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2 Type of applicant
a. Type b. Status
Individual, Private Nonprofit

3 Type of application
a. new b. resubmission c. supplement

4 Program to which application is being made and category of funding requested
a. Media (TV)
b. Planning

5 Requested grant period
From: May 1, 2000 To: December 31, 2000

6 Project Funding

a. Outright funds	\$	30,000
b. Federal match	\$	
c. Total from NEH	\$	30,000
d. Cost sharing	\$	27,500
e. Total project costs	\$	57,500

7 Field of project
A3
(code)

8 Descriptive title of project
Maggie Kuhn: Being Old in America

9 Description of project (do not exceed space provided)

Maggie Kuhn: Being Old in America is a one hour documentary biography about the life and work of the founder of the Gray Panthers. The Gray Panthers were founded in 1970 and are credited with revolutionizing the ways in which aging is viewed in America. Following what has been termed "the most significant forced retirement in history," Kuhn left a career with the Social Action Office of the Presbyterian Church to use her substantial skills to fight against age discrimination and mandatory retirement. As leader of the Gray Panthers, Kuhn championed health care reform, shared housing, intergenerational learning, nursing home reform, and consumer protection. The film will use Kuhn's life as a lens through which to examine the issues, as well as the forces that shaped a movement and its leader. Through this life the documentary will reveal the intertwined histories of social reform and aging in America.

10 Will this proposal be submitted to another government agency or private entity for funding? (If yes, indicate where and when):
Ohio Humanities Council (11/99); ITVS (9/99)

11 Institutional data
a. Institution or organization:
Women Make Movies
New York, NY (name) (city) (state)
b. Employer identification number: 13-2740460
c. Name of authorizing official:
Debra Zimmerman (last) (first) (initial)
Executive Director (title)

d. Name and mailing address of institutional grant administrator:
Zimmerman, Debra (last) (first) (initial)
462 Broadway, Suite 500D
New York, NY 10013 (city) (state) (zip code)
Telephone: (212) 925-2052 Form of address: Ms. (area code)
FAX: (212) 925-2052 E-Mail: DZimmerman@WMM.com (area code)

12 Certification. By signing and submitting this application, the individual or the authorizing official of the applicant institution (block 11c) is providing the applicable certifications regarding the nondiscrimination statutes and implementing regulations, federal debt status, debarment and suspension, a drug-free workplace, and lobbying activities as set forth in the appendix to these guidelines.

Debra Zimmerman (printed name) [Signature] (signature) 1 Oct. 28, 1999 (date)

13 Applicable Codes
(T), (Y), (NC)

For NEH use only
Date received Application # Initials

NOTE: Federal law provides criminal penalties of up to \$10,000 or imprisonment of up to five years, or both for knowingly providing false information to an agency of the U.S. government. 18 U.S.C. Section 1001.

Maggie Kuhn: Being Old in America

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National Endowment for the Humanities BUDGET FORM

Project Director: Barbara Attie

If this is a revised budget, indicate the NEH application/ grant number

Applicant Organization: Women Make Movies Requested Grant Period

FROM May, 2000 to December, 2000
mo/ yr mo/ yr

The three-column budget has been developed for the convenience of those applicants who wish to identify the project costs that will be charged to NEH funds and those that will be cost shared. FOR NEH PURPOSES, THE ONLY COLUMN THAT NEEDS TO BE COMPLETED IS COLUMN C. The method of cost computation should clearly indicate how the total charge for each budget item was determined. If more space is needed for any budget category, please follow the budget format on a separate sheet of paper. When the requested grant period is eighteen months or longer, separate budgets for each twelve-month period of the project must be developed on duplicated copies of the budget form.

SECTION A -budget detail for the period FROM May, 2000 THRU December, 2000 mo/ yr mo/ yr

1. Salaries and Wages.

Provide the names and titles of principal project personnel. For support staff, include the title of each position and indicate in brackets the number of persons who will be employed in that capacity. For persons employed on an academic year basis, list separately any salary charge for work done outside the academic year.

name/ title of position	no.	method of cost computation (see sample)	NEH Funds (a)	Cost Sharing (b)	Total (c)
<u>Barbara Attie, Project Director</u>	[1]	8 mo. x 60% @ \$30,000	\$ _____	\$ _____	\$ 12,000
<u>Janet Goldwater, Producer</u>	[1]	8 mo. x 60% @ \$30,000	\$ _____	\$ _____	\$ 12,000
<u>Patricia McLaughlin, Writer</u>	[1]	8 mo. x 40% @ \$30,000	\$ _____	\$ _____	\$ 8,000
<u>Shannon Kane-Meddock, Research</u>	[1]	8 mo. x 60% @ \$20,000	\$ _____	\$ _____	\$ 6,000
<u>Peter Brownscombe, Camera</u>	[1]	3 days @ \$500	\$ _____	\$ _____	\$ 1,500
SUBTOTAL			\$ _____	\$ _____	\$ 39,500

2. Fringe Benefits

If more than one rate is used, list each rate and salary base.

rate	salary base	(a)	(b)	(c)
_____ % of	\$ _____	\$ _____	\$ _____	\$ _____
_____ % of	\$ _____	_____	_____	_____
SUBTOTAL		\$ _____	\$ _____	\$ _____

3. Consultant Fees.

Include payments for professional and technical consultants and honoraria.

name or type of consultant	no. of days on project	daily rate of compensation	(a)	(b)	(c)
<u>Robert Butler, M.D.</u>	3	\$250	_____	_____	\$750
<u>Carroll L. Estes, Ph.D.</u>	2	250	_____	_____	500
<u>George Gerbner, Ph.D.</u>	3	250	_____	_____	750
<u>Dieter Hessel, Ph.D.</u>	3	250	_____	_____	750
<u>Janet Golden, Ph.D.</u>	4	250	_____	_____	1000
<u>Carol Haber, Ph.D.</u>	3	250	_____	_____	750
<u>Susan Hartmann, Ph.D.</u>	3	250	_____	_____	750
SUBTOTAL			\$ _____	\$ _____	\$ 5,250

4. Travel.

For each trip, indicate the number of persons traveling, the total days they will be in travel status, and the total subsistence and transportation costs for that trip. When a project will involve the travel of a number of people to a conference, institute, etc., these costs may be summarized on one line by indicating the point of origin as "various." All foreign travel must be listed separately.
no.

from/ to	no. of persons	total travel days	subsistence costs	+ transportation costs	= NEH Funds (a)	Cost Sharing [b]	Total [c]
<u>Phila. to Wash., D.C.</u>	[2]	[4]	\$ 350	\$280	\$ _____	\$ _____	\$630
<u>Phila. to California</u>	[2]	[3]	\$ 740	\$800	\$ _____	\$ _____	\$1540
<u>Phila. to New York</u>	[3]	[4]	\$ 420	\$240	\$ _____	\$ _____	\$660
<u>Phila. to Cleveland, OH</u>	[2]	[3]	\$ 250	\$580	\$ _____	\$ _____	\$830
<u>Phila. to Buffalo</u>	[2]	[3]	\$ 245	\$560	\$ _____	\$ _____	\$805
<u>Various Phila.</u>	[4]	[8]	\$ 400	\$250	\$ _____	\$ _____	\$650
SUBTOTAL \$ _____						\$ _____	\$5115

5. Supplies and Materials.

Include consumable supplies, materials to be used in the project and items of expendable equipment; i. e., equipment items costing less than \$5,000 and with an estimated useful life of less than one year.

item	basis/ method of cost computation	(a)	(b)	(c)
<u>Beta SP Tape Stock</u>	<u>10 tapes @ \$15</u>	\$ _____	\$ _____	\$150
<u>Archival Storage Disc</u>	<u>7 discs @ \$60</u>	\$ _____	\$ _____	\$420
<u>VHS Videotapes</u>	<u>30 tapes @ \$4</u>	\$ _____	\$ _____	\$120
SUBTOTAL		\$ _____	\$ _____	\$690

6. Services.

Include the cost of duplication and printing, long distance telephone, equipment rental, postage, and other services related to project objectives that are not included under other budget categories or in the indirect cost pool. For subcontracts provide an itemization of subcontract costs on this form or on an attachment.

item	basis/ method of cost computation	(a)	(b)	(c)
<u>Camera/Sound Equip. Rental</u>	<u>3 days @ \$500</u>	\$ _____	\$ _____	\$1,500
<u>Non-linear Video Computer</u>	<u>3 days @ \$400</u>	\$ _____	\$ _____	\$1,200
<u>Duplication</u>	<u>2700 copies @ \$.10</u>	\$ _____	\$ _____	\$270
<u>Long Distance Telephone</u>	<u>200 calls @ \$2</u>	\$ _____	\$ _____	\$400
<u>Postage</u>	<u>allow</u>	\$ _____	\$ _____	\$300
SUBTOTAL		\$ _____	\$ _____	\$3,670

SECTION B - Summary Budget and Project Funding

SUMMARY BUDGET

Transfer from section A the total costs (column c) for each category of project expense. When the proposed grant period is eighteen months or longer, project expenses for each twelve-month period are to be listed separately and totaled in the last column of the summary budget. For projects that will run less than eighteen months, only the last column of the summary budget should be complete

Budget Categories	First Year/ from: thru:	Second Year/ from: thru:	Third Year/ from: thru:	TOTAL COSTS FOR ENTIRE GRANT PERIOD
1. Salaries and Wages	\$ _____	\$ _____	\$ _____	=\$ 39,500
2. Fringe Benefits	_____	_____	_____	= _____
3. Consultant Fees	_____	_____	_____	= 5,250
4. Travel	_____	_____	_____	= 5,115
5. Supplies and Materials	_____	_____	_____	= 690
6. Services	_____	_____	_____	= 3,670
7. Other Costs	_____	_____	_____	= 3,275
8. Total Direct Costs (items 1-7)	\$ _____	\$ _____	\$ _____	= \$ 57,500
9. Indirect Costs	\$ _____	\$ _____	\$ _____	= \$ _____
10. Total Project Costs (Direct & Indirect)	\$ _____	\$ _____	\$ _____	= \$ 57,500

PROJECT FUNDING FOR ENTIRE GRANT PERIOD

I. Requested from NEH:	II. Cost Sharing:
Outright \$30,000 _____	A. Third-Party Contributions \$27,500 _____
Federal Matching \$ _____	B. Applicant's Contributions \$ _____
TOTAL NEH FUNDING \$30,000 _____	TOTAL COST SHARING \$27,500 _____

III. Funding from Other Federal Agencies: \$ _____

TOTAL COST SHARING AND FUNDING FROM OTHER FEDERAL AGENCIES (II + III) \$ 27,500
Total Project Funding (Total of I + II + III) 2 = \$ 57,500

1 Under Cost Sharing, line II. A. should indicate the amount of contributions to be made by third parties (including any third-party cash gifts that will be raised to release federal matching funds). On line II. B., indicate the amount that will be contributed to the project by the applicant institution. NOTE that the Endowment's cost-sharing expectations may be met either through contributions from third parties or the institution's own resources.

2. Total Project Funding should equal Total Project Costs.

Institutional Grant Administrator/ Individual Applicant. Provide the information requested below when a revised budget is submitted. The signature of this person indicates approval of the budget submission and the agreement of the organization/ individual to cost share project expenses at the level indicated under "Project Funding."

Barbara Attie, Project Director Telephone(610) 664-7316
 Name and Title (please type or print) _____
 Signature Barbara Attie Date 10/29/99

Maggie Kuhn: Being Old in America

I) Narrative

1) The Nature of the Request

This is an application for a planning grant for a one-hour documentary on the life and work of Maggie Kuhn (1905-1995), founder of the Gray Panthers and lifelong activist. The documentary will be shot on Beta SP and mastered on Digital Beta, an ideal format for television broadcast and educational distribution. We are seeking \$30,000 to complete the research and development phase of the project. These funds will be used to consult extensively with humanities scholars on the historical, political, cultural and social issues examined in the documentary. We will also use this funding to locate and research archival and biographical material, conduct interviews, and develop a detailed treatment and production plan.

The Pennsylvania Humanities Council, The Philadelphia Foundation, and The Leeway Foundation have supported the project with \$27,500 in development funds. The total project budget for the planning period is \$57,500. Concurrently, we are seeking production funding support from public television's ITVS, the Ohio Humanities Council and the Pennsylvania Council on the Arts as well as private foundations. We estimate that the total cost of this documentary, including planning, production, post-production, and distribution will be approximately \$185,000.

