be better prepared than in 1941.

Bill Mauldin's cartoons from 1945 through 1948 are a window on America's remarkable transformation and a moment in time when much was in flux. Although relations were deteriorating with the Soviet Union, the rigid lines of the Cold War had not completely formed. In 1950 the outbreak of the Korean War led to a generation of conflict between the United States and the Soviet Union. Veterans struggled in these years, but over time many succeeded in finding jobs, starting families, and buying homes in the burgeoning suburbs. Mauldin's cartoons denouncing racism serve as a harbinger of the changes that would be wrought by the civil rights movement.

G. Kurt Piehler, an associate professor of history and the director of the Institute on World War II and the Human Experience at Florida State University, is the author of Remember War the American Way (1995) and associate editor of Americans at War: Society, Culture, and the Homefront (2005).

NAME

PERIOD

DATE

Document Analysis

“Bill Mauldin, Coming Home from War”

Important Phrases

Which phrases or sentences in this essay are the most informative or important? Choose three and give the reason for your choice.

Phrase 1:

Why is this phrase informative or important?

Phrase 2:

Why is this phrase informative or important?

Phrase 3:

Why is this phrase informative or important?

Phases of War

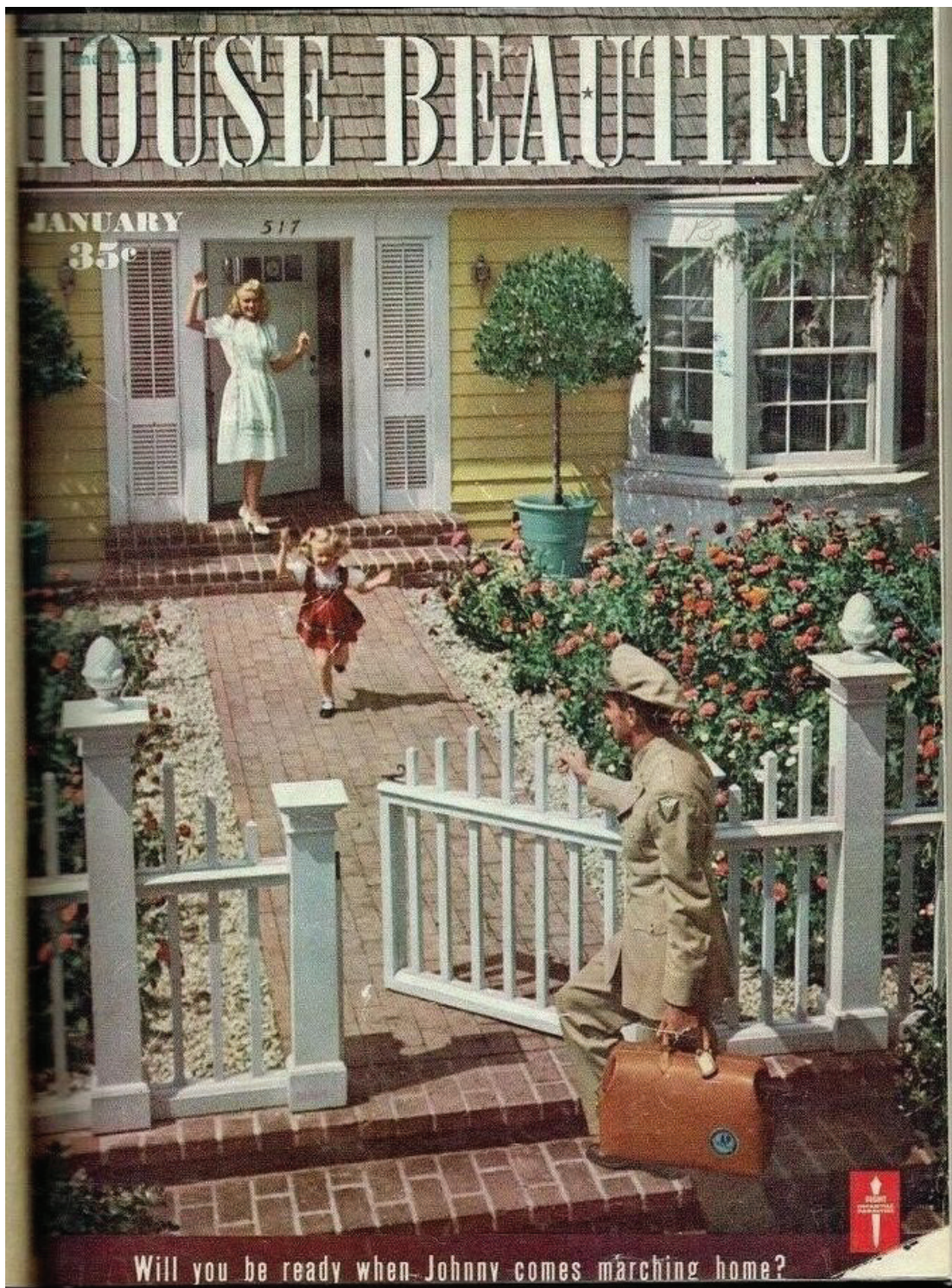
PHASE I	PHASE II	PHASE III	PHASE IV	PHASE V
MOBILIZATION	DEPLOYMENT TO THEATER	COMBAT OPERATIONS	POST HOSTILITIES	DEMOBILIZATION
<ul style="list-style-type: none"> • Training • Refinement of plans 	<ul style="list-style-type: none"> • Movement • Establish base of operations 	<ul style="list-style-type: none"> • Large scale battle • Tactical operations 	<ul style="list-style-type: none"> • Establish security in defeated area • Stability and reconstruction in defeated area 	

The Greatest Generation by Tom Brokaw (Excerpts)

“When the war was over, the men and women who had been involved, in uniform and in civilian capacities, joined in joyous and short-lived celebrations, then immediately began the task of rebuilding their lives and the world they wanted. They were mature beyond their years, tempered by what they had been through, disciplined by their military training and sacrifices. They married in record numbers and gave birth to another distinctive generation, the Baby Boomers. They stayed true to their values of personal responsibility, duty, honor, and faith. . . . [They were] battle-scarred and exhausted, but oh so happy and relieved to be home. . . . The war had taught them what mattered most in the lives they wanted now to settle down and live.”

Source: Tom Brokaw, *The Greatest Generation* (New York: Random House, 2004), pp. xxviii–xxix, 18.

Magazine Cover 1



House Beautiful, January 1945.

Magazine Cover 2



Look, January 9, 1945.

Magazine Cover 3



Woman's Day, *November 1945.*

NAME

PERIOD

DATE

Analyzing the Advertisement

Advertisement # _____

Give the advertisement your own title:

What is the significance of the central figure(s) or object(s)?

What action is taking place in the advertisement?

What mood or tone is created by the advertisement and what in the image is creating that mood or tone?

What is the artist's message to the viewer? Who is the primary audience?

Write one literal question related to this advertisement:

Write one inferential question related to this advertisement:

Advertisement 1



6/19/44 *Finey*

"ARE YOU MY DADDY?"

YES, sonny boy, I'm your daddy—the daddy you don't remember because you were just a few months old when I left for war."

War is heartless, little man. It doesn't give much heed to family ties. But, along with millions of other men and women in uniform, your daddy is certainly doing everything he can to keep another war from starting when you're grown up and have children of your own.

None of us in civilian life can match the sacrifices that fathers away from home and fireside—and many others in the armed services—are making for us on the fighting fronts.

But this much we all *can* do . . . we can make

sure that the America they're fighting for stays strong. We can help them protect the way of life they left behind by putting every dollar we can spare into U. S. War Bonds.

It's more than good Americanism for every one of us to invest to the limit in War Bonds . . . it's downright good business. Let's buy more Bonds than we planned, now during the 5th War Loan Drive . . . and let's keep on doing so!

5TH WAR LOAN
BUY MORE
THAN BEFORE

This advertisement prepared and contributed by

THE STUDEBAKER CORPORATION

New York Times, June 19, 1944 (John W. Hartman Center for Sales, Advertising & Marketing History, Duke University, David M. Rubenstein Rare Book & Manuscripts Library)

Advertisement 2



© 1945 The Studebaker Corporation

“Wish my Daddy was home to wear it!”

THAT’S a wish your mother shares with you, little lady. She knows, however, your Daddy still has to finish the job that took him so far away from you.

But you may be sure he is counting on you and mother to keep things at home just as he left them—his civilian clothes brushed and fresh—the pup healthy and frisky—a smile on your lips and a song in your hearts.

And remember, there’s one thing the Daddy you’re lonesome for would especially like to have someone tell him soon in a letter. It’s that everyone in your neighborhood really did something handsome this time in buying War Bonds.

Yes, we can all make it easier—mentally as well as physically—for our men and women in uniform, if we prove to them now, with extra War Bonds, that we’re with them every step of the last hard miles that lie ahead.

Let’s make this mighty Seventh War Loan Drive our finest effort. It’s our golden opportunity to show our valiant, hard-hitting fighters that we’re really worthy of what they’re doing for us.

