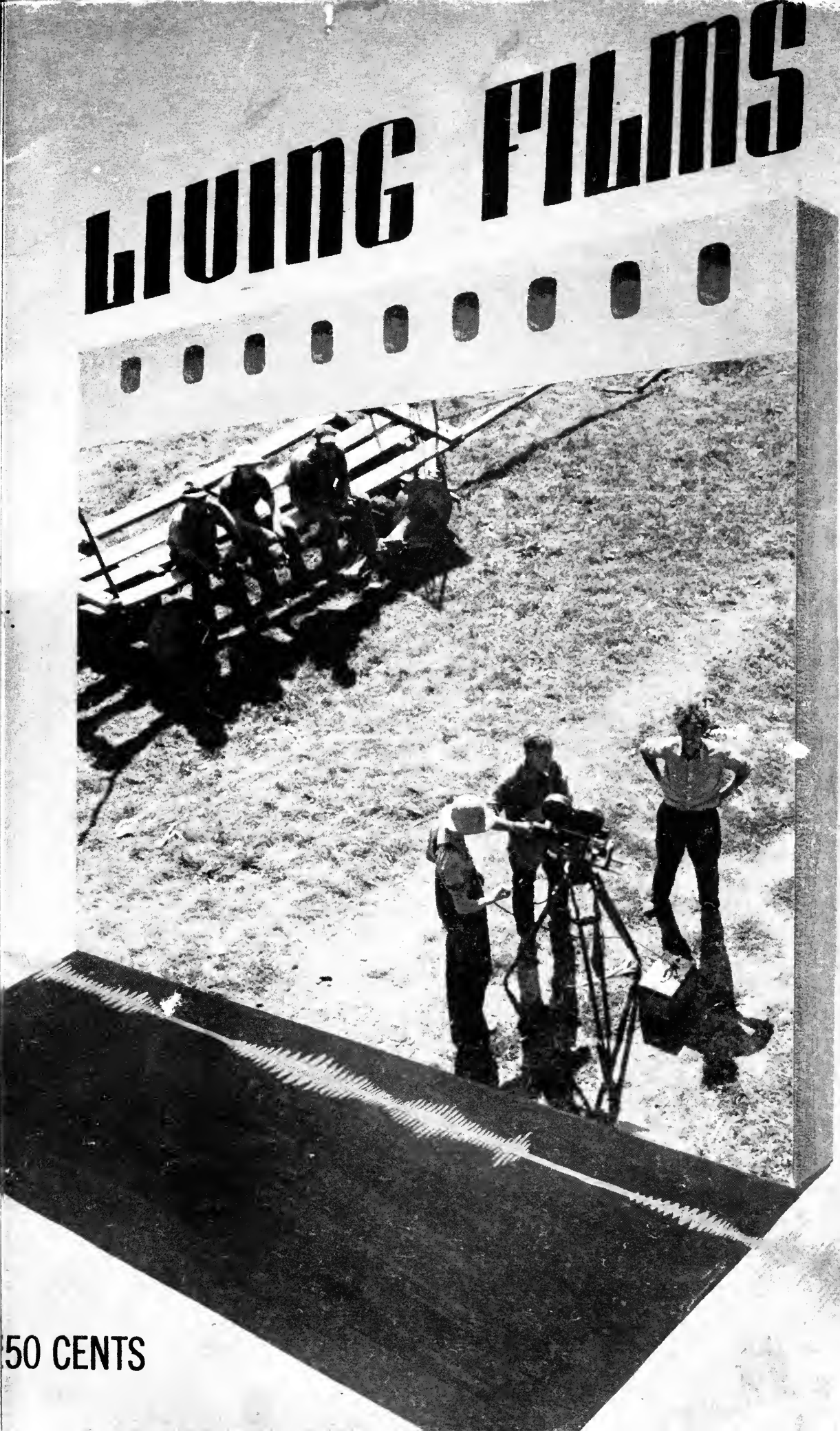
LIVING FILMS



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ASSOCIATION OF DOCUMENTARY FILM PRODUCERS

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L I V I N G F I L M S

A CATALOG OF DOCUMENTARY FILMS AND THEIR MAKERS

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PREFACE

Here at last is a who's who of documentary films in America. Here is a guide for newcomer and veteran alike through the uncharted terrain of documentary films and their makers. Here is set down who makes documentary films, what films, when, for whom, why and where they are now.

