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## TITLE INFORMATION

**A Young Person's Look at Wartime America.** Royal Fireworks Press is pleased to announce *Liberty Girl*, by Robert A. Black, former script writer for *You Can't Do That on Television*.

Eleven-year-old Eleanor Blizzard moves from Indianapolis to Baltimore in June of 1918 so she and her mother can be with her father who is engaged in essential war work. In adapting to her new surroundings, Eleanor finds that there is much in Baltimore that is different from Indiana. This is a vivid depiction of the World War I home front: the anti-Hun sentiment, the fervid patriotism, the wartime sacrifices, and the racist assumptions are all there, mirrored in the culture of Eleanor's junior high school.

**This media kit includes:**

Press Release  
Author Interview  
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Study Guide  
Ordering Information



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## PRESS RELEASE

**The world is at war...  
A deadly plague is sweeping the globe...  
...and scariest of all...  
*It's the first day of seventh grade!***

**TITLE:** Liberty Girl

**AUTHOR:** Robert A. Black

**PUBLICATION DATE:** 2005

**PRICE:** \$9.99

**PAGE COUNT:** 190

**ISBN:** 978-0-88092-489-4

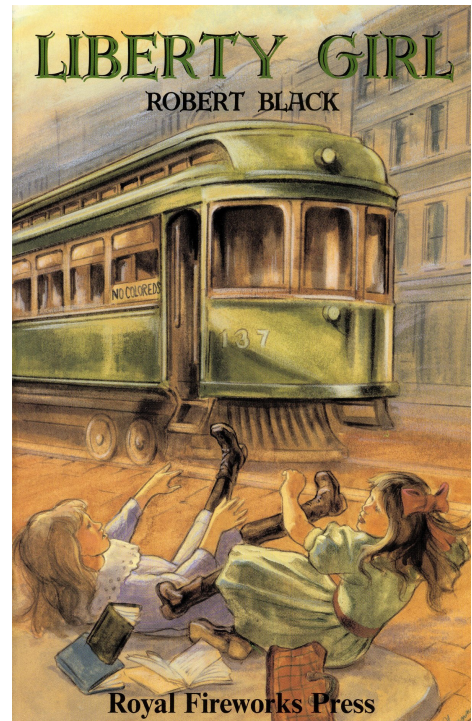
**DESCRIPTION:** Eleven-year-old Eleanor Blizzard moves from Indianapolis to Baltimore in June of 1918 so she and her mother can be with her father, who is engaged in essential war work. In adapting to her new surroundings, Eleanor finds that there is much in Baltimore that is different from Indiana. This is a vivid depiction of the World War I home front: the anti-Hun sentiment, the fervid patriotism, the wartime sacrifices, and the racist assumptions are all there, mirrored in the culture of Eleanor's junior high school.

**RELEVANCE:** *Liberty Girl* gives young readers a window into a little-known part of US history. At the same time, it offers a different perspective on the present-day, illustrating some aspects of life that have changed, and other aspects that are still the same.

**AUTHOR'S CREDENTIALS:** Robert A. Black based *Liberty Girl* on the remembrances of his grandmother, on whom the story's main character is based. He previously wrote nine episodes of the Nickelodeon TV series, *You Can't Do That On Television*, and worked on the set as the "script doctor" for one season. He has also written the books, *The Real Life Channel* and *Lunar Pioneers*.

**GENRE:** Middle-Grade Historical Fiction

**CONTACT:** T.M. Kemnitz ([mail@rfwp.com](mailto:mail@rfwp.com)) or at the address and phone number above



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## INTERVIEW

### Bringing New Life to the Family Roots

*An interview with Liberty Girl author Robert A. Black. This interview may be reprinted as a whole or in part. For digital copy of the interview, contact the author at [rablack@rablack.com](mailto:rablack@rablack.com)*

#### **I understand that *Liberty Girl* is based on your grandmother's experiences during World War One. Is that right?**

Yes, it is. Her father was a banker, and when the US entered the war, he was recruited to work for the Emergency Fleet Corporation, which was the government agency responsible for building cargo ships for the war effort. That meant the family – my grandmother and great-grandparents – had to move from their home in Indianapolis to Baltimore, where the Emergency Fleet Corporation was based. People didn't move around as much back then, so it was a very big deal.