Contributed to the 7th War Loan Drive by

STUDEBAKER

Part of America’s life and traditions since 1852



Time, 1945 (John W. Hartman Center for Sales, Advertising & Marketing History, Duke University, David M. Rubenstein Rare Book & Manuscripts Library)

Advertisement 3



*"I'll be Home
for Christmas!"*

Crowd in closer little fellow—your daddy's home! This is the brightest Christmas in your lifetime—with the black shadow of war lifted from all our hearts, millions of our men rolling home, lining the rails of every ship afloat, and framed in the windows of every bus, ashore!

After four years of asking people not to travel, it's a heart-warming task for Greyhound to speed the reunion of fighting men with their loved ones—and freely to carry all the other millions of Americans who want and need to travel by bus on Year-End trips, on business, on winter vacations.

Yes, there'll be days (especially around Christmas) when buses in many areas will be crowded. People who can arrange their trips just before or just after these busy periods are wise. But, today, Greyhound is not only able to offer travel without the old taboos, but schedules are more frequent than ever before—trips are faster—more seats are available—Express service is back—carefree Expense-Paid Tours are yours again.

And, from here in, we invite you to watch for further bus improvements and innovations. They're coming fast, and Greyhound will again lead the way.

GREYHOUND



Saturday Evening Post, 1945 (John W. Hartman Center for Sales, Advertising & Marketing History,
Duke University, David M. Rubenstein Rare Book & Manuscripts Library)

Advertisement 4

**YOU'LL BE
"ON THE BEAM" —**

There's a *Ford* in your future!

It's a picture that will have to wait. America has an important job to do before your smart, peacetime Ford can be produced. . . . But when your new Ford does arrive, you'll be proud of it. For it will be big and roomy—have plenty of "go". Its styling will be youthful, beautiful.

Inside and out, it will be rich appearing—with many refinements. Naturally, it will be thrifty and reliable—as all Ford cars have been for more than 40 years. . . . Yes, exciting new fun is in the offing for you. For some day the necessary word will come through.

And we'll be ready to start our production plans. Meanwhile, the full Ford resources will continue to be devoted to the needs of final Victory.

FORD MOTOR COMPANY

"THE FORD SHOW". Brilliant singing stars, orchestra and chorus. Every Sunday, NBC network. 2:00 P. M., E.W.T., 1:00 P. M., C.W.T., 12:00 M., M.W.T., 11:00 A. M., P.W.T.

Ford Motor Company, 1945 (John W. Hartman Center for Sales, Advertising & Marketing History, Duke University, David M. Rubenstein Rare Book & Manuscripts Library)

Back Soon - Better than Ever

the Portable Radio Sensation
the War Stopped



1. Remember the Transoceanic Clipper? Only Zenith had it and it really excited America! Here at last, was a portable radio with "big set" performance. Folks flocked to buy it. But then came the war . . . and production stopped.



2. "G. I.'s" wrote pleading letters by the thousands from overseas. They wanted a Zenith Transoceanic Clipper to hear home broadcasts like other "G. I.'s" who had prewar Zenith Clippers. It broke our hearts to refuse them . . . but war production came first.



3. War production and how! Compact Radionic power is our specialty. So, our job was to develop secret Radionic devices for planes, tanks, ships where space is at a premium. In the process we discovered new ways to concentrate enormous power in tiny Radionic units. You'll call it a touch of genius.



4. Now the "Clipper" coming back . . . better than ever. Only Zenith will have it. More powerful, streamlined and beautiful. It will be completely re-designed for easier carrying . . . around the house . . . on outings. Its rich, full tone will match big consoles. And its performance will make the whole world your neighbors!



5. Will work where others won't because of new super-powerful Zenith Wave-magnets. You'll get local stations clearly and powerfully at home, on trains, in planes, aboard ship and even at remote vacation spots. And short wave programs from this country and abroad with power and distance that will amaze you.

For the Best in Radio Keep Your Eye on Zenith



COPYRIGHT 1944, ZENITH RADIO CORP.
RADIO • FM • RADAR • TELEVISION • RADIO-PHONOGRAPHS • HEARING AIDS

Naturally Zenith is "Tops" in Portables Because Zenith Concentrates On

RADIONICS EXCLUSIVELY

Zenith's leadership in portable radios is the direct result of 30 years of concentrating on Radionics Exclusively . . . the science of radio waves. No one but Zenith can make that assertion. Out of this vast reservoir of specialized knowledge and skill will come portable Radionic creations, so superior that you instantly recognize the touch of genius.

Watch for the portable radio sensation the war stopped. It's coming back better than ever — and only your Zenith dealer will have it.

BUY VICTORY BONDS - BETTER THAN CASH

Advertisement 6

“PHEASANT SANDWICHES!”
*Holy smokes!
 Who'd ever believe it?”*

THIS scene is enacted every day at The Milwaukee Road station when the transcontinental Olympians roll into Aberdeen—famous as the heart of South Dakota’s pheasant country. Here, each month, 20,000 service men are served *pheasant sandwiches* with ample trimmings.

To make Aberdeen the world’s standout for a handout, all the good people of this area pool their efforts and resources. Among other groups The Milwaukee Road Women’s Club played a key role in launching this unique canteen.

Through local clubs the women-

folk of The Milwaukee Road have long been doing good all along the line. Doing good for members of The Milwaukee Road family, for themselves, for the community and, lately, for men and women in uniform.

Many Milwaukee Road workers are members of Employees’ Service Clubs who meet after working hours and whose varied activities in local affairs are entirely separate from

those of the Women’s Clubs. Service Clubs form closer relationship among employees; this leads to better teamwork and a broader service to many communities the railroad serves.

Many of The Milwaukee Road’s 6,500 war veterans are returning to rejoin and strengthen these affiliated organizations. All this symbolizes a family spirit that bodes well for the future of The Milwaukee Road.

THE MILWAUKEE ROAD
Serving the Services and You

U.S. News, 1945 (John W. Hartman Center for Sales, Advertising & Marketing History, Duke University, David M. Rubenstein Rare Book & Manuscripts Library)

Out of the Washing Machine... Into the Superforts

Now... Back to Earth again as a Housewife's Helper

When the war broke out, automatic control as a time and labor saver for housewives was just beginning to come into its own. Foremost among controls was the Mallory timer switch that gave the modern washing machine its automatic heart—a precision switch that made the washing machine a smart helper in the home.

War production drafted the washing machine and all its parts. The Mallory timer switch joined up with the bomber fleet—at least, its blood brother became the automatic control of the Intervalometer, a hitherto secret device which gave the bombardier complete command of the way in which his bombs were dropped. Over the target area, the Intervalometer enabled the bombardier to time precisely the release of bombs in salvo, in strings or one at a time. With the help of the Intervalometer, he was able to adjust his timing with uncanny precision.

The Mallory timer switch was the progenitor of the Intervalometer. The experience gained with precision switches for household appliance controls made possible the quick development of a vital military weapon. Now, the timer switch, improved by military lessons, is ready for better and even more varied jobs with post-war home appliances—not only in laundry equipment, but in dish washers, ranges and other apparatus that promise to lighten the housewife's days.

The Mallory precision timer switch is just one example of how Mallory metallurgical and electronic parts have been adapted to war service and, having gained from war experience, have returned to civilian uses to pioneer further gains in automatic control for industrial and household purposes.



MALLORY SERVING INDUSTRY WITH ELECTRICAL CONTACTS—RESISTANCE WELDING ELECTRODES—SPECIAL NON-FERROUS ALLOYS—BEARINGS—CAPACITORS—RESISTORS—RECTIFIERS—VIBRATORS—SWITCHES—OTHER PRECISION ELECTRICAL AND ELECTRONIC PARTS

MALLORY TROPICAL DRY BATTERIES... Originally developed by Mallory for the U. S. Army

P. R. MALLORY & CO., Inc., INDIANAPOLIS 6, INDIANA

Fortune 1945

Fortune, 1945 (John W. Hartman Center for Sales, Advertising & Marketing History, Duke University, David M. Rubenstein Rare Book & Manuscripts Library)

Advertisement 8

Vogue March 1945

When He Comes Back, It's a

Honeymoon in Mexico

Crisp gingham bolero dress. Dresses by Samuel Chapman



She's chosen this Mexican-inspired dirndl in sultry, muted shades of rayon jersey



He has built up a regular dream-girl in these months he's been away. I can't disappoint him," says Mrs. Shields. "So I've taken the DuBarry Success Course...and discovered a plan for the professional care of my skin with DuBarry Beauty Preparations and Make-up... that has done such wonders for me, I'm following it for life!"

More than 175,000 women have used DuBarry Beauty Preparations exclusively in this famous Course. Like Mrs. Shields, they know that DuBarry Preparations contain no ingredients known to cause common skin allergies...know that they are co-related to work together for greater effectiveness...know why they are accepted for advertising in publications of the American Medical Association.

Wouldn't you like to see what DuBarry Beauty Preparations can do for you? Then ask at any good cosmetic counter for the DuBarry Success-O-Plan.