There is no effort in this volume to classify or index. The films are documentary which in itself makes it impossible to arrange them neatly in rows. The only way we know to systematize them is to arrange them alphabetically and trust to the reader's curiosity to scan through the 150 titles and read those that catch his eye.

If he goes so far he will discover that the range of subjects is something of a wonder. There is everything from observations of the first acts of an infant to studies in mural painting and instruction in aviation; there are stories of the grim struggles of natives against the rigors of nature on the arctic continent and of the lush leisurely ways of life on a Pacific Island; there are mountaineers who never saw a motion picture acting in them and victims of silicosis lying on their own deathbeds in a dramatic indictment of greed and neglect; there is living and learning in a progressive city school and dawn to dusk on an American farm 1940; there are glaciers and their affects on human geography and the operations of a Savings Bank in a modern American town; there is the excitement of a postal express train flashing through the night or a fishing boat at sea; there are famine and plenty, war and dancing, travel, art, history and social change. There is indeed life itself.

And the men and women who have selected to film this inexhaustible source are not cast in a single mold either. They come from many walks and many worlds, from education, journalism, law and medicine, photography, architecture, engineering and the theater, from both hemispheres and many nations. They come because they see in films that dramatize facts a way to bridge the enormous gaps of comprehension and of sympathy in the complex society of our times. They see how to make the farmer know and understand the city, the consumer the manufacturer of his goods, the employer his workers, the wage earner his banker, the native the foreigner. They come to the practice of film making because they see in films a universally intelligible language, the language of simple images and emotions which can speak to millions. They choose to make films of real life because they find actuality more exciting than fiction, because they can find

drama beneath the surface of the simplest and mutest occurence.

And behind the films, behind their makers, stand the sponsors of fact films, again varied and heterogeneous; governments, industries, welfare agencies, public utilities, banks, unions, advertisers or professions may be and have been sponsors. A sponsor is any group which has a message based upon factual information which it wants to present to a large section of the public dramatically.

So what does it all add up to? We said earlier that these films are life itself. Certainly not all of life and not everywhere, but that is the promise and the undeniable future of documentary films. There is no part of life or the forces which affect it which may not become the vital stuff of a documentary film. This is no "boy-meets-girl, thirty-six-dramatic-situations" art. This is an art unlimited. The world is its studio and its people the actors.

Seen in that light the contents of this pamphlet are but a beginning.

Mary Losey

November, 1940
New York, New York

EDITORS' NOTES:

It should be understood that this catalog is published by the Association of Documentary Film Producers, Inc. and includes only its members' films at present available in America.

Bookings for these films should be made directly with the distributor given under the film references. There are a number of films which have not yet been placed in general distribution. Any distributor interested in screening these films may communicate with the owner through this office. A few films listed are of limited interest or for other reasons are not generally available. For these too information may be obtained by writing to the Association of Documentary Film Producers, 56 West 45 Street, New York City.

Programs of documentary films for special audiences and special purposes will be planned and arranged for subscribers for a small fee. Communicate with the Association for information and rates.

This is the first attempt to create a reference catalog of documentary films in America. All those who have assisted in the preparation of the manuscript are fully aware of the fact that they have by no means a definitive compendium. We apologize for any misstatements of fact and trust that correction and additional information will be sent to us immediately so that the revised and improved editions including supplementary information on people and films as yet unknown to the editors may be planned.

ACKNOWLEDGEMENTS:

Profuse thanks are due for long hard work in the preparation of this publication to Hilda Gruenberg, Nick Read, Marion Michelle, Lora Hays, Isobel Wilcox, and the many members who labored to remember and write up their own biographies. The enterprise was begun a year ago and has been slowly gathering momentum. For the final preparation of the manuscript we are particularly indebted to Richard Griffith, Renee Guthman and Jay Leyda for the backbreaking toil of checking, rewriting and arranging the amorphous material which confronted them. And lastly we bow to Bob Churchill for the cover and John Ferno for the printing.

Beside this collaborative editorial effort we are grateful to our associate members, Thomas Brandon, Arthur Mayer and Irvin Shapiro, for financial contributions which made publication possible.

MEMBERS OF THE ASSOCIATION OF DOCUMENTARY FILM PRODUCERS

NOTE: Films mentioned in the biographies of members are fully described in the film lists following the biographies.