2) Introduction

Margaret Elizabeth Kuhn (1905-1995) was an extraordinary woman who lived an extraordinary life. Many would have been satisfied with her accomplishments as a social reformer, professional woman, friend, loyal daughter and sister. In 1970, an unexpected event launched Maggie into a struggle that would consume the rest of her life and leave America forever changed.

Maggie Kuhn had just turned 65. She was commuting from Philadelphia to New York, working in the central office of the Presbyterian Church (U.S.A.) as editor of their social justice journal. She was told abruptly one day that her services were no longer needed. Thinking that she might have been allowed to continue working on an *ad hoc* basis as some of her male predecessors had done, Maggie was stunned and dismayed. Her colleagues threw her a farewell party and gave her a sewing machine, hinting that she might want to take up a hobby. She never unpacked the sewing machine.

Outraged at being forced to retire "midstream," Maggie turned her anger into an opportunity. Her response was characteristic of a life devoted to activism. She convened a group of friends and colleagues who were all facing retirement. Out of this group the Gray Panthers was born, and the period of Maggie's life for which she is best known began.

Maggie's lifelong involvement in social issues moved away from religious-based institutions—in her case the YWCA and the Presbyterian Church—and toward the liberation movements that were sweeping the country in the early seventies. "This was the age of liberation

and we struggled—for liberation in terms of racial justice, for the long struggle against sexism, and now we turned our attention to the struggle against age discrimination,” recalled Maggie in a 1990 interview.

At their second meeting, the group, then going by the the uncharismatic name The Consultation of Old and Young, declared themselves an intergenerational group and passed a resolution against the Vietnam War. They faced a dual challenge: how to participate actively with young people in the struggle against the Vietnam War and how to resist forced retirement at 65. From that confluence of political commitment and aging emerged an imaginative, passionate movement which challenged equally the artificial division between young and aged—ageism—and the traditional targets of liberal movements—racism, sexism, and militarism.

Maggie’s ability to articulate her outrage about social injustices made her a popular speaker on talk shows. One evening Maggie was asked to appear on Reuben Gunn’s talk show on WPIX in New York. The host dubbed Maggie’s activist group the Gray Panthers and the name stuck. By 1972, only two short years after retirement, Maggie was making appearances all over the country as the emblematic spokesperson for productivity—and rights—in old age. She carried her message to venues ranging from nursing homes to the *Tonight Show*, and all the way to the White House. Maggie began to make appearance on college campuses, in churches and at conferences of professional organizations. In the late 70s, she traveled 100,000 miles a year. The Gray Panthers were one of the few activist movements from the Vietnam era to continue to flourish through the Reagan years.

Why was Maggie’s message so timely, and why has her retirement been called “the most significant forced retirement in history”? Maggie Kuhn is the single best figure to show the demographic transformation of American society in the twentieth century and its meaning for all Americans. Her life extended over much of the twentieth century and serves as an exciting lens through which to view the social and political history of this period. The filmmakers propose to make an hour-long documentary about Maggie Kuhn’s life, work, and the times in which she lived, aimed at public television broadcast and educational distribution. The documentary will depict Maggie’s lifetime achievements, the personal strengths and convictions that made those achievements possible, and the political and cultural climate in which her ideas flourished.

3) Description of the project

Picture a 90-pound, 89-year-old lady, her frame twisted with arthritis and her straining eyes dimmed by age. Her skin is so transparent it appears silver like her hair. She stands in front of 450 people, young and old, exhorting them to join her in the Panther Growl. Eyes wide, gnarled hands reaching high over her untidy bun, suddenly a surprisingly long tongue hisses out at us, as Maggie Kuhn exhales, “Haaaa! Haaaa! Haaaa!” Old age may not always be Hollywood-pretty, but in Maggie Kuhn’s case it certainly was unforgettable.

In 1986, Val J. Halamandaris wrote in *Caring*, a professional health care journal, “When historians of the future look back they will find that a handful of people were responsible for

sensitizing the American public to the needs of the coming tidal wave of older Americans. They will find that a small number of people began talking about 'ageism' at a time before most of us realized there was such an evil. Similarly, it will be observed that a few people, by their positive example, dispelled the popular myth that old age is synonymous with decrepitude, inactivity, and weakness. Among these people will be Margaret E. Kuhn."

The life and work of Maggie Kuhn have yet to be critically and comprehensively explored in a documentary. Existing films on Maggie include her interviews and speeches, but do not place her life and work in historical context. We have reached a critical moment for this task, as many of Maggie's friends and colleagues are advanced in age. Exploring Maggie's story now allows us to look at her life as a whole, calling on recollections of many of those who knew her well.

While looking at the events that preceded Maggie's retirement, *Maggie Kuhn: Being Old in America* will focus on Maggie's culminating achievement, the founding and leading of the Gray Panthers. Attention will be given to Maggie's work against mandatory retirement, for consumer protection, shared housing, nursing home and health care reform, intergenerational learning, and other related areas, and the ensuing dramatic national policy changes that recognized the needs and rights of older Americans.

In making *Maggie Kuhn*, the filmmakers face the challenge of depicting not only an extraordinary life, but an extraordinary period of time. Because of the Gray Panthers and other activists, what it means to be old in America has changed radically. In the 70s, Maggie became an overnight standard bearer for this sea-change. Using her position as a media icon for old age, she challenged the media to both change the way old people are depicted and to increase their visibility. She recognized the skyrocketing and largely unregulated growth of the nursing home industry and organized nursing home reform. She challenged the historic neutering of old people by speaking publicly about sex. Most importantly, she battled the notion that pitted old against young in the allocation of scarce government resources by challenging lawmakers to imagine a society that cared for all its members.

Of course *Maggie Kuhn* will not be complete if it only depicts Maggie's political struggles. The audience will learn of her personal struggles as well: an early rejection of marriage in favor of education and career; the death of her parents; her relationship with her mentally ill brother, Sam, of whom she eventually became sole guardian; and her physical frailty and battle with breast cancer. Maggie's tender and romantic side will be revealed, as she writes and speaks fondly of love affairs and friendships. Maggie's personal insistence on talking publicly about sex forever changed the vocabulary available to older people. In Maggie's autobiography, *No Stone Unturned*, she speaks of having a two-year affair with a man 50 years younger than herself, and frankly discloses a long relationship with a married colleague.

Maggie Kuhn: Being Old in America will examine the conflicts and failures Maggie encountered as she rose to become a recognized spokesperson for older Americans. Inevitably, Maggie's forceful style and ideas met with resistance. Her defiant "Panther growl" and dramatic slogan "Do something outrageous every day" did not embody the politics of all her

*Minnie too! Grant agency -
Report too redacted -
Do not use.*

contemporaries.

Maggie's differences with, among others, the American Association of Retired Persons (AARP), will be explored. Maggie's philosophy stressed the intertwined fabric of society, and she feared that single issue groups like the AARP would promote older Americans at the expense of other disenfranchised groups. By broadening the senior agenda to include items that benefit all, such as public housing and universal health insurance, the Gray Panthers distinguished themselves from the AARP, which focused on items solely benefitting their constituency, such as Social Security. Maggie's contention that AARP policies did not encourage seniors to take control of their own lives, is countered by experts who feel that AARP lobbying has done far more for older Americans than the Gray Panthers.

The Early Years

Maggie Kuhn jokes in her autobiography that "my birth was my first political act." She was referring to her mother's decision to leave Memphis, Kentucky where her husband had recently been transferred as an office manager for Dun and Bradstreet. Deeming Memphis too racist a place to name as a child's birthplace, Minnie Kooman Kuhn returned to her family home in Buffalo, New York to give birth to Margaret Elizabeth Kuhn on August 31, 1905. In 1908, the Kuhn family was enlarged by the birth of Samuel, a sickly infant who would have a troubled childhood and be diagnosed schizophrenic as an adult.

Buffalo was where the Kuhn family, German immigrants, settled and ran a successful dry goods business. It was to become the place Maggie Kuhn identified with family and childhood. Despite a lack of formal education, her father rose in the corporate culture and while the family moved from city to city, by train, Maggie spent long summers living with her maternal grandparents surrounded by the Buffalo cousins. The Kuhn and Kooman family members were strict Presbyterians, and Maggie's parents had met in church. Maggie's grandmother claimed to have timed the cooking of her potatoes—40 minutes—by her husband's prayers each evening.

Maggie spent her late childhood and young adulthood in Cleveland, Ohio, where her father had been transferred to handle Dun and Bradstreet's growing business in the booming industrial city. Now a prominent businessman, Maggie's father joined a church where he would mingle with the other "shakers" in the community. He became active in Old Stone Presbyterian Church and involved in many civic issues—especially the pollution which was reaching dangerous levels in the air and water from the uncontrolled growth of industry in the city.

Maggie absorbed a sense of civic responsibility at a young age, and as a student at Western Reserve's College for Women immersed herself in the study of sociology. She was influenced by Professor Richard Gehlke, who took his female students tromping through jails, slums and sweatshops. Maggie's theology professor, Reverend Howell Merriman Hadyn, introduced her for the first time to a non-literal interpretation of the Bible which stressed the value of worldly action. Maggie distinguished herself from her classmates, writing, "We were part of Cleveland's

Society, not in the top level. But I was exploring the slums and learning how those young women lived such wretched lives. . . and [they] were riding to the hounds.”

As the first member of her family to go to college, Maggie cherished her education from Western Reserve College for Women. Maggie writes that the “birth of female education at Western Reserve was a tortuous affair.” The college had been established in 1888 to educate women after a backlash against co-education. Women in the classroom were deemed “too distracting” and damaging to the morals of the young men and were expelled from then co-educational Western Reserve College.

The Working Years: A New Role For Women

Blending her religious faith with a newfound commitment to the disenfranchised, Maggie took her first job at the Young Women’s Christian Association (YWCA) in Cleveland, and set out to organize the young working class women who congregated there.

Like many women coming into the workforce in 1926, work was seen as an alternative to marriage, just as marriage was an escape from work. Maggie’s suitors in high school and college had always been treated extremely coolly by her beloved father, and only once, in her autobiography, does Maggie recall getting serious. After a threatened elopement which Maggie backed out of at the last minute, she chose work. The only Kuhn women who were active outside the home were either widowed or abandoned, and from these misfortunes Maggie had gleaned several role models. Her widowed Aunt Paulina was active in the suffragette movement. She saw her grandmother, who ran the dry goods store after her grandfather died, as courageous, and she admired her Aunt Lou, who taught Sunday School and had mysterious romances.

Maggie entered the paid labor force at a time when increasing numbers of women were serving in the helping professions, attempting to apply scientific thought to pressing issues of family, civic and economic need. Nearly two thirds of all social workers were women, yet turnover was high as many left the workforce after marriage and others were pushed out of the labor force when the Great Depression began in 1929. Despite the economic hardships of the 1930s, the decade saw an overall increase in women’s employment. In 1920, women were 24.3 percent of all workers, by 1930 this had increased to 25.1 percent. And the numbers would continue to rise due to vast mobilization for World War II.

The Young Women’s Christian Association of 1926 was an organization that took its role as an advocate for working class women seriously. The organization had taken a cutting-edge stand for equal work for equal pay in 1912, as well as an eight-hour workday. Surrounded by a “new breed” of progressive women, largely from the upper classes of Cleveland society, Maggie quickly earned a reputation as a quick learner and hard worker. Her tasks involved organizing activities, mostly social, for the young women who congregated at the YWCA. Her mentor, Grace Mayette, was a socialist, and Maggie joined the Young Socialist League and began to talk about women’s exclusion from the labor movement.

When, in 1930, Maggie’s family moved to the Germantown area of Philadelphia, Maggie went along, transferring to a position at the Germantown YWCA. In the 30s the YWCA was

home to many progressives who saw unionizing as an important tool. One summer Maggie attended Bryn Mawr College's well-known program to learn union organizing, and she began to encourage working class women in her YWCA programs to become union organizers. Later, many of Kuhn's Gray Panthers colleagues would come from Saul Alinsky's school and other union training grounds.