DuBarry Beauty Preparations at better cosmetic counters

Du BARRY THE BEAUTY PREPARATIONS OF THE SUCCESS SCHOOL

BY *Richard Hudnut*

Vogue, 1945 (John W. Hartman Center for Sales, Advertising & Marketing History, Duke University, David M. Rubenstein Rare Book & Manuscripts Library)

Articles from Women's Magazines

Article 1

Excerpt from "When Your Soldier Comes Home: At First He May Find It More Difficult to Live with You than Without You," *Ladies' Home Journal*, October 1945, pp. 183.

. . . Today the word "soldier" is so inclusive that it covers both sexes, and a soldier's job is divided into thousands of specializations other than fighting. For a very few the war meant forward foxholes, house-to-house fighting or combat missions. For most men it meant handling supplies, checking reports, driving vehicles, drilling recruits, building roads, repairing equipment, working in offices and a host of other necessary functions.

The odds are that your man won't come back from the war with horrible memories. He is likely to shrug off inquiries about combat and feel a little guilty and frustrated, as if having been cheated out of a great experience. As with most soldiers, war for him has meant drudgery, not heroics.

If it is not the strain of combat, then what makes readjustment to normal life so difficult? The answer is: Having been a soldier, he finds it hard to be a civilian. . . .

Article 2

Excerpts from Mona Gardner, "Has Your Husband Come Home to the Right Woman?" *Ladies' Home Journal*, December 1945.

She was young, vigorous, brown-haired, and obviously tormented. In each movement there were outrage and mutiny as she whipped out her card case, identified herself as Mary Barr, and sat down beside the counselor. She erupted with:

"What about wives? Doesn't anybody care about what they're going through?"

The counselor listened actively, but said nothing, sensing there was more, much more, to come. And it came in a rush.

Mary Barr said, "Everybody's talking about how to treat your soldier and help him reconvert to civilian life! Well what about wives? They've got a job of reconverting too. They've got to stop being independent and get used to having a full-time boss around the house. They've got to adapt themselves to the male ego being comfortably female for several years. It isn't so easy. . . ."

Home-coming isn't as simple as a homesick man getting off a train, hanging his hat in the hall, and eating all the shortcake and devil's food his wife can wring out of her sugar allowance. Human relations are never static. Living with other men, crossing oceans, experiencing fear and destruction have engendered many deep and ineradicable changes in him. Working at a drill press, living with in-laws, making her own decisions have certainly remolded her. After the first glad flush of reunion, these differences work their way to the surface, disturbingly, delightfully, hatefully, unpredictably. . . .

Article 3

Excerpts from Ann Sothorn, "What Kind of Woman Will Your Man Come Home To?" *Photoplay* 25 (November 1944), no. 6, pp. 45 and 85.

Nothing will ever be the same again. When you tell your man-in-uniform good-by and he picks up his kit and sets off for those far places, he carries with him a mental picture of you wearing your perkiest hat and your bravest smile . . . a picture of the girl he fell in love with and perhaps married, a picture he'll be seeing in his mind's eye for all the months and months to come.

Right then is the moment for *you* to begin to think, "What kind of woman will he come back to?" Because when he returns, he will have changed; you will have changed; the whole world in which we live will be different. His job and yours may be different ones. Your entire relation to work and life, even to one another, may have altered. . . .

Now I am more and more vividly conscious that not only I but every intelligent modern girl who wants more than anything else to preserve the delicate relationship of marriage must begin now to recognize the inevitability of change—right now—and to respond to it. I don't mean that any of us can plan or prepare ourselves for *definite* personal or general post-war changes. I mean merely that there will *be* changes and there will be problems and we must keep abreast, as nearly as we can, with what is going on around us as well as in our intimate lives.

I've thought about these things since Bob went into training and I think that the smart girl will want to devise for herself a pattern of living which will assure her that her man will come back, if not to the identical woman he left, to the sort of woman who will be fitted to go hand in hand with him into whatever strange new world will be emerging. . . .

There may be even more serious things to consider than the kind of home you will have. One woman I know, whose husband was in the last war, tells me that when he came home it took him two or three years to "find himself."

. . . She realized that she would have to be a sort of mental balance wheel for him for a time. . . .

Whatever happens to her man, the woman who loves him must be ready to help him solve it and defeat it.

Selections from *Back Home* by Bill Mauldin

Selection 1

Most guys who had become poppas during their absence were awed by their heirs when they first saw them. Many soldiers, as well as girls, had not fully realized what they were getting into when they had married suddenly before leaving for overseas. A lot of young guys whose immaturity had somehow survived their war experience found themselves sobered when faced with proof that they were heads of families. Many veterans, who had looked forward to resting and shooting pool for a year or so before facing the hard facts of life, discovered that those tiny pink kissers that smiled at them so winningly had to be kept stuffed with food. A few perennial adolescents took to their heels and deserted the penniless families they had started, but most veterans shouldered the responsibility pretty well.

Selection 2

During the sudden slump that followed the closing of war factories, there was a real problem facing young ex-soldiers who hadn't held a prewar job. If they had been lucky enough to attend specialist schools in the army and were trained in mechanical work, or radio, or engineering, or any such skilled trade, they were often able to place themselves. The guys who got it in the neck, of course, were the infantrymen whose wartime training and experience didn't exactly fit them for peacetime work.

Selection 3

During a period when veterans were big news, every time an ex-soldier got himself in a jam the fact that he was a vet was pointed out in the headline. An ordinary killing or assault seldom rated the front page, but if it involved a jealous veteran or a battle-fatigue case, it could be sure of a prominent play. The newspapers that did this pointed out that it was good journalism; people were interested in veterans and everybody likes to know personality angles on people who do spectacular things. But the sad fact was that such headlines gave added impetus to the rumor that always appears in every country after a war—that the returning soldiers are trained in killing and assault and are potential menaces to society.

Selection 4

All over the country landlords went on a temporary jag. The greatest victims were veterans and families with limited incomes. Apartments and homes in lower-income areas which had been snooted previously by people with the money to buy more lavish lodging suddenly were in great demand, and the landlords knew that if they could get rid of their more modestly-heeled customers, they could rent their rooms at much greater prices. What better way was there than to boost the price to a ridiculous level which would force out the old tenants, then drop the rent a little, but still keep it much higher than it had been?

Selection 5

Another physician, a man of prominence, said, "The Veterans Administration hospitals are in the backwaters of American medicine, where doctors stagnate and where patients who deserve the best must often be satisfied with second-rate treatment." Men stayed in VA hospitals for years, in some cases, without real effort being made to cure them. Applications for disability compensations piled up unopened in VA offices, while crippled veterans had to suffer if they had no funds of their own.

Selection 6

Men from some areas had been taught almost from birth by family, friends, teachers, and even clergymen in some cases, to hate racial or religious groups other than their own. A few years in the army will not delouse a mind that has been that thoroughly poisoned. If a drunken Negro soldier made a spectacle of himself, he was typical of all Negroes; if a Jewish soldier was brave, he proved that Jews are troublesome; if he was timid, he proved the Jews are cowards; if he had money, he proved that Jews are selfish; if he was broke, he proved that Jews are worthless. To the minds of the indoctrinated, a bad non-Aryan was typical of his group, while a bad Aryan was nothing but a single renegade. Those of us whose indoctrination had been slight were lucky, because we were able to see all kinds of people under all kinds of conditions and were able to apply logic and come out with the conclusion that there are heels and heroes in every family.

Selection 7

The Nisei came home loaded with medals and covered with scars and minus limbs and eyes, and they found themselves getting kicked out of Arizona barbershops and San Francisco restaurants just as if they had never left home. Even some prejudiced people were appalled by the sight of a one-legged soldier with a Purple Heart getting a physical knocking-around by a pot-bellied, sound-limbed merchant or doorman, so there was a flurry of public indignation, but it didn't last. . . . When the Nisei veterans and their families trickled back after the war they found that their homes, farms, and businesses had been taken over by lazy white trash whose prejudices were based largely on commercialism, and who naturally had no desire to move out. . . . Inspired by the Hearst papers and their own selfish motives, these usurpers found it easier to scare the Nisei away than to return the property or to pay for it.

Selection 8

I don't undertake to defend the South's behavior in regard to Negroes today, but I think people should hesitate to jump into the subject with both feet without a great deal of study of the periods before and after the Civil War—and certainly no Northerner has a right to ignore the situation in his own back yard. Physical abuse of the Negro is at a minimum in the North; but sometimes one wonders whether it is better to know how you stand, as in the South, where if a Negro tries to act like a human being he knows his teeth will be kicked in, or to undergo the agonies of psychological persecution, as in the North, where Negroes can ride in any part of a trolley but are never treated as anything but second-class citizens. It is noteworthy that much of the loud noise from Northern "liberals" about the Negro problem comes from expensive New York cafés where I can't recall ever having seen a Negro customer.