RALPH ALLEN got his first film experience in the making of "Men and Dust" on which he participated in the completion of the production. In February 1940 he joined Lee and Sheldon Dick in the organization of Dial Films, Inc., and has worked as assistant to the producer on "Day After Day" for the Henry Street Settlement.

EDWARD ANHALT, at 26, has had more varied film experience than falls to the lot of many older men. He began as a film salesman and public relations representative for Walter Gutlohn, Inc. In 1936 he produced under the auspices of Teachers' College, Columbia University, "Problem Child", a study of an Oedipus complex. The following year he produced and directed "Thunder of the Sea" for the Lutheran Church. He obtained a fellowship from the Rockefeller Foundation and in 1939 he joined the television department of Columbia Broadcasting Corporation where he is now engaged on research in color television and motion pictures.

ROGER BARLOW was a movie cameraman for the U.S. Naval Air Service at the age of 17. In Hollywood he found no studio openings but gained a livelihood and practice by doing still photography, working in the Visual Education Department of U.C.L.A., and serviced a one-man production unit for the Works Progress Administration, for whom he made "Danger on the Streets", "Educated Feet", and numerous other films. In 1938 Willard Van Dyke brought Barlow to New York to assist with the photography of "The City". Since its production he has photographed "Design for Education", "Valley Town", "One Tenth of a Nation", and three films for the National Film Board of Canada, two of which, "Wings of Youth" and "Letter from Camp", are now ready for release. Barlow, now 28, is ambitious to direct, and doubtless will.

ELAINE BASIL was born in Detroit and began her career in New York with an acting scholarship in the Theater Guild School. Her interest in community group theater activity led her to the Studio Players in Cambridge, and later the Actors' Repertory Theater in Atlantic City, where she became still photographer for the group. In New York she did camera research for Albert Johnson, then designing sets for Paramount Pictures. She joined the Motion Picture Production Unit of the Federal Art Project, working on "The Technique of Fresco Painting" and making a short film on the problems of out-of-school youth. In collaboration with Leo Seltzer she made "From Hand to Mouth" for the Project, and has recently completed "Merit System Advancing" for the New York City Municipal Civil Service Commission.

LIONEL BERMAN worked as editor and writer on the first issue of "The World Today", one of the pioneer American sound documentaries. From April 1937 to November 1938 he was executive director of Frontier Films and has remained with this production group. In 1939 Berman and Robert Stebbins wrote and edited "The History and Romance of Transportation" for the Chrysler Building at the New York Worlds Fair. Recently he and David Wolff collaborated as writers and editors on the new geology film "White Flood" for Frontier Films. Mr. Berman is on the Board of the ADFP.

JAMES BEVERIDGE, while attending the University of British Columbia in Vancouver, formed the active Film Society there. After graduation he worked for a time with the Vancouver Sun, and on a trip to England became interested in the documentary film movement. In the fall of 1939 he returned to Canada and joined the production staff of the Canadian Motion Picture Bureau in Ottawa, where he has worked as editor and assistant director. He has recently edited "The Prairie Farmer", "The Waterways of Canada" and "On Guard For Thee".

JACK BRADFORD, head of the March of Time cutting room, has participated in the production of every variety of fact films. He first produced a series of films on general science for the Film Foundation of Harvard University. After photographing "interest" films in the West Indies, he made several travelogues in Italy and filmed a World Cruise for Fitzpatrick Traveltalks. He then joined the George Vanderbilt African expedition to make a camera record of the perilous journey to Timbuctoo. He has been with the March of Time film unit since its organization in 1935. Mr. Bradford is on the Board of the ADFP.

LOUIS C. BRANDT served as assistant director for two years each with Collective Film and Credo Pictures. He has had general experience in the making of three feature films and six shorts and specialties, in both the 35 and 16mm field, and was production manager under the direction of Leo Seltzer for "Merit System Advancing". He has recently accompanied an anthropological expedition from Columbia University through the Southern states, where he produced a sound-film study of Negro religious ecstasy. Brandt is a member of the Screen Directors' Guild.

RUDOLF BRETZ began film work in Chicago four years ago while studying painting at the Chicago Art Institute. He made several educational pictures for the University of Chicago and in 1938 was granted a Rockefeller Foundation fellowship for the study of film production. He was first assigned to American Documentary Films, Inc., where he worked under Ralph Steiner and Willard Van Dyke on the photography of "The City", following this with work on Lee Dick's 16mm sound film, "School", in which Bretz collaborated on the script and editing. In 1939 he joined the CBS Television Program Department, under the direction of Gilbert Seldes, where he began as a cameraman and now participates in experimental work in writing, directing and designing equipment.