#### **How did you find out about it?**

My grandmother had been working on an autobiography, and when she passed away in 1996, my father made copies of her manuscript for the family. She'd written about one hundred pages, getting up to around 1930 – she used to joke that she would have written more, but nothing interesting happened to her after that. There are about four or five pages in the manuscript where she writes about the war and her family's move to Baltimore. I'd never known that about her before, and it fascinated me – and when I read about her friendship with Maggie, the African-American girl who cleaned the apartment house, I just knew there was a story for me to tell. I could see from the way my grandmother wrote about Maggie that they had been very special to each other. In many ways, I was trying to write a story that captured the essence of their friendship.

#### **So there really was a Maggie?**

Oh, yes. I even have a photo of her.

#### **How many of the other things in the book really happened?**

Most everything about Eleanor's family and what happened to them is real. She really did have an Uncle Alvin who was in the Medical Corps, her Great-Grandpa Blizzard really did write a family history (I even have a copy of it), and he really did pass away while she was in Baltimore, as did her Grandpa Syerup. These are all people in my family history too, after all, so I had all the facts I needed about them.



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As for the rest, you could say that the facts are all true, but the story is fiction. My grandmother's autobiography mentions things like the Liberty Bond rally and the ship launchings and going to a performance of *Maytime*, but she didn't really go into many details about what happened at them. The details are all my own invention.

**The friendship between Eleanor and Maggie had to cross a pretty large racial divide. How important was that part of the story to you?**

It's essential. In my grandmother's words, "Negroes were considered and treated as second-class citizens, but there was nothing second-class about Maggie – another valuable lesson that I have always kept in mind." I very much wanted to explore what made Maggie the kind of person she was, and to do that, I had to delve into what life would have been like for her. What were the forces around her that would have oppressed her, and what would have helped her respond to them? Those were questions I wanted to answer. And at the same time, the prejudice Maggie faced as an African-American gave me the perfect counterpart to the prejudice Eleanor faces for being part German.

**Did your grandmother really face a lot of prejudice for being part German?**

Well, she *was* part German, but it was never a problem for her. Sadly, though, it *was* a problem for a lot of perfectly ordinary American citizens. There was a great deal of concern that people who had emigrated from Germany would rebel against the government if we entered the war on the Allies' side. The former US ambassador to Germany, James W. Gerard, even claimed that the German foreign minister had once boasted to him about it. It touched off a lot of paranoia about anyone and anything German, to the point where people could fall under suspicion for eating sauerkraut or owning a German shepherd dog.

**That sounds a little like what's happening to people of Middle Eastern origin in some places today.**

You noticed that, did you? It just happened that I was researching this story in the months right after the attacks on the World Trade Center and the Pentagon. It felt pretty eerie sometimes when I'd read about things that happened in 1918 and then turn on the news to see the same kinds of things starting to happen again. It definitely influenced the way the book unfolded. You wouldn't expect someone of Eleanor's ethnic background to be discriminated against in today's America, and the same goes for many of the kids who will be reading about her. I wanted Eleanor's trials to give those readers at least a small sense of what it's like to be on the receiving end of prejudice.

**You seem to have done a lot of research about Maggie's favorite bandleader, Jim Europe. Why did you give him so much attention?**

James Reese Europe was one of those lucky finds of the writing process. I actually stumbled onto him through his friend and collaborator, Noble Sissle, who was a native of Indianapolis and had performed in Baltimore. I thought he could give me some common ground between Eleanor and Maggie. From there, I found out all about Jim Europe and the "Harlem Hellfighters" of the 369<sup>th</sup> Infantry Regiment. They're a fascinating story all by themselves, and their story is one a lot of people don't know about. I thought they deserved a little more attention.