Source: Bill Mauldin, *Back Home* (New York: William Sloane Associates, 1947), pp. 47–48, 51, 53–55, 63–65, 104, 164, 168, 181.

Back Home by Bill Mauldin: Critical Thinking

Selection 1

- A. Briefly explain “the hard facts of life” many American veterans encountered when they returned home after World War II.
- B. Briefly explain and evaluate Bill Mauldin’s assertion that “many soldiers . . . had not fully realized what they were getting into when they had married suddenly before leaving for overseas.”

Selection 2

- A. Briefly explain the economic problems that many former American soldiers faced when they returned to civilian life after World War II.
- B. Why do you think that many American soldiers who had served in the infantry during World War II had more difficult adjustments than some other soldiers when they returned to civilian life after the war?

Selection 3

- A. Why were allegations and/or incidents of former American veterans’ questionable and possibly criminal behavior frequently and prominently publicized as “big news” with front-page headlines?
- B. To what extent do you think that the reporting of such stories about military veterans in this manner should be viewed as good journalism in the public interest or as unfair treatment of veterans who had loyally served their country in World War II? Briefly explain your viewpoint.

Selection 4

- A. Briefly explain the housing problem that many American military veterans and their families faced after World War II.
- B. Why do you think that some landlords treated military veterans and their families in this manner?
- C. To what extent should rents be determined by the “law of supply and demand”? Should the government intervene to regulate rents in the public interest (especially for military veterans)? Briefly explain your viewpoint.

Selection 5

- A. Briefly describe and explain the quality of health care that many former US soldiers received in Veterans Administration hospitals after World War II.
- B. To what extent did the US government have a responsibility to provide first-rate health care (not “second-rate treatment”) for American veterans after the completion of their military service in World War II? Briefly explain your viewpoint.

Selection 6

- A. Based on the excerpt from Bill Mauldin’s book, why did many Americans blatantly express and exhibit ethnic, racial, and religious bias toward “groups other than their own” after World War II?
- B. How can Americans, as individuals and as a society, effectively address and resolve ethnic, racial, and religious bias in society today? Briefly explain your viewpoint and ideas.

Selection 7

- A. After the Japanese attack on Pearl Harbor, Hawaii (December 7, 1941), all persons of Japanese ancestry who resided on the West Coast of the United States were forcibly evacuated from their homes and businesses for national security reasons and relocated to inland detention (internment) centers. Some Japanese Americans fought bravely in the US military forces during World War II. Upon returning to their homes and businesses from the internment centers in early 1945, the Japanese Americans encountered harsh economic, racial, and social discrimination and prejudice. Based on the excerpt from Bill Mauldin’s book, briefly describe and explain the indignation, discrimination, and racism that these Japanese Americans experienced near the end of World War II.
- B. To what extent do you think that these relocated and interned Japanese Americans deserved an apology and compensation from the US government for the mistreatment and economic losses they incurred while living in detention camps during World War II? To what extent was this treatment of Japanese Americans by the US government during World War II justified or a violation of American democracy? Briefly explain your viewpoint.

Selection 8

- A. Based on the excerpt from Bill Mauldin’s book, briefly describe and explain how African Americans were treated by White Americans in the northern and southern regions of the United States in the decades after World War II.
- B. Why do you think Bill Mauldin believes that a knowledge of US history, especially “the periods before and after the Civil War,” would positively affect White Americans’ treatment of African Americans? To what extent does knowledge of the past help people have a better understanding of how to address and resolve present-day problems? Briefly explain your viewpoint.

NAME

PERIOD

DATE

Analyzing the Cartoon

Cartoon # _____

Give the cartoon your own title:

What is the significance of the central figure(s) or object(s)?

What action is taking place in the cartoon?

What mood or tone is created by the cartoon and what is creating that mood or tone?

What message is the artist giving to the viewer?

How does Mauldin include irony in the text at the bottom of each cartoon? (Irony involves the use of words to convey a meaning that is the opposite of its literal meaning.)

Cartoon # _____

Give the cartoon your own title:

What is the significance of the central figure(s) or object(s)?

What action is taking place in the cartoon?

What mood or tone is created by the cartoon and what is creating that mood or tone?

What message is the artist giving to the viewer?

How does Mauldin include irony in the text at the bottom of each cartoon? (Irony involves the use of words to convey a meaning that is the opposite of its literal meaning.)

NAME

PERIOD

DATE

Details, Description, and Decision

Image # _____

<p><i>People/Characters</i></p> <p>Details: Who are the people or other characters depicted in this cartoon?</p> <p>Descriptive Summary Sentence:</p> <p>-</p>	<p><i>Objects</i></p> <p>Details: What objects are depicted in this cartoon?</p> <p>Descriptive Summary Sentence:</p>
<p><i>Action/Activity</i></p> <p>Details: What action/activity is occurring in this cartoon?</p> <p>Descriptive Summary Sentence:</p>	<p><i>Overall Assessment</i></p> <p>What have I learned about soldiers “coming home” and their adjustment to society?</p>

Set 1: Family and Family Readjustments

Cartoon 1



Courtesy of Pritzker Military Museum & Library.

Set 1: Family and Family Readjustments

Cartoon 2



"How's it feel to be a free man, Willie?"

Copyright by Bill Mauldin (1945). Courtesy of Bill Mauldin Estate LLC.

Set 1: Family and Family Readjustments

Cartoon 3



Courtesy of Pritzker Military Museum & Library.

Set 1: Family and Family Readjustments

Cartoon 4



Courtesy of Pritzker Military Museum & Library.

Set 1: Family and Family Readjustments

Cartoon 5

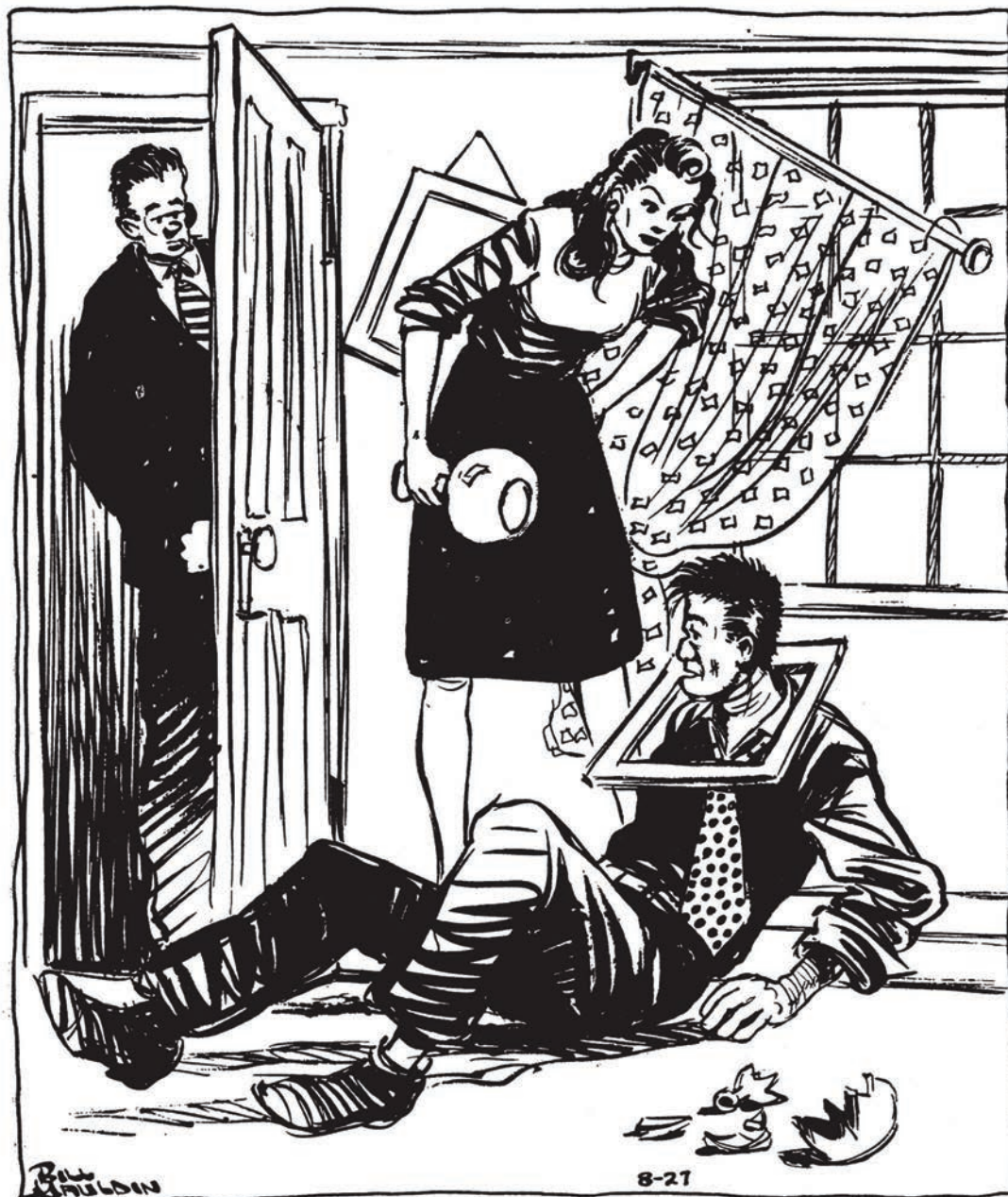


"Don't git so huffy—you talked in *your* sleep, too..."