JULIEN BRYAN'S legendary career as explorer-adventurer-cameraman began in his native town of Titusville, Pa., when he was given a camera for his tenth birthday. Seven years later, the youthful Bryan enlisted in the

American Ambulance Field Service and went to the World War to spend six months driving an ambulance for the French troops on the Verdun and Argonne fronts. Out of these experiences came the book, Ambulance 464, a diary of his war experiences illustrated with photographs taken under difficult conditions near the front trenches.

After the war he attended Princeton and Union Theological Seminary, traveling in Europe during vacations. After a brief interlude in business and serving as director of boys' work in the YMCA, he returned to motion picture photography, touring Russia in 1930 in the party led by Maurice Hindus. When he returned he gave a series of lectures illustrated by his films, joining forces with Burton Holmes in 1933.

Since then, Julien Bryan has continued to roam, to the Soviet Union, the Caucasus, into Siberia, Manchukuo, Japan, China, Turkey, Mexico, Poland, Finland, and Germany. His most recent trip was to Poland just before its invasion by Germany. He was there during the crisis and the early days of the war, and smuggled out pictures later edited into the film "Siege", depicting the fall of Warsaw.

For the last three years Bryan's wandering camera has provided film material for the March of Time, the best-known subject based on his work being "Inside Nazi Germany". He also regularly supplies motion pictures to the Eastman Company's Teaching Films Division, for visual education work on Human Geography.

JULES V.D. BUCHER is one of the documentary movement's busiest men. Every phase of film-making knows his participation. Direction, production, camerawork, cutting...each is equally his metier. Bucher's first experiments with film were independently produced on 16mm, and were good enough to get immediate distribution through the Harmon Foundation. In 1930-31 he served as photographer on a series of twelve films known as "The Child Psychology Series", and produced at Yale University under the supervision of Dr. Arnold Gesell and Dr. Alice V. Keliher. In 1933 he went to Trinidad to photograph a travelogue, "Child of Mother India", and returned to serve as photographer and editor on eight films for the Harmon Foundation, the best-known of which are "The Lord Helps Those", "The New World", and "A Study of Negro Artists".

From 1935 to 1938 he photographed the world tours of Julien Bryan. Back in the United States Bucher worked as cameraman on "The City", and as director, photographer and editor on "The Negro and the Y". His most recent work includes photography for the American sequence of a British documentary "New Worlds for Old", editing "Men and Dust", and special camerawork for "America's Making". During his twelve-year film career Bucher has made a number of advertising, commercial and factual films besides those listed.

LUIS BUNUEL was born in 1900 in Spain. He studied philosophy and history at the University of Madrid, from which he graduated in 1924. He made his debut in Amsterdam as director of the opera-ballet "El Retablo de Maese Pedro, composed by Manuel de Falla, conducted by Mengelberg, and sponsored by the Princesse de Polignac. In 1929 he collaborated with Salvador Dali in producing "Un Chien Andalou", and the following year, again with Dali, made "L'Age d'Or." These two films immediately placed Bunuel in the vanguard of motion picture workers; their emotional depth

has rightly been regarded as an important and basic extension of the power of the motion picture.

In 1932 Bunuel produced and directed "Land Without Bread", a documentary film of the strange and ethnological important people of Las Hurdes, a backward settlement near Salamanca, Spain. Famous in Europe, the film has rarely been shown in the United States, but it has earned the enthusiastic praise of leaders of the documentary film movement. Following its production Bunuel went to Hollywood to make Spanish-speaking pictures for MGM. He was later employed as a writer by the Paramount Studios in Paris and, in Spain, supervised a number of highly successful films made for the South American market by Warner Brothers. Bunuel returned to America in 1938 on a cultural mission for the Spanish Embassy. Recently he made a Spanish version of the March of Time's production, "The Vatican", which received wide distribution in Latin America.

SHIRLEY C. BURDEN, now president of Tradefilms, Inc., of Hollywood, was associate producer of "The Silent Enemy", the famous film of Indian life which made history ten years ago. Later he entered the RKO studios as associate producer, and made for them "Before Dawn" and the spectacular production "She". For his own commercial motion picture company he has produced and directed "Wings of Progress", for the Lockheed Aircraft Corporation, "Conquering the Elements", for Pioneer Flintkote Company, and five slide films for Lockheed.