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In the same way, I chose to have Eleanor meet Vice President Marshall at the Liberty Bond rally, when I could have had her meet John Philip Sousa instead. Marshall was a funny and intelligent man, but because he was only the vice president, history has pretty much forgotten about him. Lots of people know who Sousa was, but I don't think nearly enough people know who Marshall was.

**The book also features the Spanish influenza pandemic. With all the fears people have about “bird flu” today, do you think we can learn anything from what happened in 1918?**

Well, yes and no. I think there's a lot to learn about just how dangerous and deadly influenza can be. In the United States, we don't really think of the flu as being that serious a disease, but in 1918 it killed millions. Schools and businesses were closed, and even churches on a couple of Sundays. Hospitals and undertakers were being overwhelmed. It was a major catastrophe. If nothing else, what happened in 1918 teaches us that we've got to take a virus like that seriously if another one ever comes along.

On the other hand, we can also look at 1918 and see how much a lot of things have improved since then. In 1918, nobody even knew what the influenza virus was, let alone how to fight it. These days, we don't have millions of men crowded together in army camps or battlefield trenches, and we have much better public sanitation – or at least we do in the developed world. So while we do need to take the threat of influenza seriously, we can also take some comfort in the fact that we have a lot of advantages now that they didn't have in the past.



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## BACKGROUND ESSAY

# The Harlem Hellfighters - Forgotten Heroes of World War I

*An essay by Liberty Girl author Robert A. Black. This essay may be reprinted as a whole or in part. For digital copy, contact the author at [rablack@rablack.com](mailto:rablack@rablack.com).*

When it comes to the history of the First World War, most American students are taught a great deal about the complex web of European alliances that sparked the conflict and the postwar negotiations that created the Treaty of Versailles, but not much about what happened in between. Some mention is made of a few notable combatants, like Sergeant Alvin York or Major Charles Whittlesey and his “Lost Battalion.” Other individuals, like Harry Truman or Douglas MacArthur, are mentioned because of the roles they would later play in World War Two. But little is remembered about one of the most successful units in the entire American Expeditionary Force, the 369<sup>th</sup> Infantry Regiment.

In 191 days under enemy fire, the 369<sup>th</sup> never lost a prisoner or gave up a foot of captured ground. They achieved all but one of the military objectives they were given. The regiment as a whole was awarded the French military honor, the Croix de Guerre, and 171 of the officers and troops received individual citations for bravery, more than any other American unit in the war. And if that wasn’t enough, the 369<sup>th</sup> also helped introduce Jazz to the people of Europe. Ironically, though, all this was accomplished by troops that many Americans hadn’t even wanted to send into combat in the first place.

The 369<sup>th</sup> was a “colored regiment,” composed entirely of African-American soldiers. African-Americans had been serving in the U.S. Army since the Civil War, but they had always been kept apart from white soldiers - other than their white commanding officers - and were almost always poorly equipped compared to the white regiments. Despite these policies, however, the army still offered one of the few opportunities for success that many African-American men had, and so they were willing to endure the harsh conditions demanded of them. When the United States declared war on Germany in 1917, African-Americans were just as eager to join the fight as their white countrymen were.

The 369<sup>th</sup> Regiment had already been formed by the time the U.S. entered the war. It had been founded in 1916 as the 15<sup>th</sup> Regiment of the New York National Guard. Charles W. Fillmore, an African-American veteran of the Spanish-American War, was the unit’s initial sponsor, and he received a commission to serve in the unit as a captain. New York Governor



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Charles Whitman named William Hayward, a white public service commissioner who had previously been a colonel in the Nebraska National Guard, as the unit's commanding officer.