Copyright by Bill Mauldin (1945). Courtesy of Bill Mauldin Estate LLC. Image courtesy of the 45th Infantry Division Museum.

Set 1: Family and Family Readjustments

Cartoon 6



"Come in, Joe... I'm bein' rehabilitated."

Copyright by Bill Mauldin (1945). Courtesy of Bill Mauldin Estate LLC.

Set 1: Family and Family Readjustments

Cartoon 7



"I gotta leave, Joe—th' little woman only gave me a two-hour pass."

Copyright by Bill Mauldin (1945). Courtesy of Bill Mauldin Estate LLC. Image courtesy of the 45th Infantry Division Museum.

Set 1: Family and Family Readjustments

Cartoon 8



"He behaved beautifully until you came home."

Copyright by Bill Mauldin (1945). Courtesy of Bill Mauldin Estate LLC.

Set 1: Family and Family Readjustments

Cartoon 9



Courtesy of Pritzker Military Museum & Library.

Set 1: Family and Family Readjustments

Cartoon 10



"Is that mother? Don't tell me the housing problem is *that* bad!"

Copyright by Bill Mauldin (1945). Courtesy of Bill Mauldin Estate LLC.

Set 2: Societal Adjustments (Jobs, Medical, Housing, etc.)

Cartoon 11

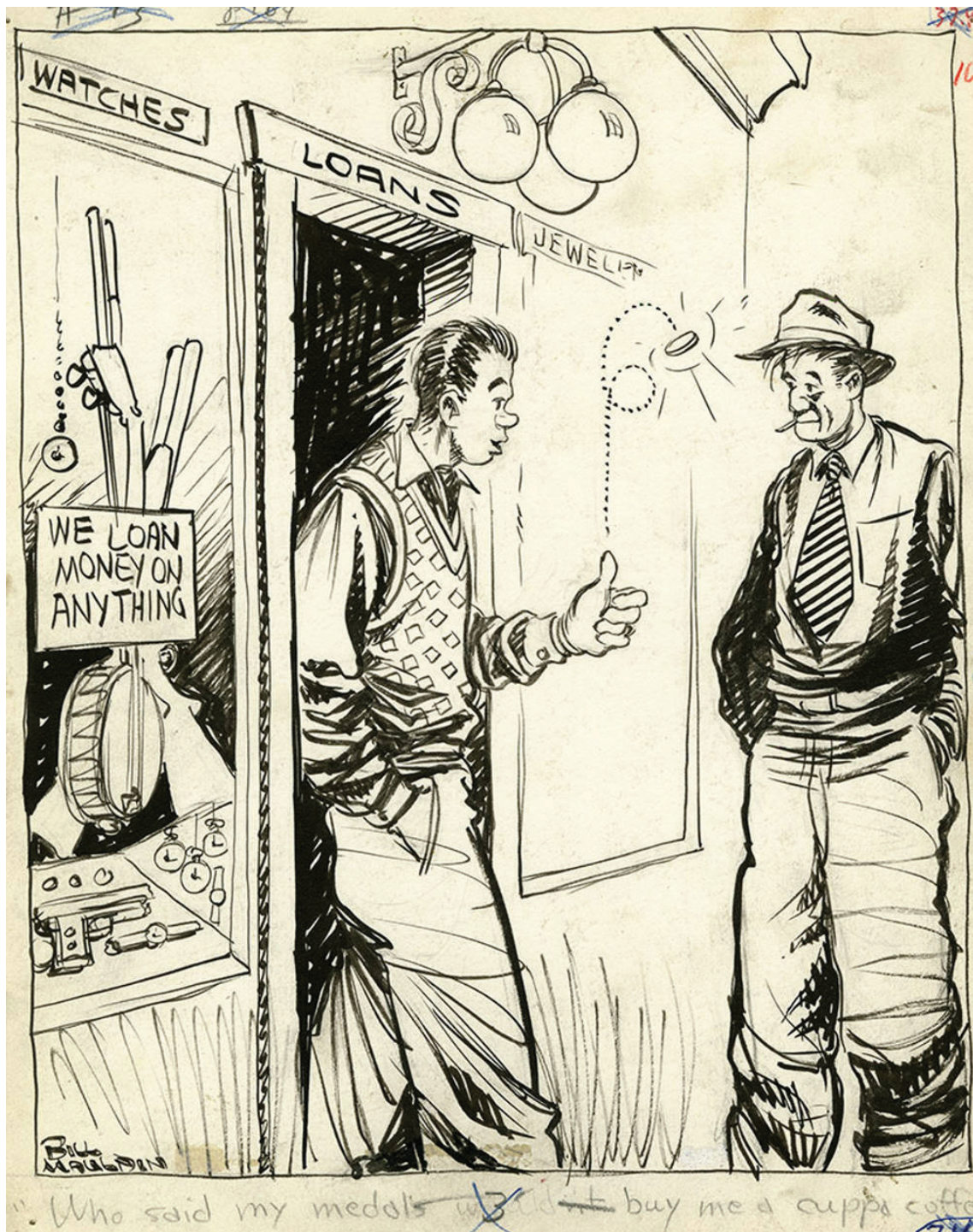


"Sorry. We can use only men who learned something useful in the service."

Copyright by Bill Mauldin (1945). Courtesy of Bill Mauldin Estate LLC.

Set 2: Societal Adjustments (Jobs, Medical, Housing, etc.)

Cartoon 12



Courtesy of Pritzker Military Museum & Library.

Set 2: Societal Adjustments (Jobs, Medical, Housing, etc.)

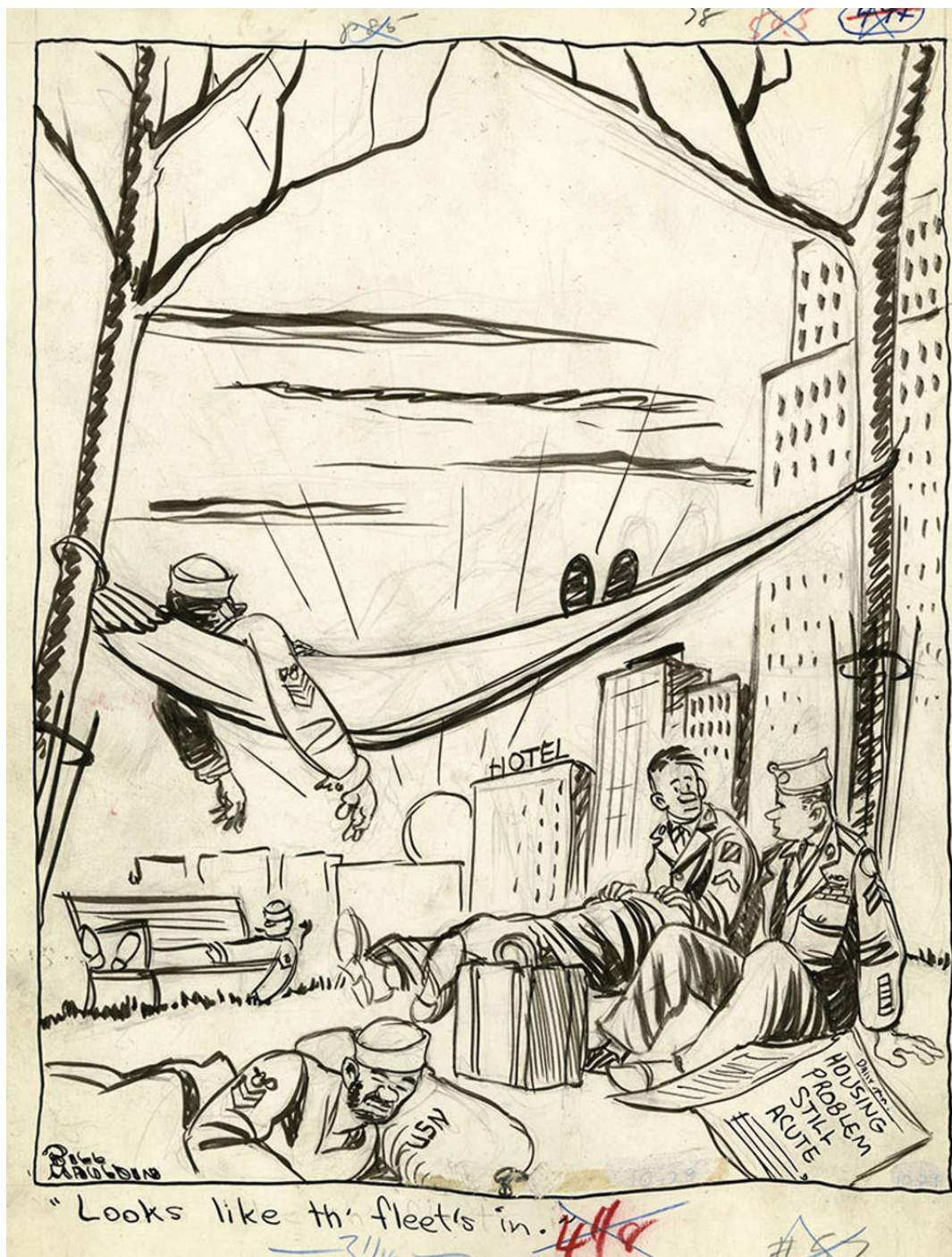
Cartoon 13



Courtesy of Pritzker Military Museum & Library.