In 1941, as the United States prepared for war, Maggie was invited to join the New York City office of the YWCA. The organization was one of six agencies joining together to form the United Services Organization, or USO. The USO, as the self-appointed "guardians of civil morale," charged itself with maintaining the morale not only of the troops and their spouses, many of whom were away from home for the first time, but with the morale of the young women leaving home to fill war-time job vacancies. It is commonplace to say that women's liberation had much of its genesis in the social upheaval that took place during World War II, and the same can be said for Maggie's personal liberation. She took this opportunity to leave home for the first time, to rent an apartment in New York, and to travel to program sites all over the country. Maggie remembers all of the women in the New York office as "unmarried and hardworking." Great clouds of cigarette smoke hung over their spirited meetings, and a favorite office saying was "to get along in a man's world you have to look like a schoolgirl, dress like a lady, think like a man, and work like a horse."

After the war, Maggie returned to Philadelphia to work in the Social Education and Action Office of the Presbyterian Church. Pleased by the church's controversial decision to embrace social action, Maggie also became a deacon at the First Presbyterian Church on Walnut Street. Maggie's job was to create programs that would encourage the growing post-war membership to become more active in civic affairs through their churches. Throughout her tenure with the Presbyterian Church, Maggie pushed the church to take positions on social issues, such as health care reform, on which they often demurred.

During these years, from 1950 to 1970, Maggie's life was marked by increasing professional success and staggering family responsibilities. By 1951, with both her parents dead, Maggie assumed full responsibility for her sometimes institutionalized brother. When the church relocated her to the national office in New York City, Maggie insisted on commuting so she could care for Sam. After her parents' death, Maggie was also free to pursue love, and was emotionally sustained by, among other romances, a 15-year relationship with a married male colleague.

At 64, Maggie assumed the position of program executive for the Church's Council on Church and Race, and she edited their national newsletter. She became involved with a committee addressing the problems of the old, an issue that had intrigued her since she attended the 1961 White House Conference on Aging as a Church observer. As a board member of several Presbyterian retirement homes, Maggie was pushing the radical notion of resident involvement in policy-making. Maggie's career was in high gear.

The Gray Panther Years

Suddenly, in 1970, at the age of 65, Maggie Kuhn was forced to retire from her job with the Presbyterian Church. "I felt dazed and suspended," Maggie recalls in her autobiography. "I was hurt and then, as time passed, outraged. . . . Something clicked in my mind and I saw that my problem was not mine alone."

Maggie convened a meeting of less than a dozen older professionals who would face the same dilemma, and claimed "we didn't feel old." The second meeting drew over 100 people, and the group that would become the Gray Panthers was born. The Consultation of Older People, with the slogan "Youth and Age in Action," grew quickly. Determined to stay in the forefront of current issues, the group named opposition to the war in Vietnam as their first issue. Prior to the late 60s, there were no national organizations addressing the critical issues facing the elderly: forced retirement, nursing home reform, negative media portrayal of the elderly, undertreatment by the medical profession, bank discrimination, and consumer fraud aimed at old people.

The twentieth century history of old age has been characterized by three major trends. First and foremost was the demographic revolution which saw vast changes in the life cycle. In 1935, when President Roosevelt signed into law the act creating the Social Security system, the average life expectancy for a U.S. citizen was 58 to 59 years old; today it is 77. Women continue to outlive men by 7 to 8 years, with life expectancies stretching beyond 80. In the second half of the twentieth century changes in longevity have been less dramatic than the shifts in the percentage of the population classified as old (over 65) and as what some have called the old-old (over 80). The 65 and older group is the fastest growing segment of the U.S. population; by the year 2030, the 65 and older population will have more than doubled from its current size of 32 million to more than 70 million.

Economic and social changes also reshaped old age in the twentieth century. Urbanization and industrialization resulted in a loss of power for the old, who once held authority because they owned the land that would be passed along to family members. Many more of the elderly became dependent, laid off from work and without pensions, reliant upon family members or in a few cases, old-age homes and hospitals. The creation of the Social Security program in 1935 was as much a response to the needs of family members unable to assume the costs of caring for elderly parents as it was an effort to remove those over 65 from the labor force in order to make room for young workers struggling to gain a foothold during the Great Depression.

Finally, the perception of the elderly changed over the course of the twentieth century as experts in the medical and social welfare professions attempted to assist the elderly by explaining their special needs and securing social benefits for them. This new conception of aging had the ironic effect of increasing the social isolation of the old, lowering expectations of their abilities, and removing them from the mainstream of social, political, economic, and cultural life. Social Security, for example, both aided the elderly—by giving them a pension—and made them seem powerless and dependent. Medicare had much the same effect. Enacted in 1964 it extended the Social Security System by providing hospital insurance and a government-subsidized voluntary insurance to those over 65. An enormously popular program, Medicare removed the stigma of

public assistance from the government programs that had previously aided the elderly and sick and vastly increased the elderly's access to medical and hospital care. But, like Social Security, it had the effect of making those over 65 appear to be sick and needy.

Subsequent legislation to aid the elderly would follow, including the Older Americans Act and the Employee Retirement Income Security Act. As Robert H. Binstock explained in *Generations*, the journal of the American Society on Aging, "From the New Deal of the 1930s through the 1970s, older Americans were compassionately stereotyped by the media as poor, frail, dependent, and above all, deserving." And it was these perceptions of those over 65 as inevitably useless, sick, or dependent—that Maggie set out to fight.

Maggie's work with the Presbyterian Church positioned her to see both the unmet needs of the elderly and the issues, including media stereotyping, that still needed to be tackled. The explosion of advocacy groups in the 1970s offered her models for organization and action. One of these groups, Ralph Nader's Retired Professional Action Group, was organizing retired citizens to look at consumer issues that directly affected them. When Nader saw Kuhn in action, he turned his staff, membership, and funding, over to this tiny, white-haired phenomenon. A member of the press suggested renaming the group the Gray Panthers, referring to the radical Black Panthers, and in 1971 the Gray Panthers were formed.

The growing population of older—voting—Americans had not gone unnoticed in Washington and special interest groups emerged. Founded in 1958 by a retired teacher, the American Association of Retired Persons was fast becoming a force to be reckoned with. With economic security and defense of Social Security as its centerpiece, by 1985 AARP had so much clout that *Newsweek* dubbed it "the single most powerful lobbying bloc on the planet—and the prime defender of Social Security." The Gray Panthers contended that the mainstream AARP was divisive—demanding their own economic security at the expense of still more vulnerable populations. When the Second White House Conference on Aging was convened in 1971, Maggie was on the outside, uninvited. Her group was protesting the lack of inclusion of older people of color, claiming that "due to unequal health care, many of them would not live to benefit from the programs being discussed." Maggie's "Black House Conference" drew much press attention and some needed publicity for the fledgling group.

The next year, when Maggie spoke with the press at a conference in Denver, something clicked. "The press asked a few questions and I began to talk—and talk and talk. About retirement, about senior citizens, about nursing homes, about sex at 75, about grey-haired activists picketing for justice, about young people who felt powerless." The story was picked up by the wire services and for the rest of Maggie's life her phone never stopped ringing.

Publicly vowing to "do something outrageous every day," Maggie could be counted on to be irreverent. Among the numerous television appearances that resulted was an interview on the *Tonight Show*, where Maggie first complimented Johnny Carson on his gray hair: "I'm so glad you don't dye it!" and then proceeded to berate him for his portrayal of Aunt Blabby, a pitiful representation of a ditzzy old lady. Invited to the White House to watch the signing of a pension

bill she had supported, Maggie corrected President Gerald Ford for addressing her as “young lady,” reminding him that it was not a complement.

Also in 1972, Simone de Beauvoir published *Coming of Age*, with a resulting explosion of interest in aging issues. Meanwhile, Gray Panther chapters sprang up all over the country, and some in Europe. Maggie was joined in her tiny Philadelphia office by Elma Holder and Linda Horn, who proceeded to write a manual for nursing home reform. The Gray Panthers chapter in Philadelphia experienced a victory when it convinced banks to give free checking accounts to seniors to cut down on muggings resulting from walking home with cash. Gray Panther Lydia Bragger started Media Watch, and recruited chapter members in New York City to monitor television shows for demeaning portrayals of old people. As a result, the National Council on Aging eventually set up an office in Hollywood to encourage the film industry to increase visibility of older people in a respectful manner.

Many Gray Panther chapters were interested in health care reform. Geriatrics had yet to become an important area in medicine, and in 1973 *The New York Times* reported that out of 20,000 medical school professors only 15 specialized in geriatrics. Maggie led protesters at the meeting of the American Medical Association in Chicago in 1974 in demanding mandatory medical school courses in geriatrics, consumer representation in the AMA, improved home care, and alternatives to nursing homes.

In 1974, Mary Adelaide Mendelson published *Tender Loving Greed* about corruption and abuse in nursing homes, and the National Citizen’s Coalition for Nursing Home Reform was founded and run by Elma Holder out of the National Gray Panthers headquarters. (Pressure from this group contributed to the passage in 1987 of the Nursing Home Reform Act).

The Gray Panthers spearheaded a movement to develop shared housing for seniors, many of whom had larger homes than they could manage on their own. Maggie, who by then lived in a big Germantown house with her brother Sam, became the “poster child” of the shared housing movement, taking in a host of rotating roommates who helped care for Sam in exchange for shelter. A network for older people wishing to share their homes with younger people was established, and group homes began to take many forms. With Maggie’s brother now needing almost constant medical and psychological attention, the shared living situation provided a means for Maggie to make appearances and organize all over the country while her roommates shared the household responsibilities. When in 1975 Sam died, Maggie was freed to accelerate her schedule. She wrote, “I got on a plane and I never got off.” Undaunted by her own medical troubles—two mastectomies and a hysterectomy plus painful arthritis—Kuhn traveled constantly, forging new alliances and strengthening old ones.

The first national meeting of the Gray Panthers was convened that same year in Chicago. There they agreed to build a movement against military spending, which they saw as counterproductive for both young and old; a new health care system; the end of compulsory retirement; and new housing options for young and old alike. Maggie’s travel the next year topped 100,000 miles, encouraging chapters to poll their own members for important issues. Around the country, chapters worked to prevent evictions, to increase crossing times at stoplights, to gain

more spots for old people at universities, and to increase intergenerational learning.

By 1981, there were over 90 chapters, and the national office of the Gray Panthers boasted a three-story building in West Philadelphia, a staff of six, a newsletter with a circulation of 60,000 and a budget of \$500,000. By this time powerful lobbying groups had succeeded in gaining increased tax and social security benefits for seniors. As a result, a new negative stereotype dogged old people—that of the “greedy geezer.” Maggie spoke often to the issue, insisting that the elderly lobby should now turn its attention to the poorest among us—the children. In her autobiography, Maggie points out that “We have never made a long-term commitment to children comparable to Social Security’s commitment to the old. . . . We must act as the elders of the tribe, looking out for the best interests of the future and preserving the precious compact between the generations.”

The Final Years

By 1990, the Gray Panthers had moved their office to Washington. While other directors were named to head the group, Maggie remained the icon for the cause. She lived to see many of her causes adopted by other groups, as the Gray Panthers, like so many groups founded in the 70s, diminished in numbers.

Today, a national office, headed by Director Tim Fuller, oversees lobbying efforts and coordinates national conferences. Some chapters, like the one in Montgomery County, Maryland, still muster a few members for demonstrations for health care reform, while vibrant chapters in Austin, Texas and San Francisco, California confront the old issues of housing and health and attack new issues such as legalizing marijuana for medical purposes.

In 1985, Maggie was mugged when walking to attend a neighborhood meeting and her fragile body never recovered. Working increasingly with pen, paper, and telephone, Maggie began to spend most of her time at home. A beloved nurse, Bertha, brought Maggie full-circle to her religious childhood, reading scripture to Maggie day and night when she had trouble resting her arthritic body. In 1995, 25 years after her forced retirement, 89-year old Maggie Kuhn died in her home in Philadelphia, surrounded by friends and colleagues.

In 1989, *Ms. Magazine* dubbed Maggie Kuhn one of the “100 Most Important Women of Our Century,” and in 1995 the National Women’s Hall of Fame in Seneca Falls, New York named Maggie Kuhn to their prestigious roster. Her obituary in the *Los Angeles Times* credited her with giving “voice, hope and purpose to the aged.”


Maggie Kuhn: Being Old in America—The Documentary

The undisputed star of *Maggie Kuhn* is the woman herself: fragile in appearance but stubborn in her convictions, speaking out powerfully against injustice, prejudice, corruption and greed. As much as possible, we plan to let Maggie tell her own story. We will use filmed interviews conducted by Studs Terkel in *Maggie Kuhn—Wrinkled Radical* (1977), Glen Holstein of WHYY (1989), and others. There is extensive material available through the archives of

television networks, showing not only interviews, but Maggie on the picket line, Maggie marching in Washington for numerous causes, Maggie meeting with prominent leaders worldwide, Maggie chiding Johnny Carson on the *Tonight Show* for his portrayal of Aunt Blabby, the definitive silly old lady. These segments display her distinctive public persona—a savvy mix of humility and bravura.