Hayward was already known and liked in New York's African-American community, and he wanted the regiment to become a source of community pride, especially in the rapidly growing Harlem district. By the time the U.S. entered the war, the 15<sup>th</sup> was already at its peacetime strength of 1378 troops. Among the recruits was James Reese Europe, a musician who had gained national fame through his collaboration with the popular dancers Vernon and Irene Castle. Europe had staged the first performance by African-American musicians at Carnegie Hall, had been the first African-American bandleader to receive a major recording contract, and was president of New York's first effective professional organization for African-American musicians, the Clef Club. Originally, Colonel Hayward had simply wanted Europe to form a regimental band, but Europe went a step farther, passing the lieutenant's examination and earning a commission. By the time the 15<sup>th</sup> New York arrived in France and became the 369<sup>th</sup> Regiment of the AEF, Lieutenant Europe was planning to leave the regimental band in the hands of his bandmaster, Eugene Mikell, and his friend and collaborator, Noble Sissle. He would be commanding a machine gun unit instead.

When the men of the 369<sup>th</sup> first arrived in France, however, it looked like none of them would be given a chance to fight. The War Department's segregation policy prevented colored regiments from being placed in the same military division as white regiments, and there weren't enough colored regiments to form a division of their own. Colored regiments were put to work as laborers and stevedores instead, usually being given the most menial tasks available. Many Americans back home wanted to keep them there. Several incidents of racially motivated violence had broken out in training camps across the southern U.S., usually when African-American soldiers from the north balked at southern "Jim Crow" segregation laws. Many people saw the violence as a warning sign, and feared an uprising after the war if African-Americans were given combat training and experience.

But while the U.S. was reluctant to put African-Americans into battle, France was not. Badly in need of fresh troops after years of brutal trench warfare, the French persuaded American General John J. Pershing to reassign the 369<sup>th</sup> and three other colored regiments to their Fourth Army. The men of the 369<sup>th</sup> and their new commanders took to each other immediately. The French officers held none of the prejudices that African-Americans faced in the U.S. Army. Some of them had previously commanded and fought alongside African troops in the French colonies. In an environment free of bigotry, the Americans quickly learned the use of French weaponry, French battle tactics and in many cases even the French language. By April 1918, the 369<sup>th</sup> was ready to take its place in the French lines.

It didn't take long for the regiment to start building a reputation for courage under fire. Just one month later, two privates, Needham Roberts and Henry Johnson, fought a battle that would become one of the biggest American stories of the war. A German patrol of at least two dozen men attacked their small outpost, quickly wounding the soldiers with grenades and pinning down the rest of their combat group in a dugout. Roberts and Johnson fought back on their own, even to the point of attacking the enemy with knives and swinging their rifles like clubs after their ammunition ran out. The Germans finally withdrew with at least four dead



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and several others wounded. Roberts and Johnson were near death themselves, but managed to survive until a relief party reached them. In a fortunate coincidence, at that same time three American journalists were visiting the 369<sup>th</sup> to report on the regimental band. They were promptly given an account of the battle and taken to see the outpost for themselves. Within days the Associated Press was spreading word of the battle throughout the United States. Roberts and Johnson became national heroes, especially in the African-American community. They were the first Americans to earn the French Croix de Guerre during the war.

That was only the beginning. As the war entered its closing months, the men of the 369<sup>th</sup> executed a string of daring battlefield exploits. At the battle of Belleau Wood, Colonel Hayward shrugged off French soldiers advising him to retreat and led his troops through a German artillery barrage, declaring, “My men never retire. They go forward, or they die!” Captain Fillmore, the man who initially sponsored the regiment in New York, received the Croix de Guerre for conspicuous bravery in an offensive against the German stronghold of Butte de Mesnil. A sergeant named William Butler earned the Distinguished Service Cross for attacking a German raiding party single-handed, freeing six fellow Americans who had been taken prisoner. The Germans began referring to the men of the 369<sup>th</sup> as *Blutlustige Schwartzmanner* - “bloodthirsty black men.” The French gave the regiment the nickname it would take into history - the Hellfighters.