Set 2: Societal Adjustments (Jobs, Medical, Housing, etc.)

Cartoon 14



Courtesy of Pritzker Military Museum & Library.

Set 2: Societal Adjustments (Jobs, Medical, Housing, etc.)

Cartoon 15



"How's things outside, boys? Am I still a war hero or a drain on th' taxpayer?"

Copyright by Bill Mauldin (1945). Courtesy of Bill Mauldin Estate LLC. Image courtesy of the 45th Infantry Division Museum.

Set 2: Societal Adjustments (Jobs, Medical, Housing, etc.)

Cartoon 16



Courtesy of Pritzker Military Museum & Library.

Set 2: Societal Adjustments (Jobs, Medical, Housing, etc.)

Cartoon 17



"I can't tell whether he's a war-embittered young radical or a typical, sound, 100 percent American fighting man."

Copyright by Bill Mauldin (1946). Courtesy of Bill Mauldin Estate LLC.

Set 2: Societal Adjustments (Jobs, Medical, Housing, etc.)

Cartoon 18



Courtesy of Pritzker Military Museum & Library.

Set 2: Societal Adjustments (Jobs, Medical, Housing, etc.)

Cartoon 19



Courtesy of Pritzker Military Museum & Library.

Set 2: Societal Adjustments (Jobs, Medical, Housing, etc.)

Cartoon 20



Courtesy of Pritzker Military Museum & Library.

Set 2: Societal Adjustments (Jobs, Medical, Housing, etc.)

Cartoon 21



Courtesy of Pritzker Military Museum & Library.

Set 3: Social Issues (Racism, Discrimination, and Free Speech)

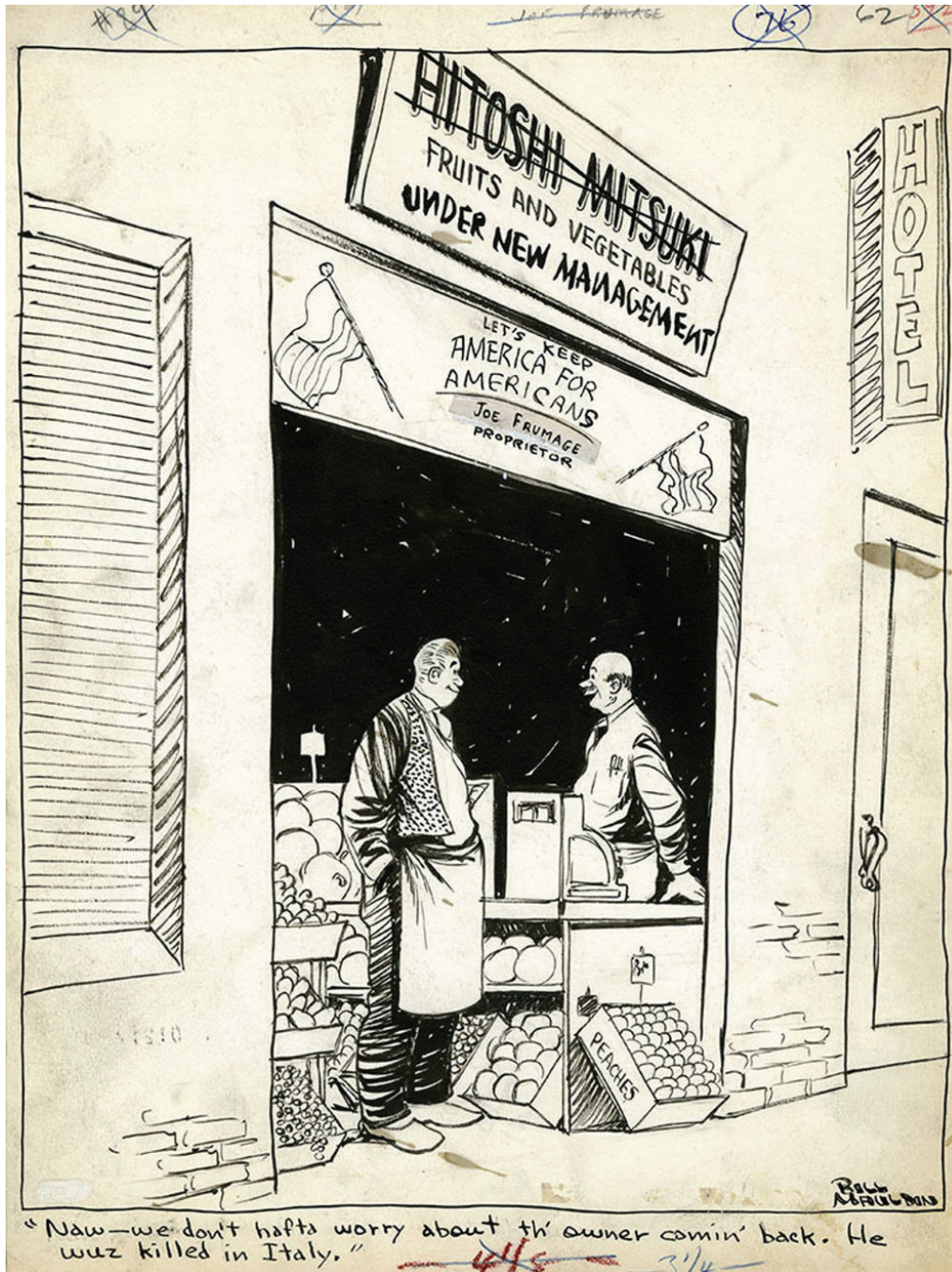
Cartoon 22



Courtesy of Pritzker Military Museum & Library.

Set 3: Social Issues (Racism, Discrimination, and Free Speech)

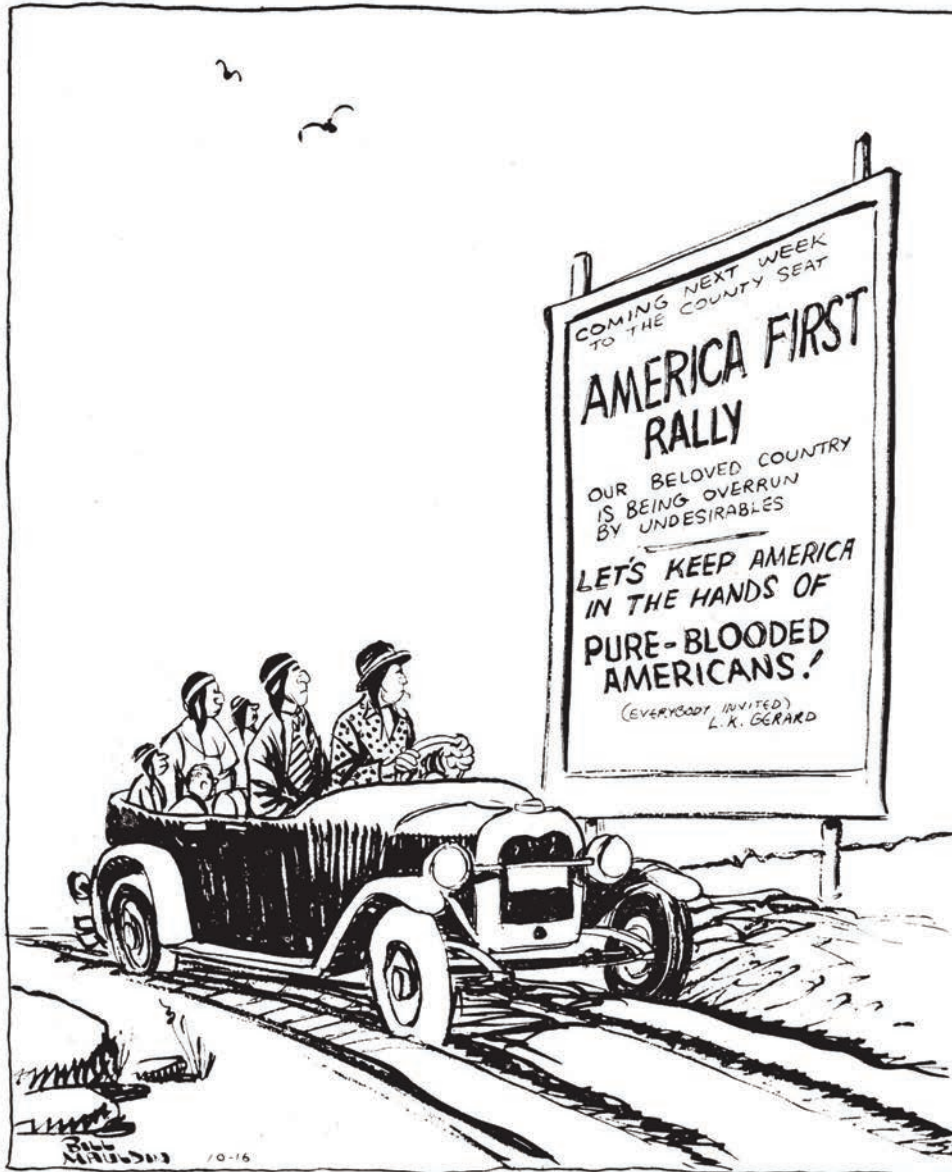
Cartoon 23



Courtesy of Pritzker Military Museum & Library

Set 3: Social Issues (Racism, Discrimination, and Free Speech)