An important resource for this documentary is Maggie's autobiography, *No Stone Unturned*, written with Christina Long and Laura Quinn. This book, and a vast trove of letters made available to us by the executor of Maggie's estate, Sue Leary, will form the narrative thread. Excerpts read by an actress will communicate the zeal Maggie felt for her causes and the intrinsic connection between her life and her work.

Maggie Kuhn will explore the issues Maggie addressed in her work. We will interview Ralph Nader, who reveals his early collaboration with Maggie on consumer issues such as fraud in the hearing aid industry; Elma Holder, whose work with Maggie led her to her current position as director of the National Citizens' Coalition for Nursing Home Reform; and U.S. Senator Ron Wyden of Oregon, an early Panther. We will interview Gloria Steinem and Jane Fonda, who looked to Maggie as a mentor. We will talk with Dr. Dieter Hessel, a theologian and close friend, who will discuss the religious conviction behind Maggie's activism, and with Dr. Robert Butler, director of the International Longevity Center and an expert on sex and aging.

During Maggie's almost 25 years devoted to issues of aging, a sea-change took place in America. The documentary will use the commercial media—print ads, television programs and commercials and feature films—to provide evidence of these changes. Clips of Carol Burnett and Johnny Carson's acid portraits of doddering ancients attest to the negative stereotyping of the old in the media. Dr. George Gerbner, Dean Emeritus of the University of Pennsylvania's Annenberg School of Communications and a Gray Panther collaborator, will assess the media evolution that has taken place in the 30 years since the Panthers started their Media Watch campaign. 

Maggie's story will be illuminated by photos of Maggie, from her childhood through her final active decades, that bear witness to her range of experiences and her persistent charm. Selections from Maggie's correspondence deepen the perspective: a nine-year-old Maggie's adoring letter to her father; postcards sent to Maggie from international locales by a lover who wrote in a secret code; letters received from admirers including Robert Kennedy; and notes from opponents, such as a woman angry about Maggie's appearance on Johnny Carson.

Our sound track will feature music that evokes the changing times, from spirited protest music in the sixties; Bob Dylan, Country Joe and the Fish, and Bonnie Raitt in the early seventies; to songs like The Roches' "Weeded Out" and "Older Girls" in the eighties; to Ani DiFranco in the nineties, with her own brand of rebellious charm that evokes Maggie's ability to incite change. *Maggie Kuhn* will reach a musical crescendo with stirring performances demonstrating virtuosity in old age, by artists such as Pete Seeger, Janos Starker, Lena Horne, Merce Cunningham, Tony Bennett, and Ibrahaim Ferrer.

At the heart of *Maggie Kuhn* lies a demographic, political and social revolution that has reshaped American life and values. It is a rich and evolving history of an aging America, forced to confront new problems and exploit new opportunities at the end of the twentieth century. This is a history best explored through a biography grounded in history, politics, and cultural studies. A biography of Maggie Kuhn offers a lens into the wider world that shaped her values and experiences. At the same time it shows how she in turn shaped the world around her, by confronting the critical sites of power: the media, the medical system, the labor market and the cultural arena.

Why is this project a humanities project?

One value of history told through biography is that it can ask questions of one individual's life that reflect upon larger issues. By asking what fueled Kuhn's passion for social justice, the larger question of social justice activism and its effects is raised. By inquiring into how her ethical values were founded and nurtured in Christian institutions such as the YWCA and the Presbyterian Church, the role of religion in modern life and in political movements and personal life are explored.

A second value of biography is that it offers a compelling narrative that can unite many complex historical themes. *Maggie Kuhn* looks at one life, but it does so by gathering a chorus of voices to tell of her experiences. Experts and prominent individuals to be interviewed for this documentary have been noted above and include the following: Elma Holder, Director of the National Nursing Home Reform Coalition; Ralph Nader; Jane Fonda; Gloria Steinem; U.S. Senator Ron Wyden; Dr. George Gerbner, Dean Emeritus of University of Pennsylvania's Annenberg School of Communication; Dr. Fernando Torres-Gill, Associate Dean and Professor Social Welfare and Policy Studies at UCLA, Dr. Carol Estes, Director of the Center On Aging, University of California San Francisco; and Dr. Robert Butler, M.D., Director, International Longevity Center, Professor of Geriatric and Adult Development, Mount Sinai School of Medicine, New York, NY. Their voices will echo, modulate, correct and enhance each other.

Critical to this project is the use of many primary sources. Television clips, movie images and still photographs illustrate how the image of the elderly has changed over time. Oral interviews enliven accounts of critical historical events and give anecdotal evidence of how the lived experience felt at the time and how it is viewed upon reflection. Finally, Kuhn's archives on deposit at Temple University and the Presbyterian Church, film and video footage of Kuhn and audio tapes of interviews with her, allow her to offer her own reflections on her life and the world she left so changed.

The chronology of Kuhn's life will provide a timeline with which to examine other important themes of the twentieth century—the increasing involvement of women in social movements, the impact of religious activism on larger social movements, the changing perception of aging in our society, and the history of social activism in this century. The

filmmakers will be guided throughout by scholars who have worked in the areas relevant to the examination of the Kuhn's life: a gerontologist; two sociologists, one with a concentration in health and one with a concentration in media and society; three historians; and a theologian.

4) Audience

The audience for Maggie Kuhn will represent an amazingly broad spectrum of people. One of the tenets of Kuhn's work was her insistence on bringing together different parts of the population—different denominations, races, socioeconomic groups—and, in the work for which she was most famous, different generations. This documentary will strive to speak to all those groups. Interviews will reflect the diversity of the circles in which she moved. But most appealing to the audience will be the excitement of a life fully lived, where the importance of work never eclipsed the importance of romance and friendship, and loyalty to family. It will be of both historical and contemporary interest to television audiences young and old, as it discusses a time gone by, as well as issues—social security, nursing home reform, isolation, age discrimination—that refuse to go away.

While television will reach the widest audience, classroom and institutional use will be of equal importance, as small groups gather to gain inspiration from Kuhn's life and use her work as a basis for discussion of the issues she addressed. This documentary will be of equal value on a college campus or in a senior citizen facility. Educators across the country will agree that to discuss aging in America without discussing Maggie Kuhn would be like studying consumerism without mentioning Ralph Nader. The "meaning" of Kuhn's life and work segue together neatly in a way that can be easily related through the documentary medium—the audience will see a frail wisp of a white-haired lady performing her famous "Panther growl," and refusing to accept the stereotypes that come with age.

Maggie Kuhn will be a compelling one-hour broadcast documentary, appropriate for PBS series such as *The American Experience*, and cable channels. As *Maggie Kuhn* recounts the life of a pivotal figure in American history, the filmmakers will market aggressively to national television broadcasters.

The filmmakers success in achieving a national PBS broadcast of the biography *Landowska* provides them with vital experience necessary to achieve the widest possible audience for *Maggie Kuhn*. Past experience in educational distribution of previous documentaries will also enable the filmmakers to make a well-considered decision when selecting a non-theatrical distributor. A respected national distributor will market *Maggie Kuhn* nationally to senior and religious organizations, community and activist groups, educational institutions, museums and libraries. The makers of *Maggie Kuhn* currently have documentaries being distributed by Women Make Movies, Cinema Guild, and VAI International, each of which were selected because of their appropriateness to the subject matter.

A study guide will be a crucial aspect for educational use of the documentary, and will feature a timeline placing Kuhn's life and work in historical context. Any broadcast or screenings

will be accompanied by comprehensive distribution of press releases to appropriate media outlets, and some of the scholars and colleagues featured in *Maggie Kuhn* will be made available to speak at such events.

Maggie Kuhn will also be screened at national conferences—such as the American Gerontological Association, the Berkshire Conference of Women Historians, Women's Studies/Gerontology Conference on Issues of Older Women at Richard Stockton College of New Jersey, Gerontology Center of Penn State University's annual conference on Social Structure and Aging, the Gerontology Institute at Oklahoma State University conference on Ethics and Aging, as well as the many events on International Women's Day, and other gatherings of scholars recommended by advisers. Selected scholars and colleagues who collaborated in making *Maggie Kuhn* will be made available to speak at such events. These groups, and many others, will provide a network through which *Maggie Kuhn* can be distributed.

5) Organizational History

Women Make Movies (WMM) is a New York-based non-profit organization that, for over 25 years, has been dedicated to the production, promotion, and distribution of multicultural independent media by and about women. One of the services that WMM provides is professional and efficient fiscal sponsorship to women making independent films and videos. Filmmakers whose projects are accepted by Women Make Movies for this service maintain complete creative control of the product and reserve all rights to the completed product.

Women Make Movies' experience and professionalism in acting as a "pass through" eliminates the anxiety sometimes associated with this aspect of filmmaking. WMM staff are excellent bookkeepers and require strict accountability for all funds spent by sponsored filmmakers. They are also available to do some creative advising on sources for fundraising. WMM acts as a catalyst to independent filmmaking, through fiscal sponsorship of projects and through the development of venues and active distribution for women's work, with a well subscribed to catalog of over 250 films and videos. Once finished, if we decide that WMM would be the best educational distributor for *Maggie Kuhn*, we will have the option of that service as well.

The makers of *Maggie Kuhn* has collaborated with Women Make Movies before in the making of *Landowska* (1997) and *Daring to Resist* (1999), and a previous documentary, *Skin and Ink* (1989), is distributed by the organization.

6) Project Staff

Maggie Kuhn lived an extraordinarily rich life. The tasks that Kuhn set out to accomplish were ambitious and this documentary must be similarly ambitious in both breadth and depth. Attie and Goldwater's experience in women's biography makes them uniquely qualified to make this important documentary.

As Philadelphia filmmakers, we will be able to devote the necessary time to make in-depth use of resources available only in Philadelphia. Proximity to Ohio and New York City will facilitate travel between the important locations in Kuhn's life.

The filmmakers have established a truly collaborative relationship with Kuhn's close friends and colleagues still living in the Philadelphia area. Chris Long, the co-author and owner of the rights to Kuhn's biography, *No Stone Unturned*, has agreed to give the filmmakers exclusive access to the information in the biography. Sue Leary, Kuhn's former assistant and executor of her estate, enthusiastically supports this project and has written a letter to that effect (see appendix).

Award-Winning Documentary

The award-winning productions produced and directed by Attie and Goldwater include *Landowska: Uncommon Visionary*, a biography of the pioneering Polish harpsichordist Wanda Landowska, which was nationally broadcast on PBS in July, 1999, with WNET in New York as the presenting station. Reviews in leading U.S. papers called *Landowska* "informative and entertaining" (*The New York Times*), "an affectionate and fascinating look at the woman who changed music history" (*The Los Angeles Times*), "an extraordinary documentary that has long been overdue" (*The Dallas Morning News*), and "superb documentary" (*The Philadelphia Inquirer*).

Other documentaries by Attie and Goldwater include: *Skin and Ink*, an ethnographic look at the art of tattooing shown in anthropology and folklore classes at universities nationwide; *I Witness, Shot Down in Pensacola*, an examination of a community torn apart by anti-abortion violence; and *Motherless*, a documentary about four people whose mothers died before the legalization of abortion.

Among the honors accorded these works are the CINE Golden Eagle; two Silver Apples and a Bronze Apple, National Educational Media Network; Honorable Mention, American Film and Video Festival; Bronze Award, Houston Film Festival; and Honors, International Health and Medical Film Festival.

Attie and Goldwater documentaries have been funded by the Pennsylvania Council on the Arts, Pennsylvania Humanities Council, New York Council for the Humanities, Connecticut Humanities Council, Womens Way of PA, Pittsburgh Filmmakers, Wildlife Preservation Trust International, The Philadelphia Foundation, Philadelphia Independent Film and Video Association, Paul Robeson Fund of the Funding Exchange, Bread and Roses Community Fund, Themes Foundation, American Council on Polish Culture, Kosciuszko Foundation, and the Fels Fund.