Meanwhile, as the 369<sup>th</sup> was fighting on the front lines, the regimental band was making a name for itself as well. James Reese Europe, the first African-American officer to lead troops into battle during the war, had been wounded during a poison gas attack in mid-June. He recovered easily, even writing one of his most popular songs while sitting in a field hospital bed, but history isn’t clear on the question of whether he ever returned to the battlefield. By mid-August, though, he had returned to his role of leading the band. Eugene Mikell and Noble Sissle had led the band successfully while Europe was at the front, but with Europe back in charge the band’s popularity took off. The band was sent to give a single concert in Paris, but they were so well received that their assignment was extended by an additional two months, which they spent touring the camps and hospitals around the city and performing for Allied soldiers and French citizens alike. The crowds cheered for the Hellfighters more than any other band performing during the war, even more than such famous groups as the British Grenadiers’ Band and the Royal Italian Band. Their popularity stemmed not from *what* they played, but rather from *how* they played. Their performances were infused with a style that people were only just beginning to call Jazz.

When the war finally ended, the now-famous and highly decorated 369<sup>th</sup> Hellfighters were given the honor of serving as the Allied Forces’ advance guard, the first unit to march through the German lines and reach the Rhine River. Meanwhile, the Hellfighters Band had signed a contract with the Pathé Record Company and was making plans for a tour across the United States. Regiment and band alike were welcomed back to New York City with a grand parade viewed by almost one million people. It looked very much like a bright and successful future lay ahead.

But then tragedy struck. Only a few weeks later, in Boston on the final leg of the band’s first tour, James Reese Europe was killed. His throat had been slashed by a disgruntled



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member of his own band. Eugene Mikell tried to take his place as bandleader, but without Europe the public's interest faded. Soon postwar disillusionment and isolationism set in, diverting most of the country's attention away from the war and its heroes.

Noble Sissle went on to team with another of James Reese Europe's old friends and collaborators, Eubie Blake. The two of them performed in vaudeville as the "Dixie Duo," singing many of Europe's songs in their act. They were also successful in American musical theater, beginning in 1921 with their groundbreaking production, *Shuffle Along*. Meanwhile, another former Hellfighter, Horace Pippin, overcame battlefield injuries that had left him with a partially paralyzed right arm and became a noteworthy painter in the 1930s and 40s.

The remaining men of the 369<sup>th</sup> went back to their daily lives, and the regiment disappeared into the pages of history. But even though the memory of the Hellfighters themselves has faded, their contribution to the United States remains. Together with previous African-American regiments like the 54<sup>th</sup> Massachusetts volunteers of the Civil War and the "Buffalo Soldiers" of the American frontier, they stand as shining examples of Americans willing to risk their lives and perform great deeds of heroism, even when the country they served wasn't willing to give them equal recognition in return.

#### **Sources used for this article included:**

Badger, Reid, *A Life in Ragtime: A Biography of James Reese Europe*, Oxford University Press, New York, 1995.

Harries, Meirion & Susie, *The Last Days of Innocence: America at War, 1917-1918*, Vintage Books, New York, 1997.

Scott, Emmett J., *Scott's Official History of the American Negro in the World War*, Emmett J. Scott, 1919. Reprinted by Arno Press, New York, 1969. Available online through the [American Memory Collection](#) at the Library of Congress website.

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# Liberty Girl: Study Guide

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### About the Author

Robert A. Black was born and raised in Indianapolis IN, and is the grandson of the *real* Eleanor Blizzard Black, the person who inspired the main character of *Liberty Girl*. In junior high and high school, he often went on "library trips" with his grandmother, where he would research various subjects while she researched their family's history. As a student, he majored in engineering and mathematics, but also loved studying history.

Mr. Black began his writing career in the mid-1980s, when he wrote nine episodes of the Nickelodeon cable series *You Can't Do That On Television* and contributed to six other episodes while working on the set as the "script doctor." He later switched to writing books, and *Liberty Girl* is his first published novel.