Cartoon 24

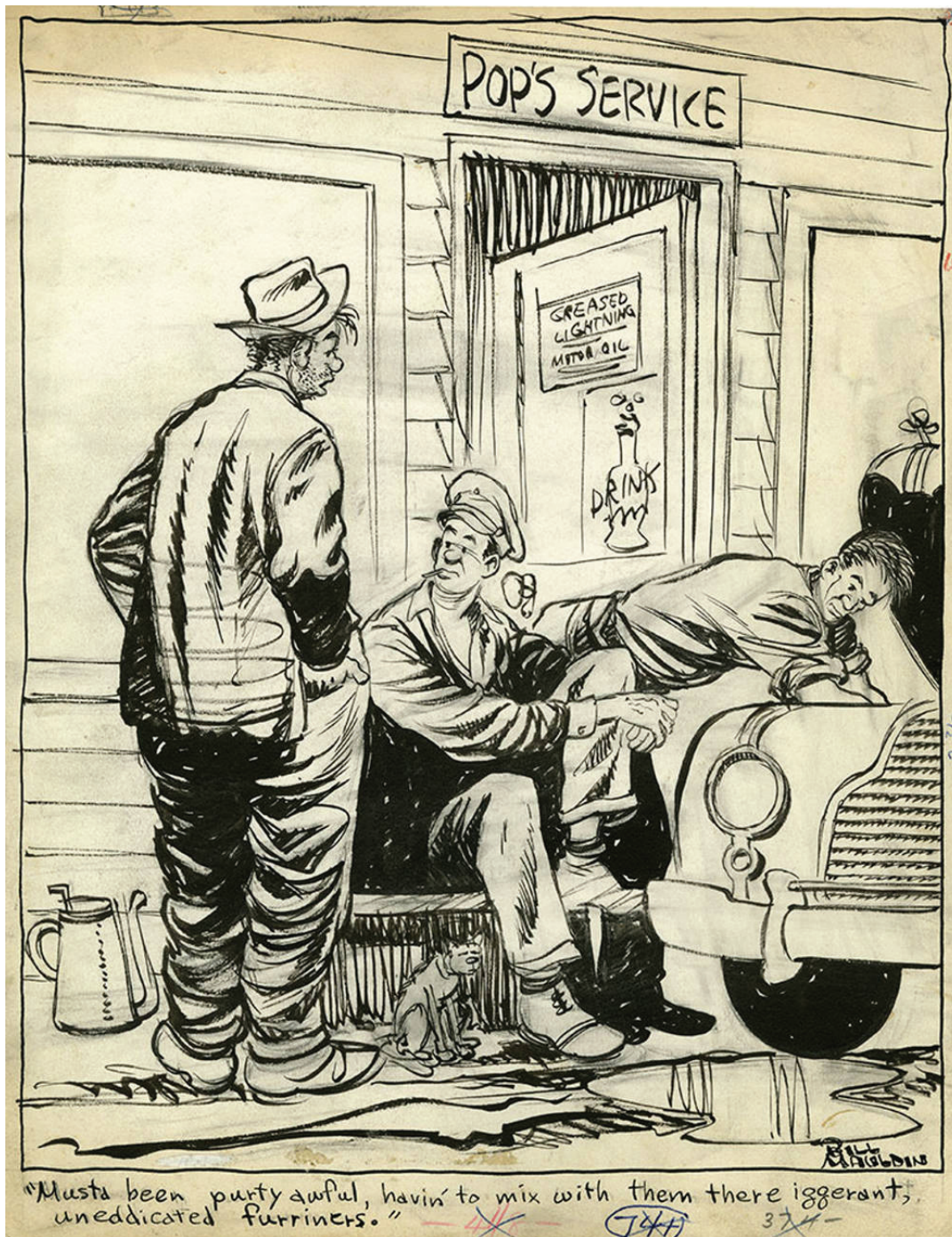


"Ugh!"

Copyright by Bill Mauldin (1945). Courtesy of Bill Mauldin Estate LLC.

Set 3: Social Issues (Racism, Discrimination, and Free Speech)

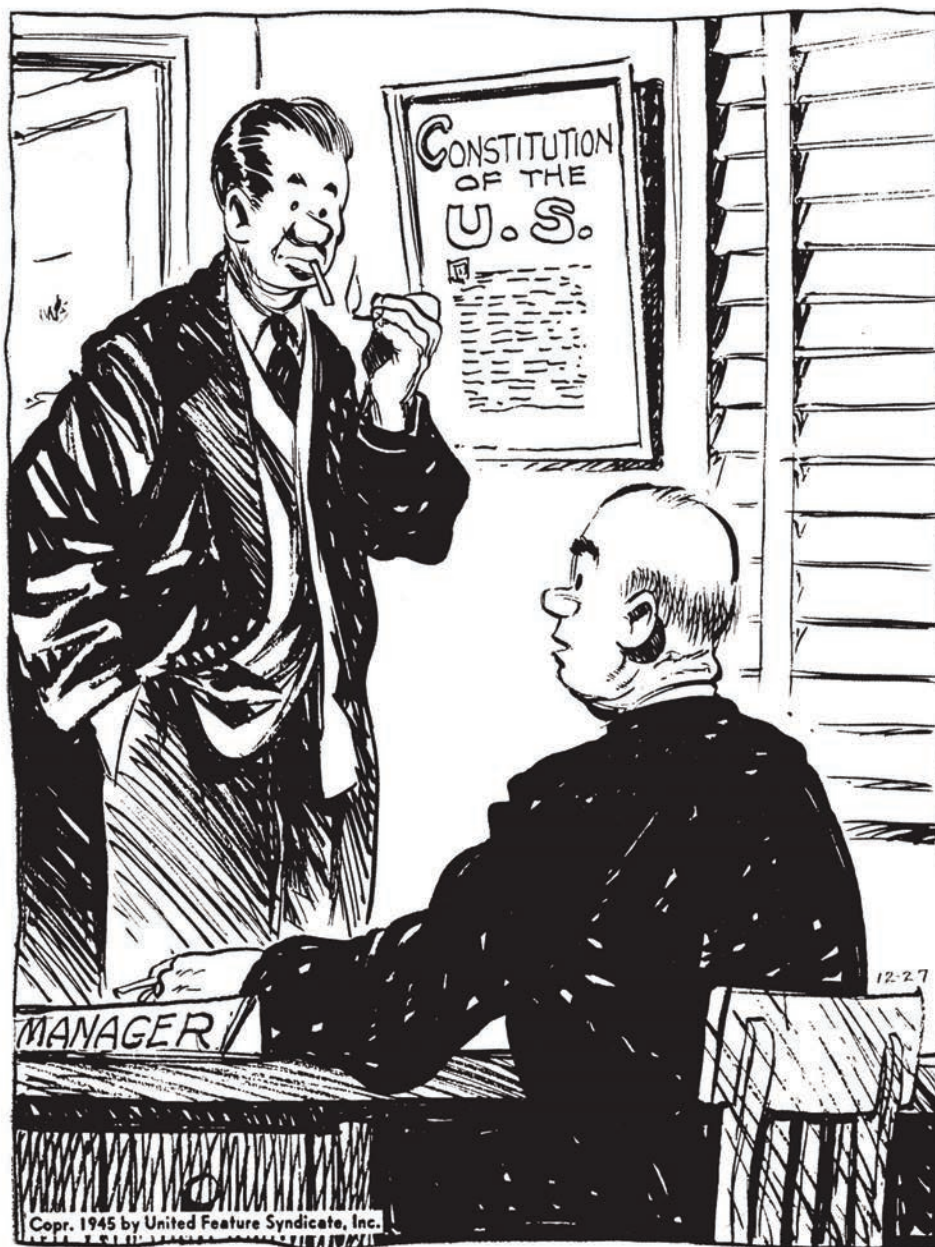
Cartoon 25



Courtesy of Pritzker Military Museum & Library.