Barbara Attie, Producer/Director

In September, 1999 Attie completed *Daring to Resist*, a one-hour documentary about three Jewish teenage girls who fought Nazi genocide which premiered in Israel in October, 1999 at Yad Vashem. Attie is producer/director of *Landowska*, a one hour documentary about the Polish harpsichordist Wanda Landowska; director of *I Witness: Shot Down in Pensacola*; *Motherless* (see above); *In a Time of Headlong Progress*, a one hour documentary film on the efforts to save an

endangered species in Brazil; and *Skin and Ink: Artists and Collectors*, which examines the tattoo culture. Attie received an MFA in film and video production at Temple University. In 1998, Attie was one of eight persons in the state to be awarded a Pennsylvania Council on the Arts Media Fellowship.

Janet Goldwater, Producer/Director

Goldwater's most recent documentary, *I Witness: Shot Down in Pensacola*, premiered at the 1998 Philadelphia Festival of World Cinema and is being distributed by Cinema Guild. Goldwater's previous documentary, *Motherless: A legacy of loss from illegal abortion*, has been widely broadcast and distributed to colleges and universities nationwide. *Motherless* is winner of many awards and has been shown at Women in the Director's Chair, Sinking Creek, and other prestigious festivals in the United States and Europe. Goldwater co-produced *Landowska*, and *If Its Not a Piano, What is It?* Goldwater received an M.F.A. in Photography/Graphic Design from Boston University in 1976 and has taught photography, multi-media and graphic design at the Art Institute of Boston, Sweet Briar College, Temple University and Rowan College.

Patricia McLaughlin, Writer

McLaughlin has written the Style column in the Philadelphia Inquirer Magazine since 1983. The column, syndicated by Universal Press Syndicate since 1988, goes to about 250 newspapers. Before that, she worked for *Vogue* magazine, the *Philadelphia Evening* and *Sunday Bulletin*, the *Pennsylvania Gazette* (award-winning alumni magazine of the University of Pennsylvania), and Reliance Insurance Company. Her essays and feature stories have been published in *Mirabella*, *The Washington Post*, *The American Scholar*, *The New York Times Magazine*, *The Jewish Exponent's Inside Magazine*, *Philadelphia Magazine*, and *Rolling Stone*. She wrote the article on fashion in the *Collier's Encyclopedia Yearbook* from 1989 through 1998, and has contributed commentaries to the Philadelphia-based PBS radio talk show "Fresh Air." Besides style and culture, she has written about anti-dumping litigation, superconductivity, econometric modeling, contract bonds, and other subjects. McLaughlin attended Rosemont College, graduated from Boston University and finished the coursework (but not the thesis) for a master's degree in communications at the Annenberg School of Communications of the University of Pennsylvania.

Kathleen Soulliere, Editor

Soulliere is a freelance film and video editor who has worked with Attie and Goldwater for the past ten years. During that time, she edited *Motherless*, *Landowska*, and *In a Time of Headlong Progress*. Soulliere was an editor for Modern Video Productions in Philadelphia, PA, and KCTA TV (PBS) in St. Paul, MN from 1979 to 1983. Selected awards include: Academy of Television Arts and Sciences Emmy awards for Philadelphia Opera Company broadcasts of *Un Ballo in Maschera* (PBS) and *The Damnation of Faust* (PBS); Honorable Mention for *Tympani* (PBS); 1989 award for most watched documentary on public television for *The World of Tomorrow*, a documentary on the 1939 World's Fair; First Prize, Tokyo Video Festival for *Nuclear Outpost* (PBS) and a First

Place in the American Film Festival for *Matters of Life and Death: Dairy Queens*. Soulliere holds a B.A. in Urban Media from Antioch College and received a Women's Training Grant from the Corporation for Public Broadcasting.

Peter Brownscombe, Director of Photography

Brownscombe has worked as a freelance cameraperson since 1984; prior to that he worked for seven years as field camera for KTCA TV (PBS) in St. Paul, MN. Freelance clients include: Frontline, NOVA, MacNeil Lehrer Newshour, Great Performances, BBC Panorama, BBC Newsnight, ARD Television (Germany), Deutsch Welan (Germany), and IKON Television (Holland). Selected awards include: Gold Plaque, Chicago International Film Festival; Blue Ribbon, New York Film Festival; Bronze, Houston International Film Festival; CPB award; Charles Stuart Mott Award; and the Dupont Columbia Citation. His most recent full length documentaries are *Daring to Resist*, *Landowska* and *Arguing the World*.

Humanities Scholars

Robert Butler, M.D., Director, International Longevity Center, Professor of Geriatric and Adult Development, Mount Sinai School of Medicine, New York, NY

Dr. Butler is a Pulitzer Prize-winning author and the former director of the National Institute on Aging. His highly influential books, *Sex After Sixty* and *Why Survive?*, are now considered seminal texts in the aging revolution. Dr. Butler will have input at all stages of the production of Maggie Kuhn as the filmmakers seek accuracy and insight into Dr. Butler's main areas of expertise: access to health care for the elderly, the evolution of geriatric medicine, nursing home reform, and sexuality in the aging population.

Caroll L. Estes, Ph.D., Director of the Center On Aging, University of California, San Francisco

Dr. Estes is a Professor of Sociology in the Department of Social and Behavioral Sciences. Dr. Estes' input to this project will be invaluable. She worked with Kuhn on policy development concerning older Americans and has indicated her availability to recount her personal knowledge of Kuhn's work, as well as help the filmmakers shape a meaningful discussion of America's evolving perceptions and policies on aging. Dr. Estes has been a consultant to the aging committee of the Social Security "Notch" Commission and the California Commission on Aging. She was a delegate to the 1981 and 1995 White House Conferences on Aging. Her research and publications investigate the impact of fiscal austerity and social policy on the elderly and the agencies and institutions that serve them. Issues concerning older women have been a major area of research. Her many honors and awards include the American Society on Aging Award, the Donald P. Kent Award of the Gerontological Society of America, and the Beverly Award from the Association for Gerontology in Higher Education.

George Gerbner Ph.D., Dean Emeritus of University of Pennsylvania's Annenberg School of Communications, and Bell Atlantic Professor of Telecommunications at Temple University, Philadelphia

Dr. Gerbner is Director of the Cultural Indicators research project, which has conducted research on television content and its impact for over thirty years. Recent publications include: *The Global Media Debate: Its Rise, Fall and Renewal* and *Gender, Race, and Class in the Media: A Critical Text-Reader*. Dr. Gerbner's research provided the data for many of Kuhn's objections to television programming. He will help us shape the important section of this documentary which focuses on the Panthers' Media Watch.

Janet Golden, Ph.D., Associate Professor and Director of the Graduate Program in History, Rutgers University-Camden

An eminent scholar of 20th century American history, Dr. Golden is the co-editor of *Women and Health Series*, published by the Ohio State University Press. Her extensive scholarly publications address the intersection of women, culture, and health. Her book in progress, *Fetal Alcohol Syndrome: A Cultural History*, is funded by a grant from the National Endowment for the Humanities. Dr. Golden will be consulted throughout the project on issues involving methods of conducting historical research, as well as helping the filmmakers develop and write grant proposals. Importantly, Dr. Golden will contribute a scholarly perspective as the filmmakers work to create a vivid historical context for the actions of Kuhn and the Gray Panthers.

Carole Haber, Ph.D., Chair of History Department, Professor of History and Women's Studies, University of Delaware.

Dr. Haber has a combined expertise in the history of aging in America and contemporary aging issues. She has published widely, serves on the editorial boards of *Gerontology*, *Journal of Aging Studies* and the *Journal of Applied Gerontology*, and is currently on the executive board of the BSS Section of the Gerontological Society of America. Dr. Haber's thoughtful analysis in *Beyond Sixty-Five: The Dilemma of Old Age in America* will benefit the filmmakers, as will her extensive research on women in twentieth century American political movements.

Susan Hartmann, Ph.D., Professor of History/Women's Studies, Ohio State University
A former National Endowment for the Humanities Professor of History (1966-1986), Dr. Hartmann specializes in 20th century women's history, with expertise in women in politics since World War II and in the history of the feminist movement. Her publications include *The Other Feminists: Activists in the Liberal Establishment*, *The Homefront and Beyond: Women in the 1940s*, and *From Margin to Mainstream: American Women's Politics Since 1960*. Her perspective in identifying the climate in which Kuhn became a recognized activist and the obstacles facing Kuhn and other women in politics will be critical to the filmmakers.

Dieter Hessel, Ph.D., Director, Program on Ecology, Justice and Faith, Princeton, N.J.

Dr. Hessel first became acquainted with Kuhn when he took a seminary class she taught on urban ministry and social change. He subsequently became her graduate assistant, and eventually her colleague as their interests converged. Dr. Hessel served as the director of social policy for the Presbyterian Church from 1965 until 1990, when he left to found his own center in Princeton, New Jersey, funded by the John D. and Catherine T. MacArthur Foundation and The Pew Charitable Trusts. Dr. Hessel's primary contribution to the project will be his interpretation of the theological basis of Kuhn's commitment to social change. His input and guidance will be invaluable to us as he relates the hundreds of hours they spent together discussing both the theory and practice of religiously-based activism. Dr. Hessel will be available to be interviewed at length, advise the filmmakers on sources, and to review all materials relating to this project. Dr. Hessel received a Ph.D. in Christian Social Ethics from San Francisco Theological Seminary in 1966.

7) Plan of work

Summary of Plan: During the grant period, May, 2000–December, 2000, the production team will work closely with the Humanities advisers to identify sources and archives, select interview subjects, and develop an outline and treatment. To guarantee that this documentary extend far beyond the biography of one woman and serve as a timeline against which to discuss many aspects of the social history of this century in America, the filmmakers will draw heavily on the ideas and areas of expertise of the men and women on our panel of advisers. It will be important for the filmmakers to have a thorough understanding of the social phenomena explored in the documentary: the role of women activists in American social change movements; the historic role of organized religion in social change movements in this country; the evolving perception of aging in our society; and the proliferation of programs and policies that support older Americans

Because of the advanced age of many of Kuhn's colleagues, some interviews will be videotaped. As these interviews, as well as archival footage and stills, are gathered they will be digitized and stored in a non-linear video/computer system. This will enable us to have an efficient means of sending the scholars advising this project not only drafts of the treatment, but videotapes of selected interviews and footage.

May–June, 2000

Humanities advisers and project team are notified of receipt of NEH grant and advised of work schedule.

The filmmakers will complete a round of travel, meetings, and correspondence to gather the necessary information and guidance to inform our interviews with subjects. Individual meetings will be held with advisers and scholars in Philadelphia, New York, Princeton, Newark, DE, San Francisco, and Columbus, Ohio. We will review the research conducted to date, including

interviews and archival material. We will discuss further channels for inquiry, additional persons who should be interviewed for the project, and discuss themes and issues that need to be explored. Among the key topics to be discussed are the best way to integrate an historical and cultural analysis of the times in which Kuhn lived with the biographical information; how to best clarify the conditions that made possible the change in social and political attitudes towards aging that started in the 1960s, continued throughout Kuhn's life, and to this day is still evolving.

Additional research will be undertaken to locate sources of archival material, including television footage, taped conferences, speeches, diaries, letters, and photographs.

Logging of interviews already conducted: Ralph Nader, Senator Ron Wyden, Elma Holder, former and present Gray Panthers.

July–August, 2000

Research on archival still photographs, historical footage, and television will be conducted through the internet and at the following locations:

- Temple University Urban Archives, which maintains an extensive collection of Kuhn's writings, including diaries, letters, and speeches, and photographs.
- Presbyterian Historical Society, Philadelphia, PA
- Germantown Historical Society, Philadelphia, PA
- The Museum of Television and Radio, New York
- Gray Panther Archives
- Center for Communication Policy, UCLA and UCLA Archives
- Library of Congress, National Archives, and the Museum of Modern Art for historic footage, stills, and recordings.
- Additional archival sources will be determined through meetings with the scholars.

We will consult with the appropriate adviser(s) in order to develop productive interviews. Pre-interviews will be conducted with persons who can contribute biographical, cultural and historical information. Potential interviewees include Kuhn's biographer, Christina Long, Betty Friedan, Studs Terkel, and Gloria Steinem, as well as members of the Board of Advisers: Dr. George Gerbner, Dr. Carroll Estes, Dr. Robert Butler, and Dr. Dieter Hessel.

September, 2000

Interviews and archival material are logged and digitized. Pertinent research is sent to writer and advisers.