### The Inspiration for *Liberty Girl*

When Mr. Black's grandmother passed away in 1996, she left behind approximately 100 pages of an autobiography, which Mr. Black's father copied and distributed to the family. It was while reading his grandmother's story that Mr. Black first learned about her family's move from Indianapolis to Baltimore so that her father could work for the Emergency Fleet Corporation during World War I. When he read his grandmother's description of adjusting to life in Baltimore, and especially about her friendship with Maggie, the African-American girl who cleaned their apartment house, he knew he had found a story to write.

Many of the events in the book, such as the Liberty Bond rally and the launching of the cargo ship *Arundel*, were developed from actual events described in Eleanor's autobiography (although highly fictionalized). Other parts of the story, such as the Spanish influenza pandemic and Maggie's interest in bandleader James Reese Europe, were developed through Mr. Black's historical research.

## **The Story of *Liberty Girl***

*Liberty Girl* is the story of 11-year-old Eleanor Blizzard, whose father has taken a job working for the US shipbuilding effort during World War I. To Eleanor, moving to Baltimore from their home in Indianapolis is a grand adventure at first, but she soon becomes homesick and lonely. Looking for something to do, she begins helping Maggie Buell, an African-American girl who cleans her family's apartment house. They soon become friends, and Eleanor learns about the hardships Maggie endures in Baltimore's segregated society.

Once school starts, Eleanor's new classmates treat her as a novelty at first, but then she falls under suspicion when they discover she can speak German. Fortunately, Maggie is there to teach her about responding to prejudice. The war finally ends, but a new threat appears when Spanish influenza breaks out across the globe. Eleanor finds herself struggling with death and loss, which takes a very real turn when Maggie falls victim to the influenza pandemic. In the end, though, Eleanor's persistence helps life to score a victory over death.

## **The Characters**

Eleanor Blizzard, an 11-year-old girl from Indianapolis  
Charles Blizzard, Eleanor's father, an accountant for the Emergency Fleet Corporation  
Alma Blizzard, Eleanor's mother

Maggie Buell, Eleanor's friend, who cleans the apartment house where Eleanor lives  
Mr. Palmer, owner of the apartment house  
Mrs. Palmer (Lucy), owner of the apartment house

Sarah James, Eleanor's friend, a grade ahead of her in school  
Becky Holman, Eleanor's friend and classmate, and Sarah's best friend  
Gail Jasper, Eleanor's classmate, whose father is an officer in the war  
Billy Blake, leader of the Boy Scouts at Eleanor's school  
Georgie Lewis, a Boy Scout  
Jackson Crawford, a Boy Scout

Thomas R. Marshall, Vice President of the United States

## **Discussion Questions**

1. Compare the way Eleanor and her family traveled from Indianapolis to Baltimore with the way your family would make such a journey today. How do you think the longer time Eleanor's family had to spend traveling affects the way they feel about moving to a new city?

2. Compare Eleanor's life in Baltimore to the things she describes about her life in Indianapolis. In what ways is her life in Baltimore better? In what ways is it worse?
3. List some of the ways that being African-American affects Maggie and her family. What would you do if you had to face the same kind of discrimination?
4. What do you think of Maggie's reasons for keeping a positive attitude, even in the face of the discrimination she faces? What does she plan to do about it? Do you agree with her, or would you handle her situation differently?
5. How can you tell that Eleanor's Baltimore classmates don't know much about Indiana? If they know that little about another state in the USA, how much do you think they know about another country like Germany? How would that affect the way they think about German people?
6. Does the German-speaking old man seem very threatening to you? Why do you think everyone is afraid of him?
7. If you were in Eleanor's place, watching the German-speaking old man, would you try to help him, even if it meant revealing something about yourself that you were trying to hide? Why or why not?
8. Why doesn't Maggie want to let Eleanor help after she's sent home from school? Do you agree with her reasons? Why or why not?
9. Eleanor is so excited by the idea of meeting John Philip Sousa that she goes along with Georgie's plan to sneak her backstage, even though it sounds suspicious. Have you ever had the chance to meet someone famous? How did you feel about it? Would you have done the same thing as Eleanor if you had been in her place?
10. Vice President Marshall compares Eleanor's move to Baltimore with the soldiers going overseas to fight in the war. In what ways do you think he's right? In what ways do you think he's exaggerating?
11. During the first victory celebration, Eleanor sees the lady who had come out of her house to help the old German man. They don't speak, but they still manage to communicate. What do you think they told each other?
12. Compare the way people in Eleanor's time got the news with the ways people can get it today. Do you think something like the mistaken report of an armistice could happen again? Why or why not?
13. For weeks, Gail Jasper had made fun of Eleanor's Uncle Alvin because he was a medic instead of a soldier, but once her father went missing, she turned to him as a symbol of hope. How does that make Eleanor feel? How would that make you feel in Eleanor's place?

