"Rosie was made as a documentary because the story could not have been told as a fiction film. One of the main concepts was myth versus reality. The film is as much a statement about the effects of media propaganda on our lives as it is a history of women workers. Therefore, the documentary form, which allows for the juxtaposition of real experience as told by the women themselves with the actual newsreels of the day, creates a stronger impact." "Another thing that I consciously went for was a dramatic curve to the film, and I used that concept to structure the film. I was very conscious of wanting the audience to feel the experience, for it to have an emotional experience."

"I think the disembodied voice of a narrator distances people from the material. And I don’t mean Brechtian distance, which is a whole other thing. I mean the kind of distancing that can minimize the impact of the material. I believe
audiences are intelligent enough to get the point, even subtle points.”

“... the form that I chose to use also limited the content, even though I would never have chosen any other way for this particular film. I feel very strongly that interview documentaries can be extremely powerful if people are revealed in such a way that you can care and feel for them and can receive their stories as drama. If I was using people just for information, I could have used some of these stories which, for whatever reason, didn’t carry the emotional weight that matched up to the events they were describing.”

“I chose women whose stories and job histories were typical of the times and who could reveal important historical events such as the black struggle for employment and union organizing drives. We did extensive preinterviews—seven hundred women were interviewed over the phone, two hundred in person on audio tape; thirty-five were videotaped; and we filmed five. We interviewed so many for two reasons. First, the response to our press releases was overwhelming. Second, the oral histories were a crucial part of the original research necessary for the film.”

... and she wears the WOW bandanna. Water Repellent. Washable. Dust Proof. The "WOW" bandanna, designed in accordance with U.S. Army specification, is an attractive, safe, and unifying head covering to identify Women Ordnance Workers. About 27” square, it is available either in Ordnance red with white Ordnance insignia, or in white with red Ordnance insignia. Every woman in your plant will want one--it's a "WOW" for morale! $3.75 per dozen, net F.O.B., New York. Manufactured under authorization from the Army Ordnance Department. We invite your inquiry. BRIAN FABRICS CORPORATION, 1441 BROADWAY, NEW YORK CITY.

Join us next Wednesday 15 November for Helen Mirren in Peter Greenaway’s dazzling look at haute cuisine, literate love, and bad manners—THE COOK, THE THIEF, HIS WIFE & HER LOVER (1989) ...for cast and crew info on almost any film: imdb.com/search.html or allmovie.com... for information on major American films, including detailed plot summaries: www.filmsite.org... email Bruce Jackson: bjackson@buffalo.edu... email Diane Christian: engdc@acsu.buffalo.edu... for the series schedule, links and updates: www.buffalofilmseminars.com... for the weekly email informational notes, send an email to either of us.

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