First draft of an outline is due from writer. At this point the outline will organize ideas and facts rather than create the structure for the documentary.

Working with this outline and the material archived in the non-linear computer/video system we will consult with the advisers to assess what areas need further research and development.

October, 2000

Telephone discussions will be held with advisers regarding outline and status of research. This critique will be communicated to the writer who will prepare a draft of the treatment for the documentary. The draft will be sent to the advisers for review.

November, 2000

The filmmakers will meet with the advisers and writer to review all progress made to date, including the status of the research, the completeness of the archival material unearthed, and the status of the interview subjects. The treatment will be critiqued and a production plan will be discussed.

December, 2000

The writer will incorporate advisers' comments into a final treatment. At the end of the planning period, we will have identified all interview subjects and all sources of archival material, both written and visual. Our final product will be a treatment which incorporates the narrative structure of the documentary and a plan that will enable us to begin production.

Throughout the Grant Period we will undertake additional fundraising activities so that we can commence production in January, 2001.

8) Fundraising Plan

This project has received development funds from The Leeway Foundation, (\$1,500), Pennsylvania Humanities Council (\$16,000), and The Philadelphia Foundation (\$10,000.) Grant applications are pending with the ITVS and the Ohio Humanities Council. Production funding will be sought in future applications from the Pennsylvania Council on the Arts, the MacArthur Foundation, the Andrus Fund, the Social Action Committee of the Presbyterian Church (U.S.A.) and other private sources.

Concurrently, the filmmakers will seek co-production funds from public television stations, starting with local Philadelphia stations WHYH and WYBE. This support can come in the form of financial support in exchange for a future broadcast agreement, or in the form of in-kind support in production and post-production.

APPENDIX I: Films and videos featuring Maggie Kuhn:

Aging in Soviet Georgia—A Toast to Sweet Old Age. 37 min. Filmmakers Library. A look at aging in a part of the world often referred to as an 'epicenter of longevity.' Includes a discussion with Kuhn and Dr. Richard Ham, president of the American Geriatric Society.

The Gray Panther, Maggie Kuhn (1989). 27 min. WHYY-TV. Produced by Glen Holstein. From her home in Germantown, Philadelphia, Kuhn discusses her political views and tells stories of her childhood and of life as an activist. The piece also touches on the personal as Kuhn discusses such topics as sexuality, her decision not to marry, and her thoughts about death and dying.

Gray Power (circa 1994). 25 min. Gabriel Productions, Ltd. This film follows Zelda Curtis, a British activist whose work has been inspired by Kuhn and the Gray Panthers. Curtis visits the U.S. to meet with Kuhn and other Panthers and attend the 25th Anniversary Conference of the Panthers in Philadelphia. As the film concludes, Curtis begins her own intergenerational project with Kuhn's ideas in mind.

Maggie Kuhn—Wrinkled Radical (1977). 27 min. WNET-TV. Studs Terkel interviews Maggie Kuhn at her Gray Panthers' office, in her "shared house" with her "family of choice," and on the picket lines.

Interview between Kuhn and Bill Halamandaris, Executive Director of the Foundation for Hospice and Homecare (available on videotape). December 12, 1985

The national office of the Gray Panthers in Washington, D.C. has made their archives available to us. Included in this archive are films and videos spanning a 25 year period that feature Maggie Kuhn. The following is a partial listing of these resources:

Maggie (1992). 20 min. Dr. James Gambone, Points of View. In an interview with Dr. James Gambone, Kuhn outlines her politics, focusing on her belief in the need for an intergenerational movement, spirituality, and the "four M's": Mentoring, Meditation, Monitoring (of public bodies), and Mobilizing.

Conscious Aging: A Creative and Spiritual Journey (1992). 56 min. Omega Institute for Holistic Studies. Keynote Address by Maggie Kuhn: When History and Biography Intersect. Approaching the age of 87, Kuhn gives a thorough presentation of her ideas about aging and society in terms of philosophy, politics, and biology.

Celebrating the Year of the Older Person (1983). Kuhn discusses her philosophy of aging.

Ralph Nadar Speech at a Gray Panther Convention. Washington, D.C. May 10, 1990

Health Care in America, A Public Hearing. Austin, TX Gray Panthers. April 14, 1988

Maggie Kuhn addresses medical students and staff at the Uniformed Services University of the Health Sciences (available on videotape). November 6, 1984

APPENDIX II: Bibliography

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- Butler, Robert N., Editor. *Life in Older America: Public Policy Issues for an Aging America* (Editor), The Century Foundation, 1998
- Butler, Robert N. *Aging and Mental Health: Positive Psychosocial and Biomedical Approaches*, 5th Edition (with Myrna Lewis and Trey Sunderland). Prentice Hall, 1998
- Butler, Robert N. *Love and Sex After Sixty: A Compassionate, Frank, and Informative Look at the Pleasures and Problems of Sex After Sixty* (with Myrna Lewis). Old Tappan, NJ: MacMillan Publishing, 1993.
- Butler, Robert N. *Promise of Productive Aging: From Biology to Social Policy*(with Mal Schecter, Mia R. Oberlink). New York: Springer Publishers, 1990.
- Butler, Robert N. *Sex After Sixty: A Guide for Men and Women for Their Late Years* (with Myrna Lewis). Old Tappan, NJ: J.K. Hall, 1978.
- Coles, Robert. *Old and On Their Own*. W.W.Norton & Co., Inc., 1998.
- Estes, Carroll L. and Lee, P.R, Editors. *The Nation's Health*, 5th Edition. Boston: Jones & Bartlett Publishers, 1997.
- Friedan, Betty. *The Fountain of Age*. New York: Simon and Schuster, 1993.
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- Gerbner, George. "Casting and Fate: Women and Minorities on Television Drama, Game Shows, and News" in *Communication, Culture, and Community*. The Netherlands: Bohn Stafleu van Loghum, 1995.
- Gratton, Brian and Carole Haber. *Old Age and the Search for Security: An American Social History*. Indiana University Press, 1994.
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Hessel, Dieter (ed.) *Maggie Kuhn on Aging*. Philadelphia: The Westminster Press, 1977.

Hirth, Emma P., "The History of the Participation of the YWCA in the USO, 1940-1944." Mimeographed. New York: National Board of the Young Women's Association, 1948.

Horn, Linda, and Griesel, Elma. *Nursing Homes: A Citizen's Action Guide*. Boston: Beacon Press, 1977.

Kuhn, Maggie, Christina Long and Laura Quinn. *No Stone Unturned, The Life and Times of Maggie Kuhn*. New York: Ballantine Books, 1991.

Mendelson, Mary Adelaide. *Tender Loving Greed*. New York: Alfred A. Knopf, 1974.

Minkler, M and C.L. Estes (eds.) *Critical Gerontology: Perspectives from Political and Moral Economy*, 2nd Edition. Baywood, N.Y.: Baywood, 1998.

Minkler, M and C.L. Estes (eds.) *Critical Perspectives on Aging*. Baywood, N.Y.: Baywood, 1991.

Peterson, Peter G. *Gray Dawn: How the Age Wave Will Transform America—And the World*. New York: Random House, 1999.

Pratt, Henry J. *The Gray Lobby*. Chicago: University of Chicago Press, 1976.

Shanks, Ann Zane, *Old is What You Get: Dialogues on Aging by the Old and the Young*. New York: Viking Press, 1976.

Torres-Gil, F. *The New Aging: Politics and Change in America*. Westport, CT: Auburn House, 1992.

Walls, David. *The Activists Almanac*. New York: Simon and Schuster, 1993.

Maggie Kuhn, 89, the Founder Of the Gray Panthers, Is Dead

By ROBERT McG. THOMAS Jr.

Maggie Kuhn, who called herself a little old woman and celebrated her forced retirement in 1970 by founding the Gray Panthers, died yesterday at the home she shared in Philadelphia with a like-minded coterie. She was 89.

"She died peacefully in her sleep," said her personal assistant, Sue Leary, who could not say which of Miss Kuhn's many ailments, from arthritis to osteoporosis, had caused her death.

For all Miss Kuhn's ailments, none had slowed her down. She spent the last 25 years leading people young and old in the fight against age discrimination and other forms of what she saw as social injustice

A woman who embraced the signs of aging.

and stereotypical thinking and just two weeks ago she had joined striking transit workers on their picket line.

Even so, there was some evidence that Miss Kuhn knew that the end was coming. Although she had made it her goal to live until her 90th birthday, in August, she had allowed her friends and admirers to celebrate it on April 1. And in a recent issue of the Gray Panthers' publication, *The Network*, she had lectured the organization's 40,000 members in 32 states on the need to prepare for the 21st century.

It was hardly the first time Miss Kuhn had been ahead of her time.

It was in 1970 that Miss Kuhn, who had worked 25 years for the United Presbyterian Church in New York, commuting daily from her home in Philadelphia, reached the mandatory retirement age of 65 and was forced to leave her job.

"They gave me a sewing machine," she once recalled, "but I never opened it. I was too busy."

Within months of her retirement, she joined several friends in founding an organization quickly dubbed the Gray Panthers, a name derived from the radical Black Panthers.

Despite the name and the initial

emphasis on championing the elderly, as conceived by Miss Kuhn the organization knew no age boundaries. Its credo described it simply as an advocate for "fundamental social change that would eliminate injustice, discrimination and oppression in our present society."

For example, in addition to seeking a ban on mandatory retirement, which was eventually enacted into law, the group called for "publicly owned and democratically controlled" utilities.

No one who knew Miss Kuhn was surprised that in last year's health care debate her organization championed what was widely seen as the most radical of the various proposals: health insurance paid totally by the government, a position that had been on the Gray Panthers' official agenda since 1977.

A tiny woman who wore her hair in a prim bun that gave her the look of an ideal candidate to be helped across the street by a Boy Scout, Miss Kuhn, who detested the term "senior citizen," made no apologies for her looks or her age.

"I'm an old woman," she told *The New York Times* in 1972. "I have gray hair, many wrinkles and arthritis in both hands. And I celebrate my freedom from bureaucratic restraints that once held me."

Miss Kuhn, whose opposition to the war in Vietnam made her a hero to many young protesters, had a disarming argument in recruiting younger people to her cause: "Everyone of us is growing old."

Known as an inspirational speaker, Miss Kuhn was just as persuasive in private conversation, combining honey with the hammer.

"Forceful, yet gracious" is the way Miss Leary put it yesterday.

Miss Kuhn was a champion of social causes long before the Gray Panthers.

As she noted in her 1991 autobiography, "No Stone Unturned," (Ballantine) she was conceived in Memphis, where her father, a traveling district manager for Dunn & Bradstreet, was working at the time. But her mother, refusing to deliver a child into a racist society, insisted on returning to her home in Buffalo to give birth.

As a student at Flora Stone Mather College of Case Western Reserve University in Cleveland, Miss Kuhn helped organize a college chapter of



The New York Times, 1972

Maggie Kuhn

the League of Women Voters.

And in a succession of jobs as a manager of social programs for the Young Women's Christian Association in Cleveland, Philadelphia and Boston and in similar work with the Presbyterian Church in New York, Miss Kuhn took what were then unconventional positions on issues like peace and social justice.

Miss Kuhn, who could also be somewhat unconventional in her private life, attributed the fact that she had never married to "sheer luck."

According to her book, she had many love affairs, including one in her 70's with a student in his 20's. Miss Kuhn did not identify him, but Christina Long, who helped her with the book, said the man, now in his 40's, was at the recent birthday gala. "He seemed very proud of the romance," she said.

Miss Kuhn leaves no immediate survivors.

Kang Shien

Deputy China Premier, 80

BEIJING, April 22 (Reuters) — Kang Shien, a former Deputy Prime Minister and a pioneer of China's oil and petrochemical industries, died on Friday in Beijing, the state radio said today. He was 80.

He died of an unspecified illness, the radio said.

Mr. Kang, born into a family of land owners, joined the Communist military forces in 1937 while studying at Qinghua University.

He was Deputy Prime Minister in the late 1970's, in charge of energy and economic planning, and took a leading role in promoting and developing oil resources.

Barbara Attie

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E-mail Bkattie@AOL.com

DOCUMENTARIES

Producer/Director, *Daring to Resist* (with Martha Lubell) 57 min., 1999

Three teenage girls, confronted with the Holocaust, chose to join the resistance movement rather than succumb and perish with their families. Narrated by Janeane Garofalo.