14. Why doesn't Gail want Eleanor to tell anyone about her father? Is that what you would want?
15. Compare the way Eleanor acts after her Grandpa Syerup dies to the way Gail reacts after learning that her father is missing. In what ways are they alike? In what ways are they different?
16. Why do you think Billy Blake continues to harass Eleanor, even after the war ends? Do you think he really believes she's a risk because she's from Indiana, or is he just making up an excuse? What makes you think that way?
17. How does the unfolding story of *Maytime* make Eleanor think about the events in her own life? How do the events in her life affect her reaction to the play?
18. List the things that Billy Blake and the other Boy Scouts did that were helpful, and the things they did that were hurtful. Are they "good guys" or "bad guys?" Why do you think that?
19. List the ways that characters in the story tried to cure Spanish influenza. Do you think any of them worked? Why do you think people came up with so many strange remedies?
20. Why do you think Maggie is so interested in Jim Europe and his regimental band? What do you think the 369<sup>th</sup> Regiment's exploits in the war represent to her?
21. Do you think Eleanor really did anything that helped Maggie get better? Why or why not?
22. Eleanor, Maggie and Gail all have somewhere to go as the story ends. What do you think each of them will find?

### **Topics for Research and Further Discussion**

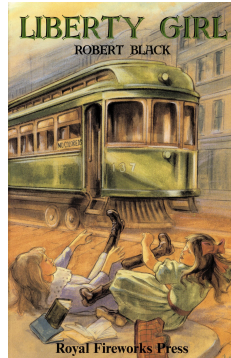
1. *Liberty Girl* is based on the experiences of the author's grandmother and her family during World War I. Are there any stories in your family of what your relatives did during a war or other major historical event? Ask a relative about his or her experiences, and see if your family has any photographs or other mementos from that time period. Would your relatives' experiences make a good story?

2. Several actual historical figures appear or are mentioned in *Liberty Girl*. Research one of the following people and report what you learned to the class.
  - a. Jules Goux
  - b. Lieutenant James Reese "Jim" Europe
  - c. Noble Sissle
  - d. Vice President Thomas R. Marshall
  - e. John Philip Sousa
  - f. Maryland Governor Emerson C. Harrington
  - g. Kaiser Wilhelm II
  - h. Eugene V. Debs
3. Maggie and other African-Americans in Baltimore during World War I had to live with a system of racial discrimination known as "Jim Crow" laws. Research the history of these laws in America. Where were they the most extreme? Was there any part of America where discrimination was less severe? How did the "Jim Crow" laws eventually come to an end?
4. When Eleanor reveals that she can speak German, she has to endure the anti-German prejudice that was common in America at the time. Was this the only time that foreign immigrants or their descendants faced prejudice in America during a time of war? Choose a war from American history and find out what kinds of prejudices Americans held. Were those feelings justified? Why or why not?
5. There were no soldiers in Eleanor's family, but her father kept accounts for the Emergency Fleet Corporation and her uncle was in the Medical Corps. What other non-military jobs did Americans do to help the war effort? What contributions did children like Eleanor make?
6. Research the 1918 Spanish influenza pandemic. Who did it affect the worst? How did the war affect the spread of the disease and the number of people who died? How much did doctors know about the disease and how to fight it? If a similar pandemic started today, do you think it would be more or less severe than it was in 1918?

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