HANS BURGER came to documentary films after extensive experience in the important theater centers of Europe. He was a director and scenic designer in Frankfort, Bremen and Hamburg, and worked under Max Reinhardt in Vienna. In Prague he conducted a children's theater in addition to his professional work. In 1934 he entered films as an art director, and later made newsreels and documentaries for the Aktualita Company in Prague. When Herbert Kline filmed "Crisis" in Czechoslovakia last year Burger served as assistant director and writer on the film. Following the success of the film, Burger came to America. He has designed scenery for summer stock companies and conducted a course in theater history at the New Theater School. His latest film is "Portrait of a Library" for the Montclair, New Jersey, Public Library.

THOMAS CHALMERS' voice, trained in opera and theater, already has a secure place in film history as the commentator for "The Plow that Broke the Plains" and "The River". As director and producer he has been on the staffs of Fox, Pathe, Sound Masters and The March of Time.

BOB CHURCHILL is a documentary cameraman whose first profession was in law. He attended Harvard Law School and is a member of the California Bar. While at the Art Center School in Los Angeles, from 1936 to 1938, he gained practice in still photography, and became associated with Documentary Film Productions, Inc. as a cameraman in the latter part of 1939. For this unit he has photographed "Valley Town", a study of machines and men, "The Years Work", made for General Mills, Inc., "New Hampshire's Heritage", produced for the Savings Bank Association of New Hampshire, and "The Children Must Learn".

FLOYD CROSBY'S name occupies a particular place of honor in the annals of American documentary films associated as it is with the great photography of "Tabu", directed by Robert Flaherty and F. W. Murnau (for which he won an Academy Award), of "The River", "Fight for Life", and "Power and the Land". His latest camerawork has been on the TVA films for the National Defense Council, "It is for Us the Living" for the Federation of Jewish Charities, and "Youth Gets a Break" for the National Youth Administration.

ROBERT DEL DUCA, one of the founders of Contemporary Films, Inc., was also a pioneer in the documentary movement in America. He helped organize the Film and Photo League, in which many present-day documentary workers received their early training, and assisted in the production of their experimental films. His commercial experience began as a free-lance cameraman for MGM and Universal newsreels in the silent days; since then he has collaborated in the production of "News and Views" and acted as co-producer in a local newsreel series covering Westchester County. After the formation of Contemporary Films Del Duca worked on all the firm's productions, serving in particular as cameraman on the four films in the "Getting Your Money's Worth" consumer education series. He is also employed by National Process Company where he does color photography.

LEE DICK began her career as an actress. After graduating from Bryn Mawr College she played small parts on the road. In summer stock companies she worked as stage manager and assistant director, and founded her own theater, the Truro Tryout Theater, at Provincetown in the summer of 1937. In the same year she was engaged as script girl by Frontier Films. Her second film job was that of assistant director of "Candid Camera" under Edward Anhalt and Willard Van Dyke. In 1938 Mrs. Dick worked as production assistant on "The City" and formed her own company, Lee Dick, Inc. Its first production was "School", a study of some of the methods of progressive education which Mrs. Dick directed. "Men and Dust", a film on silicosis for the Tri-State Service Committee, was the next production of this unit. Reorganization of the unit took place after this film and it became known as Dial Films, Inc. the most recent production of which is "Day After Day" made for the Henry Street Nursing Service. Mrs. Dick is chairman of the ADFP Finance Committee.

SHELDON DICK, after long experience as a still photographer, wrote and photographed his first film, "Men and Dust", which he produced in the Tri-State mining district. He has also written and photographed Dial Films' new production "Day After Day".

HARRY DUNHAM, at present contact man for Pathe newsreel, is one of the rising generation of screen journalists who have covered the historic newsfronts of our time and in the process have seen a good deal of the world. Born in Cincinnati in 1910, he was educated at Culver and Princeton, and entered films in 1933 as a cutter. In 1936 he went to China as a free-lance cameraman and brought back the first motion pictures of the Chinese Eighth Route Army. This material formed the base for "China Strikes Back", edited by Frontier Films, with which Dunham was associated at the time of its foundation in April 1937. Later in the same year he visited Spain as a free-lance cameraman. He is now associated with RKO Pathe.