Television: Target national PBS and international television

Director, *I Witness* (with Janet Goldwater) 57 min., 1998

Traces the escalation of anti-abortion violence in Pensacola, a Florida panhandle community torn by clinic bombings and murders, and reveals the religious conviction on both sides that fuels this turbulent debate.

Awards: Bronze Apple Award, National Educational Media Network, 1998

Reviews: "A profoundly disturbing look at the relentless terrorism waged by... Pensacola's substantial contingent of radical religious zealots... A worthwhile addition to public and academic library collections." Video Librarian

Distributed by The Cinema Guild

Producer/Director, *Landowska: Uncommon Visionary* 57 min., 1997

Documentary on internationally celebrated harpsichordist Wanda Landowska.

Silver Apple Award, National Educational Media Network

Television: National PBS broadcast, presented by WNET, New York, 1999. Broadcast on public television in France, Spain, the Netherlands, Slovenia, Croatia, Israel, Denmark, Finland.

Major reviews: "Informative and entertaining," The New York Times. "An affectionate and fascinating look at the woman who changed music history," Los Angeles Times.

"Extraordinary documentary that has long been overdue," Dallas Morning News. "Spend the hour with your TV or set your VCR. This program ... is a keeper," The Philadelphia Inquirer. "A delightful documentary on the life of this fascinating music personality,"

Fresh Air, National Public Radio. "Everyone interested in the harpsichord, in early music, and in great performing personalities will want to see it," The Boston Globe.

Distributed by Video Artists International (U.S.) and Ideale Audience (France)

Producer/Director, *If It's Not a Piano, What Is It?* 30 min., 1996

Documentary on the versatility of the harpsichord for the Themes Foundation.

Television: Distributed nationally to PBS by the Southern Educational Communications Association (SECA)

Producer/Editor, *In A Time Of Headlong Progress* (with Maureen Wellner and Tom Lennon) 45 min., 1993

Documentary on Brazilian primatologist Christina Alves and her efforts to save an endangered monkey. Narrated by Sarah Jessica Parker.

Television: Regional PBS. Distributed by The Video Project

Producer/Director/Editor, *Motherless: A Legacy Of Loss From Illegal Abortion* (with Janet Goldwater and Diane Pontius) 28 min., 1992

Four persons whose mother died due to complications from abortion (before its legalization) explore the trauma of loving and then losing a mother.

Awards: CINE Golden Eagle, 1993; Silver Apple, National Educational Film and Video Festival, 1993; Honors, International Health and Medical Film Festival, 1994; Religious Coalition for Reproductive Rights, Sarah W. Boote Founders Award, 1994.

Television: Regional PBS. Distributed by The Cinema Guild

Barbara Attie 1

Producer/Director/Editor, *Skin And Ink: Artists And Collectors* (with Nora Monroe and Maureen Wellner) 28 min., 1989

Looks at women who have tattoos and those who create them. Women reveal their motivations for becoming heavily tattooed as well as the social repercussions.

Awards: Bronze Award for Documentary, Houston International Film Festival, 1990; Honorable Mention, American Film and Video Festival, 1990; Best Exploration of Art, VITAS Film Festival of Contemporary Folklife and Popular Culture, UCLA, 1991.

Television: Independent Focus, WNET-TV13 (PBS), New York, 1990; Additional PBS stations throughout the U.S. Distributed by Women Make Movies

PRODUCTION FUNDERS and FELLOWSHIPS

Pennsylvania Council on the Arts Media Fellowship, Temple University Graduate Fellowships in Film, New York Council for the Humanities, Connecticut Humanities Council, Pennsylvania Humanities Council, American Council for Polish Culture, Bread and Roses Community Fund, Clara Bell Duvall Fund, Dextra Baldwin McGonagle Foundation Inc., The Donnet Fund Inc., Lucius and Eva Eastman Fund, Samuel S. Fels Fund, Lois Lehrman Grass Foundation, Kosciuszko Foundation, Leeway Foundation, Pennsylvania Council on the Arts, The Philadelphia Foundation, Philadelphia Independent Film/Video Association, Paul Robeson Fund for Independent Media, Wildlife Preservation Trust International, Women in Film Foundation, Womens Way, University Film and Video Association

FILM FESTIVALS (Competitions)

Classique en Images, Musee du Louvre, 2000

Fourth International Exile Film Festival, Gothenburg, Sweden, 1999

National Educational Media Network Film Festival, 1998

Philadelphia Festival of World Cinema, Festival of Independents, 1997 and 1998

Festival International du Film Sur L'Art, Montreal, 1998

Reel Music Festival, Portland, Oregon, 1998

Boston Early Music Festival, 1997

Holland Festival of Early Music, Utrecht, 1997

Fifth International Video Week, Saint-Gervais, Geneva, Switzerland, 1994

Women in the Director's Chair, 1993

Sinking Creek Film and Video Festival, 1993

City Lore Festival of Film & Video: Alternate Visions, New York University, 1991

Athens Film Festival, 1990

MAJOR SCREENINGS

Smithsonian Institution; Yad Vashem, Israel; Art Institute of Chicago; International Center of Photography, New York; Donnell Media Center, New York; International House, Philadelphia; New York Center for Urban Folklore; Arizona Center for Media Arts, Tucson Museum of Art; Hallwalls Center for the Arts, Buffalo; Institute of Contemporary Art, Philadelphia; National Film Board of Canada; National Women's Studies Association Film Series; American Medical Students Association National Convention; Planned Parenthood's throughout the US; American Anthropological Association; American Folklore Society; Philadelphia Alliance for Teaching Humanities in the Schools; American Psychiatric Association; Women in Public and International Affairs, Columbia University; hundreds of universities and libraries

BACKGROUND

Juror, Emmy Awards, National Academy of Television Arts & Sciences, 1999

Board Member, National Clearinghouse for the Defense of Battered Women, 1997-present

Media Review Panelist, New York Council for the Humanities, 1996

Board Member, Philadelphia Youth Orchestra, 1990 - 199

M.F.A., Film and Media Arts, Temple University, 1996

B.A. in Economics, Sweet Briar College, Sweet Briar, Virginia, 1969

Honor Economics, University of Aberdeen, Scotland, 1968

Barbara Attie 2

JANET GOLDWATER

EDUCATION

MFA, Graphic Design, 1978, Boston University, Boston, Massachusetts
BA, Art History, 1973, New College, Sarasota, Florida

PRODUCTION CREDITS

I Witness, 1998, Producer/director

This chilling documentary depicts how violence against abortion clinics has traumatized the community of Pensacola, Fla.; premiered at Philadelphia Festival of World Cinema. Distributor: Cinema Guild.

Landowska, 1997, Co-Producer

A portrait of the pioneering Polish harpsichordist, Wanda Landowska. Distributor: Video Artists International.

Motherless: A legacy of loss from illegal abortion, 1994, Producer/director

An award-winning documentary about women who died before abortion was legal. Distributor: Cinema Guild.

If It's Not a Piano What is It?, 1996, Co-Producer

An educational documentary about the history of the harpsichord, now distributed to PBS by SECA.

DOCUMENTARY AWARDS

CINE Golden Eagle, National Educational Media Network Silver Apple (two times), and American Film and Video Association Honorable Mention, Houston Film Festival Bronze Award, and Honors, International Health and Medical Film Festival.

FUNDERS

Pennsylvania Council on the Arts, Pennsylvania Humanities Council, New York Council for the Humanities, Connecticut Humanities Council, Womens Way of PA, The Pew Charitable Trusts, Pittsburgh Filmmakers, Wildlife Preservation Trust International, Philadelphia Independent Film and Video Association, Paul Robeson Fund of the Funding Exchange, Bread and Roses Community Fund, Themes Foundation, American Council on Polish Culture, Kosciuszko Foundation, and Fels Fund.

SELECTED BROADCASTS AND SCREENINGS

National PBS broadcast through WNET; National PBS broadcast through SECA; WHYY in Philadelphia; NOS Public Television, Netherlands; WYBE in Philadelphia; DUTV in Philadelphia; the 90's Cable Channel; Free Speech TV; and WTTY in Chicago; Philadelphia Festival of World Cinema Festival of Independents (twice); Women in the Director's Chair; Sinking Creek Film and Video Festival; Fifth International Video Week in St. Gervais Switzerland; National Educational Film and Video Festival; Neighborhood Film Project; American Medical Student's Association National Convention; Berkshire Women's History Conference;

COMMISSIONS

Temple University School of Law (recruitment video); Temple University School of Pharmacy (fundraising video); ALS Association (fundraising video); Themes Foundation (documentary on the harpsichord); and National Network of Abortions Funds (fundraising video).

GRAPHIC DESIGNER/ART DIRECTOR

Art Director, Temple University Office of Publications, 1985-1997

TEACHING EXPERIENCE

Rowan College, Department of Art, 1991-1992

Temple University Department of Journalism, 1988-1990

Sweet Briar College, Department of Art, 1979-1982

Art Institute of Boston, 1975-78

PETER BROWNSCOMBE

Cameraman/Director

1978-1984 Field Camera
 KTCA—St. Paul, Minnesota (Twin Cities Public Television)

1984-present Freelance cameraman

Selected freelance clients

Frontline
Nova
MacNeil Lehrer Newshour
Great Performances
BBC Panorama
BBC Newsnight
ARD Television (Germany)
Deutsch Welan (Germany)
IKON Television (Holland)

Selected Awards

Gold Plaque, Chicago International Film Festival
Blue Ribbon, New York Film Festival
Bronze, Houston International Film Festival
CPB Award
Charles Stuart Mott Award
DuPont Columbia Citation

151 1ST AVENUE NO. 5 NEW YORK, NY 10003-2947 212.674.6069

300 Park Avenue
Ambler, Pennsylvania 19002
December 17, 1997

Janet Goldwater
Attie Goldwater Pontius Productions
2003 Wallace Street
Philadelphia, Pennsylvania 19130

Dear Janet,

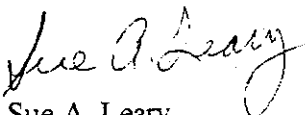
I am happy to confirm that AGP Productions will receive my full and exclusive cooperation in your efforts to produce a biographical documentary of Maggie Kuhn. As executor of Maggie's estate and her executive assistant during the last five years of her life, I should be able to ensure that your source material will be complete, accurate and appropriate.

In particular, I can probably be of help in selecting and locating materials of significance which I sorted and sent to the archives at Temple University and Presbyterian Department of History. Also, many of those who knew and worked with Maggie know me, and I would be glad to speak with anyone who wishes to discuss the project. I am confident that AGP's special professional experience is the right match for Maggie's special story.

Please feel free to indicate my endorsement when you are seeking funding or approaching individuals about their cooperation on this important documentary.

I look forward to working with you. I can be reached at my home office, 215-646-2912.

Sincerely,


Sue A. Leary

April 7, 1998



Barbara Attie
16 Levering Circle
Bala Cynwyd, PA 19004

Dear Barbara:

This letter will confirm the agreement whereby Women Make Movies, (WMM), will fiscally sponsor your film project *MAGGIE KUHN: A PORTRAIT*.

You have delivered a proposal to us which includes a description of the project, a tentative budget and a list of personnel. You agree to keep us informed of any major changes in the scope, personnel or budget of the Project. You agree to inform us of the agencies or individuals who will receive a proposal and to send us copies of any proposals which differ from the one presented to us when this agreement is signed.

You will submit the annual fiscal sponsorship fee of \$35.00 until completion or termination of proposed project. You represent that there is no other agency serving as fiscal sponsor or conduit for this project and you agree that WMM will be the recipient of any monies which need to be channeled through a non-profit organization.

We agree to hold all funds received from third parties designated for the *MAGGIE KUHN: A PORTRAIT* project. Such funds shall be used to pay for expenses actually incurred on the Project. Payment shall be made against proper, itemized expense vouchers. You agree to submit semi-annual reports each year. On January 31, a complete financial report accounting for all expenditures of funds received through WMM for the previous year is due, in addition to a narrative progress report. Semi-Annual narrative progress reports are required every six months whether or not funds are expended during that time. No disbursement will be made with any semi-annual reports outstanding.

WMM shall be entitled to receive for its services hereunder a sum equal to 5% of funds received from third parties designated for the Project.