Set 3: Social Issues (Racism, Discrimination, and Free Speech)

Cartoon 26



“If you hate foreigners and don’t want too much money, we’ll try you out.”

Copyright by Bill Mauldin (1945). Courtesy of Bill Mauldin Estate LLC.

Set 3: Social Issues (Racism, Discrimination, and Free Speech)

Cartoon 27



Courtesy of Pritzker Military Museum & Library.

Set 3: Social Issues (Racism, Discrimination, and Free Speech)

Cartoon 28



“Accordin’ to you, mister, I spent th’ last three years helpin’ my worst enemy kill my best friends.”

Copyright by Bill Mauldin (1946). Courtesy of Bill Mauldin Estate LLC.

Set 3: Social Issues (Racism, Discrimination, and Free Speech)

Cartoon 29



Courtesy of Pritzker Military Museum & Library

Set 3: Social Issues (Racism, Discrimination, and Free Speech)

Cartoon 30



Courtesy of Pritzker Military Museum & Library.

Set 3: Social Issues (Racism, Discrimination, and Free Speech)

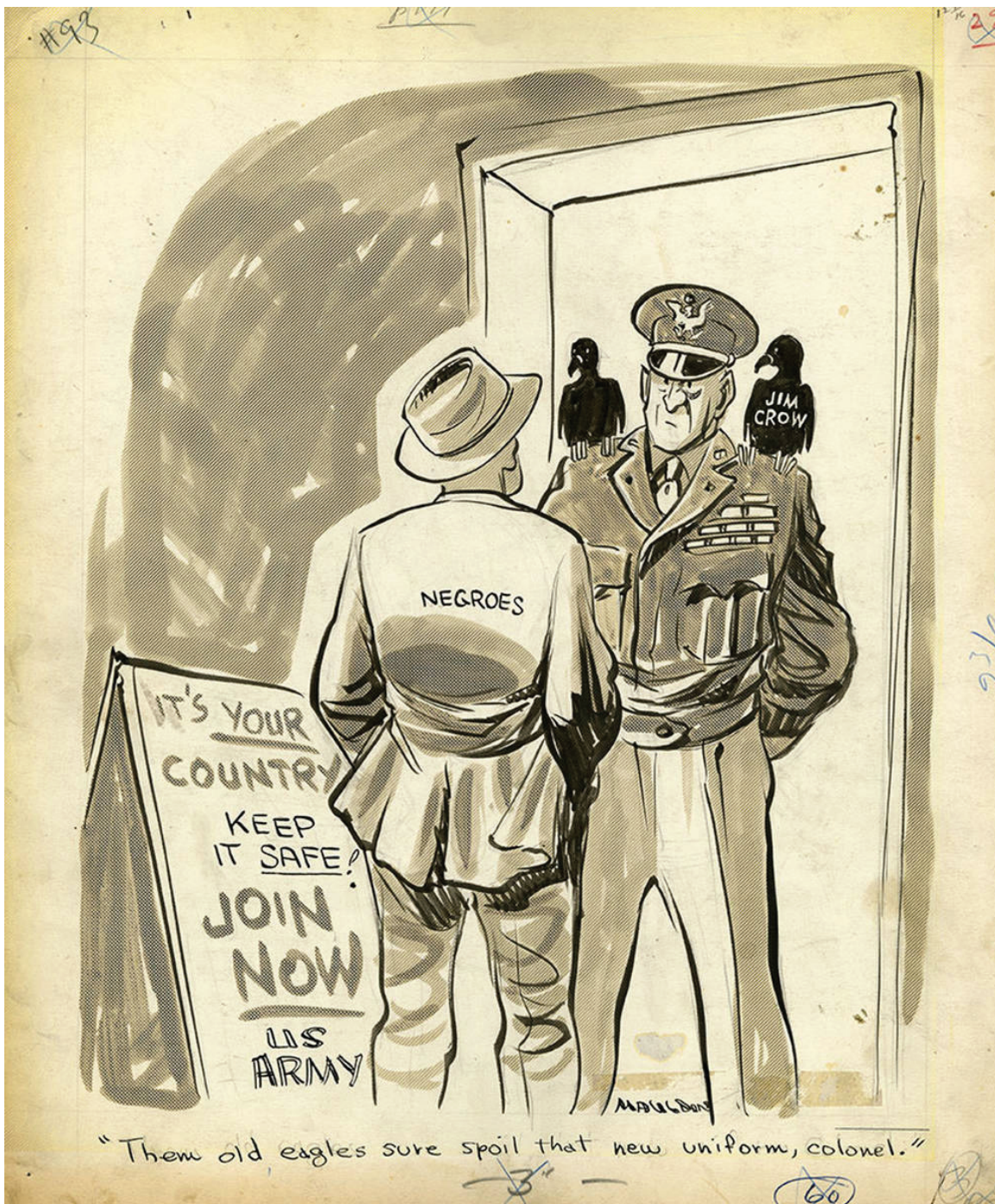
Cartoon 31



Courtesy of Pritzker Military Museum & Library

Set 3: Social Issues (Racism, Discrimination, and Free Speech)

Cartoon 32



Courtesy of Pritzker Military Museum & Library.

Set 3: Social Issues (Racism, Discrimination, and Free Speech)

Cartoon 33



Courtesy of Pritzker Military Museum & Library.

Jobs for All after the War, CIO Political Action Committee, 1944 (Excerpts)

WILL WE BE ABLE TO PRODUCE IT ALL

We shall come out of this war with the greatest industrial plant ever known to man. We shall have learned many new ways of doing things. We shall have a greater number of skilled workers than ever before.

A great number of the industrial plants now working on war needs in our country were built by the Government with the people's money. These plants are the most recent to be built, the most efficient, the most productive. They *can* and *should* be used after the war to supply the needs of people.

We have learned a great deal about how to increase the productivity of our land, to grow the food we need. We should increase the use of our good land and retire eroded land to be made productive.

Yes, we will have the ability to produce all the things we need.

WHERE WILL THE MONEY COME FROM

There is no one who denies the needs of the people nor our productive capacity to fill them. But the 85 billion dollar question remains.

Where is the money coming from?

If we are to make for peace the 85 billion dollars worth of goods we have made for war, we must find markets for those goods.

One great market is abroad where the people of foreign countries will need the goods we produce. Through long-term government loans at low rates we can help them meet their needs, yet postpone payments from the undeveloped countries until they have industrialized and can pay us in goods. This program is possible if our post-war arrangements assure international friendship.

The other great market is here at home. Billions of dollars in War Bonds and savings will give us our start. During the war the people's credit has improved. Farmers have paid off mortgages and what they owe on machinery, while city workers have cleared their debts. Our cash and credit will start us off, but we must radically increase wage levels to keep the wheels turning. We must pay out enough in higher wages and in social security to meet that portion of the 85 billion dollars not to be found in foreign trade. We must plan for the adoption of the annual wage as a guarantee to maintain purchasing power.

When the war is over we will have a people anxious to have jobs for all. We will have the needs, the ability to produce, and the money to start with. What we must not lack is a plan to keep our industries going full blast, and a President and a Congress who will assume the responsibility for all the people's needs.

FOR WANT OF A PLAN

War production succeeds to the extent that it is planned.

Peace production will likewise succeed only to the extent that it is well planned.

To avoid unemployment after the war, *we must plan, we must plan now, we must plan wisely.*

For want of a plan we may face disaster.

WHO SHOULD DO THE PLANNING

Some big business men already have a plan. Theirs is a plan to return to “normalcy,” which means a return to the pre-war conditions. It means a national production of about 89 billion dollars a year. With such production we can look forward to the unemployment of about 15 million workers. It would mean less education for our children than we have now. It would mean no medical or dental care for millions of our people. It would mean housing unfit for human habitation for a third of the nation. It would mean 45 to 50 million people living on a diet endangering their health. It would mean starvation wages. It would mean the open shop.

No, thank you!

Nor big business alone should plan the production after the war. Nor big business and little business alone. Nor the farmers alone. Nor the workers alone. Nor the specialists in different fields alone. All of us, together, must plan for all of us.

That can be done *by* the people with their government.

This implies action.

As soon as Congress convenes in January, 1945, the Senate and the House should adopt a resolution to do two things:

1. *Adopt the New Bill of Rights as our national objective.*
2. *Establish a Council on National Planning.*

Source: CIO Political Action Committee, *Jobs for All after the War* (New York, NY, 1944), pp. 8–10, The Gilder Lehrman Institute of American History, GLC09640.333.

NAME

PERIOD

DATE

Document Analysis: *Jobs for All after the War, 1944*

Important Phrases

Which phrases or sentences in this pamphlet are the most important or powerful? Choose three and give the reason for your choice.

Phrase 1:

Why is this phrase important or powerful?

Phrase 2:

Why is this phrase important or powerful?

Phrase 3:

Why is this phrase important or powerful?

Compare and Contrast

1. Compare and contrast the claims made in the pamphlet with Bill Mauldin's postwar cartoons.

2. Compare and contrast the claims made in the pamphlet with Bill Mauldin's observations in *Back Home*.