K.R. EDWARDS is the head of the teaching films division at Eastman Kodak Company, Rochester.

ELIOT ELISOFON practices photography for Life and Fortune, teaches it at the Clarence White School and the New School for Social Research, and has begun film photography as assistant to Willard Van Dyke on "The Candid Camera" and on "Getting Your Money's Worth" for Contemporary Films.

JOHN FERNO, the well-known director and photographer, gained his early experience under two pioneers of the documentary film. At the age of fourteen he became a cameraman for Joris Ivens and collaborated on three of the most famous documentary films, "New Earth", "Industrial Symphony", and "Creosote". After two years of technical training in the Berlin Agfa factory Ferno journeyed to the South Seas to direct "Easter Island" for the Belgian government. Back in Belgium Ferno became a photographer for Henri Storck, leader of the Belgian documentary movement, and worked with him on several internationally known films, including "Historic Belgium", "Carillon", and the slum film, "Les Maisons de la Misere." In 1937 he again joined Ivens as assistant producer of "The Spanish Earth", and last year co-directed "The 400,000,000." He recently directed "And So They Live", a film on a rural mountain community in the South, made for the Educational Film Institute of New York University.

WILLIAM OSGOOD FIELD, Jr. began taking movies two years before he graduated from Harvard College in 1926. Since that time he has recorded on film the ethnology, the architecture, the sports, the scenery. of various countries. His first important film work consisted of photography for a number of films on biology and botany made for the University Film Foundation at Harvard. In 1928 he accompanied an expedition sponsored by the National Museum to Africa, photographing the Upper Nile and the cities and monuments of Egypt. In 1926, 1927, 1931, and 1935 he went to Alaska and photographed wild life, glaciers, and the people. In 1929 and 1933 he went to the USSR where he recorded the life of the people in the high mountain valleys of the Caucasus Mountains. His African, Alaskan, and Caucasian films were used for lecture purposes. In 1932-33 Field served as traveling cameraman for the Fitzpatrick travelogues, making subjects on Venice, on Italy as a whole, on Italian cities, on British Guiana, and on the Leeward and Windward Islands of the West Indies. In 1937 he worked on "Spain, the Fight for Freedom", a Garrison release. Recently he has worked with Frontier Films on their production of "The White Flood". Mr. Field is treasurer of the ADFP.

ROBERT FLAHERTY, grand old man of the documentary film movement, was born in Iron Mountain, Michigan, and attended the Michigan College of Mines. At the beginning of his eventful life he spent several years in exploration of the west coast of Vancouver Island and northern Canada, and headed four expeditions for Sir William MacKenzie through Hudson Bay, northern Ungava, and Baffin Land. In 1920-21 he made a sub-artic expedition shooting film material which was edited and released as "Nanook of the North", the first and still one of the most important documentary films. "Nanook" electrified the film world with its original technique and its suggestion of new fields for the film and soon after its release Flaherty was sent to the Samoan Islands by Paramount, where, in 1924-25 he filmed his second masterpiece, "Moana". Returning to America he collaborated with Maude Adams in

developing a new color photography process, and attempted to come to an agreement with MGM to make another South Seas picture. This project not materializing, Flaherty soon joined forces with the late F. W. Murnau and in 1930 Flaherty and Murnau went back to the South Seas and filmed "Tabu" which was released by Paramount. In 1932 John Grierson invited Flaherty to come to England and join the newly created documentary film movement there. With Grierson, Flaherty co-directed "Industrial Britain", and then went to the Aran Islands for Gaumont British, where he spent two years filming the life of the islanders. "Man of Aran", his first sound film, is still running in the world's theaters. In 1937 Alexander Korda sent him to India and there he co-directed with Zoltan Korda Kipling's "Elephant Boy" which made Sabu a star. Last year Flaherty returned to America and began the filming of U.S. agricultural problems for the Agricultural Adjustment Administration which material is now being edited in collaboration with Helen Van Dongen.

JOHN FLORY'S first film, a 16mm fantasy called "Mr. Motorboat" won for him the Amateur Cinema League prize while he was still in college. Shortly afterwards he joined Paramount as an apprentice and later headed his own company, Standard Films, which produced and distributed advertising films on the West Coast. Coming east in 1938 he served as production manager on "The City" and is now producing commercial films in Cleveland.