All artistic and proprietary rights, title and interest in and to the completed Project shall belong to you and you may copyright the Project in your name. WMM shall receive appropriate credit for the Project with the view of publicizing its activities: "This project was completed with the support of Women Make Movies, Inc." or "Fiscal Sponsor: Women Make Movies, Inc." or a mutually agreed upon credit. You agree not to use any

portion of the funds disbursed by WMM for your project, as provided herein, to carry on propaganda or otherwise to attempt to influence specific legislation, either by direct or indirect methods; not to make grants to any individual, organization, association or entity; not to use any portion of the funds disbursed by WMM for any non-charitable or non-educational purposes or any purposes other than those set forth in the description of your project as submitted to WMM which are consistent with the purposes set forth in the provisions of Section 501(c) and 509(a) of the Internal Revenue Code or such other applicable provisions of the law.

You represent to us that the material in the Project is original and that it does not violate or infringe upon the rights of others including, but not limited to copyright and right of privacy. You agree to indemnify WMM against any damages, liabilities or expenses arising out of breach of the foregoing representation.

A final report summarizing the Project's conclusion is to be submitted to WMM, along with a final VHS videotape copy of the completed project. You shall also forward to WMM copies of all public reports which relate to the Project's undertakings. Six months after the project's completion, you agree to forward to WMM copies of reviews of the project, along with information about festival screenings, awards, and honors.

If this agreement meets with your approval, please sign and return this letter, keeping the enclosed copy for your files.

Sincerely,


Debra Zimmerman
Executive Director

CONFIRMED AND AGREED TO:

Name: Barbara Attie

Signature: Barbara Attie

SS# 104 - 40 - 9681

Date: 4/15/98

Title: Co-producer



LANDOWSKA: Uncommon Visionary

A documentary by **BARBARA ATTIE**

JANET GOLDWATER and **DIANE PONTIUS**

musical adviser **LESLEY VALDES**

Edited by **KATHLEEN SOULLIERE**

(Sample Reel for *Maggie Kuhn* proposal)

One of the century's pioneering female artists who enchanted Tolstoy and wowed audiences with her enthusiastic interpretation of Bach, Wanda Landowska (1879-1959) defied convention in both her music and her life. She became internationally celebrated through a combination of passion and ferocious perseverance.

Landowska: Uncommon Visionary reveals how one woman altered the course of music history with her resurrection of the harpsichord and the music of the twentieth centuries. Throughout the film we see and hear Landowska giving aggressive, dazzling performances of the music she adored, showing why no one ever listened to a harpsichord in quite the same way after hearing her play.

Relevance of sample

Maggie Kuhn, like Landowska, challenged the status quo in both her personal and her professional life. This sample is relevant to our application as a successful demonstration of our ability to create a stirring portrait of a "historical" figure. In *Maggie Kuhn: Being Old in America* we will use a similar technique of enlivening interviews with live footage, archival photos, letters and diaries, and —importantly—an appropriate and exciting soundtrack.

As a documentary subject, Maggie will herself dictate a different pace and mood than Landowska. Maggie's work was accomplished not in the gentility of a concert hall, but in the trenches of politics—at autoworkers' strikes, in church basements, and at protests outside nursing homes. And at what seemed like a dizzying pace for a "senior" citizen, Maggie moves easily from the grittiness of organizing to the glamour of the White House and the television studio. Like Landowska, Maggie relied heavily on her charisma and personal charm to get her point across. But like Landowska, it was always the point which counted.

NOTE: In appendix are newspaper reviews of Landowska's July, 1999 PBS broadcast.

The New York Times

ARTS & IDEAS SATURDAY, JULY 10, 1999

TELEVISION REVIEW

The Resolute Rediscoverer of the Harpsichord

By ANTHONY TOMMASINI

During her life Wanda Landowska was quick to claim credit for rescuing the harpsichord from the oblivion it had fallen into by the late 19th century. At the beginning of the 20th century, virtually the only place one could find a harpsichord was in a museum, a musically useless artifact next to other furniture and relics of the Baroque era.

Perhaps Landowska exaggerated her role. But not by much, as an informative and entertaining hour-long documentary, "Landowska: Uncommon Visionary," which will be broadcast tomorrow at 7 P.M. on PBS, makes clear.

Born in Warsaw in 1879 to a cultivated family, Landowska was instinctively drawn to Bach, whose keyboard works, when heard at all, were performed on the piano from historically compromised transcriptions. She was determined to perform Bach and then-forgotten Baroque masters like Couperin on the instrument of their own time, but she encountered fierce opposition, even from those who should have been allies, like the scholar and composer Charles Bordes, a colleague in Paris in the early 1900's.

"Play all the works of the harpsichordists," Mr. Bordes wrote to her. "But not on the harpsichord. Enough of that cage for flies which reduces works that are superb to the size of its little spindly legs."

Despite such thinking, Landowska persuaded the Paris piano firm of Pleyel to build a harpsichord to her specifications. The resulting instrument, though not particularly historic according to today's understanding, was a big-toned, double-keyboard, magnificent thing incorporating some aspects of the piano. She first performed on it in 1912 and, taking it everywhere — on and off trains and coaches, in an out of concert salons — she slowly won her campaign.

Once, after hearing her perform in Moscow, Tolstoy's wife begged her to come to the great author and music enthusiast's estate outside the city to play for him. On her way, with a second sled carrying her instrument, she got stuck in a terrible snowstorm, as she relates in some clips from a 1953 television interview.

"I was impetuous, I was young and I jumped from the sled. And I was still here" — holding her hand above her mouth — in the snow. And my



The harpsichordist Wanda Landowska, in a photograph circa 1942.

LANDOWSKA

Uncommon Visionary

PBS, tomorrow night at 7
(Channel 13 in New York)

Produced by Attie Goldwater Pontius Productions and presented by Channel 13 in New York. Produced and directed by Barbara Attie; Janet Goldwater and Diana Pontius, coproducers and co-directors; Kathleen Soulliere, editor; Lesley Valdes, music and story adviser.

nose, my big nose has saved me the life." There are some wonderful film clips of Tolstoy at his estate around the time of Landowska's visit.

The documentary's most touching segments are the interviews with Landowska's longtime companion, Denise Restout, who came to her as a student in 1933. Landowska's personal life was unorthodox and, for her time, quietly defiant.

In 1900 she impulsively married a charming ethnologist, Henry Lew, an authority on Hebrew folklore, who wound up organizing her growing concert activities. But Landowska did not have enough time for her art and her marital duties, especially the romantic ones. So she enlisted help in both areas from an efficient young German housekeeper, Elsa Schunke, who remained with her even after her husband's accidental death in 1919.

But from 1933 until her death in 1959, Landowska and Ms. Restout lived together happily, first in Paris and finally in Lakeville, Conn., which became a living shrine to Landowska for her students and disciples. In a

lovely segment, Ms. Restout proudly shows off the red velvet concert gown and matching shoes that Landowska wore every time she performed Bach's "Goldberg" Variations, a monumental work she essentially introduced in the 1930's to a public largely unaware of its existence.

The documentary is less good at giving a sense of how Landowska's artistry is viewed today. John Pfeiffer, her record producer at RCA Victor, explains that she was criticized for playing Bach in a "very Romantic fashion." But most scholars would now consider the freedom and boldness of her approach right in sync with Baroque style. A younger harpsichordist, Skip Sempe, comes closer to the mark in describing the fearlessness of her playing as captured on recordings. "I had only heard this from Horowitz," he says. "I had only heard it on the piano."

Landowska is still winning converts like Mr. Sempe, which would probably not surprise her. She comfortably assumed the role of high priestess of the harpsichord. Yet she could laugh at herself. Once when she and Ms. Restout gave a costume party, one of Landowska's male students came dressed as the great woman herself, complete in a Landowska concert gown with a black bun wig and false nose. Landowska thought it "the funniest thing possible," Ms. Restout explains, beaming and a bit teary.

The Philadelphia Inquirer

Main Line and Delaware County

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WEDNESDAY, JULY 14, 1999

Review *Television*

Landowska and her harpsichord

By Elizabeth Zimmer

FOR THE INQUIRER

She wanted to play the harpsichord, she wanted to be famous, and she wanted to play only the music she loved. She did all of those things, and the rest is history, beautifully spooled out in *Landowska: Uncommon Visionary*, which WHYY (Channel 12) shows Sunday at 2 p.m.

If you have ever been captivated by the complex, tinkly sound of the plucked-string instrument Wanda Landowska almost single-handedly rescued from obscurity; if you are fascinated by Bach or the high-minded broadcasts of which television was capable in 1953; if you are ready to fall in love with a profeminist who died, at 80, in 1959, then spend the hour with your TV or set your VCR. This program, completed in 1997, is a keeper.

While still a teenager, the self-described Polish Jewess with the big nose, a piano student in Berlin, eloped with a lover, Henry Leff, when such things were simply not

done. Then, when the demands of conjugal life became incompatible with her devotion to her musical career, she went out and found a suitable woman, Elsa, to join their household. After Leff was killed in a car crash, Landowska spent the rest of her life with Elsa and with a younger companion, Denise Restout, who shared Landowska's life near Paris and in America. Landowska and Restout arrived at Ellis Island the day the Japanese bombed Pearl Harbor.

A dear friend, musician Doda Conrad, managed to locate, retrieve and restore Landowska's custom-designed Pleyel harpsichord, commandeered by the Nazis. The graceful way historical atrocities are set contrapuntally against Landowska's fortitude, to her ability to endure and triumph, is one of the strengths of this project. Another is the tissue of music — by Bach, Scarlatti, Couperin, Poulenc and others — against which the intersecting stories unfold.

Landowska championed her in-

strument and works of Bach then too-little known, lobbying for her favorites. She made best-selling records of her preferred composers, helping to spark a boom in Bach and baroque. Over the years, the men whose paths crossed hers included Leo Tolstoy (she almost disappeared into a snowbank en route to play for him at his dacha), Albert Schweitzer, rival musician Ralph Kirkpatrick, and, improbably, William F. Buckley Jr., who grew up near her Lakeville, Conn., home and brought her his own harpsichord when its keys got stuck.

The Bala Cynwyd team responsible for this superb documentary includes producer-director Barbara Attie, coproducer-directors Janet Goldwater and Diane Pontius, and editor Kathleen Soulliere (Inquirer music critic Lesley Valdes is music and story adviser). Funny and terrible, erudite and earthy, the situations and personalities revealed here will inspire the young and credit the generations who lived through Landowska's tumultuous era.



Wanda Landowska, a pioneer in her instrument's revival, is the outspoken subject of a documentary on WHYY.

Los Angeles Times

THURSDAY, JULY 8, 1999

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Eventful Life of a Master Harpsichordist

Television Review

By CHRIS PASLES
TIMES STAFF WRITER

“Landowska: Uncommon Visionary” takes an affectionate and fascinating look at the woman who changed music history, almost single-handedly, by bringing the harpsichord out of the museum and onto the concert stage.

It wasn't easy. Even a seminal early-music specialist in the first decade of the century called the instrument a “cage for flies” and urged her to abandon her efforts.

But she persevered and slowly triumphed in her battle for the instrument and much neglected music of the 17th and 18th centuries.

Landowska was born in Poland in 1879, studied in Berlin and moved to Paris, where she met her husband, Henry Lew. Teaching in Germany at the outbreak of World War I, she and Lew were interned there until the Armistice. He was killed in a car crash only days before they were to return to Paris.



PBS

Wanda Landowska, seated at her harpsichord in France in 1931.

She rebuilt her life in Paris only to have to flee the Nazi advance on the city two decades later, abandoning an enormous library of books and scores and all her instruments. Eventually, her Pleyel harpsichord, built to her specifications, was recovered from a mess hall in Bavaria. Again starting from scratch, she moved to New York in 1941. She died at her home in Lakeville, Conn., in 1959.

Wonderful filmed sequences from the archives include Landowska in 1909 going by sled through a blizzard to play for Leo Tolstoy at Yasnaya Polyana, his family's estate.

There are also excerpts from her only filmed appearance, a 1953 television interview, as well as lots of musical snippets.

Among the commentators are musicians, of course, and her long-time companion and former student, Denise Restout, but also political commentator William F. Buckley Jr., who provides his own star-struck remarks. The program verges on hagiography. Personality issues raised in a quoted remark by famed American harpsichordist Ralph Kirkpatrick, once her student, are raised, then passed over. “She wants to make me simply part of her own ego and have complete control over me,” Kirkpatrick said.

But it is hard to resist her in that television interview or in her masterly playing, and even Kirkpatrick is said to have come around.

• “Landowska: Uncommon Visionary” airs at 10 tonight on KCET-TV.