DONALD FRASER spent four years at a Canadian art school after which he did commercial photography and advertising work for two years. Later he went to England and served an apprenticeship at the Strand Film Company, one of the foremost British documentary units. Returning to Canada he was made executive secretary of the Canadian Film Committee for whom he did promotional work and a survey of non-theatrical films in Canada. He is now on the production staff of the Canadian Government Motion Picture Bureau, for whom he has edited "Toilers of the Grand Banks","Industrial Canada", and "The West Coast Mountains of Canada".

SOL FUNAFOFF has worked as radio script writer and director for Norman Corwin at CBS, and has also written scenarios for Ralph Steiner and Herbert Kline. He was an associate editor of New Theater Magazine and has contributed to various periodicals, anthologies and textbooks. He is the author of a volume of verse, The Spider and the Clock.

JOHN GRIERSON'S name is synonymous with the theory and practice of documentary film production. Born in Scotland and educated at Glasgow University Grierson did not turn to films until he found them the one indispensable instrument for "bringing alive the world we live in". Even then he approached films as a sociologist, not as an aesthetician. After World War Number 1 Grierson spent three years in the U.S. studying the "yellow press" and other instruments affecting public opinion on a fellowship of the Rockefeller Foundation. He worked on American newspapers and in Hollywood he made an intensive analysis of box office reactions to the cinema. He returned to London and soon joined the staff of the Empire Marketing Board as a propagandist in the task of knitting the component parts of the Empire more closely together and inevitably turned to film in order to speak to the millions throughout the Empire.

He rather enjoys remembering that he made his first film to demon-

strate "documentary" film technique without knowing one lens from another. The film called "Drifters" was a modest record of work on a herring trawler in the North Sea and its success launched Grierson in film production. He soon drew around him a group of young men and women who came into documentary production from all the fields of public information and public service, from scientific research men in the government service to avant garde artists, school teachers from Glasgow and newspaper correspondents. This group grew under his leadership into "the British documentary film movement", and today has to its credit the production of hundreds of films. The British documentary film is of particular interest to any student of the field because of its continuity, its underlying and consistent purpose of public information and public service, and its volume. After the Empire Marketing Board was dissolved Grierson took his production unit to the General Post Office where it performed brilliantly the task of gaining public affection and support for an immense and unpopular government service.

Grierson went from the Post Office to found Film Centre from which many units making films for private and public sponsors were able to operate in a single continuous line. The British Gas Industries, Petroleum Industry, Imperial Airways, Zoological Society, the National Council of Social Service, all became steady customers of the documentary producers. World Film News was founded and published for several years until the outbreak of war in 1939.

Since 1938 Grierson has been on the move. In Canada in 1938-39 he succeeded in securing passage of a bill establishing a National Film Board and early in 1940 he was appointed to the position of Film Commissioner of Canada. Before assuming the Canadian post Grierson travelled to Australia where he also initiated plans for a documentary program under government auspices. Today he is engaged in producing films in Canada. Ten films have already been completed and many more are scheduled. One thing seems clear, since Grierson began to make films in 1929 a force of steadily increasing momentum was released, a force which has contributed immensely to the progress of documentary films.

RICHARD GRIFFITH is a film critic and publicist who today serves as publicity chairman for the Association of Documentary Film Producers. Born in 1912, he was educated at Haverford College, graduating in 1935. After two years as film critic for a small town newspaper he received a fellowship from the Rockefeller Foundation for study of film history and documentary film technique, undertaken at the Museum of Modern Art Film Library under the supervision of Paul Rotha, noted British documentary producer. His film writings have appeared in The New York Times, Life and Letters Today, Survey Graphic, etc. In 1939 he undertook for the American Film Center a survey of documentary, advertising, and educational films shown at the New York World's Fair, a report on which was published this year by American Film Center. In 1939-40 he wrote the program notes for a series of documentary films shown at the Museum of Modern Art Film Library under the auspices of the Film Library and the Association of Documentary Film Producers. Griffith is New York film correspondent for the Los Angeles Times and a member of the staff of the Museum of Modern Art Film Library.

HILDA GRUENBERG served her six-month film fellowship from the Rockefeller Foundation at the University of Minnesota under Robert Kissack, followed by an apprenticeship at Frontier Films.

ALEXANDER HACKENSCHMIED is a native of Czechoslovakia where he studied architecture and engineering. His independent film experiments beginning in 1930 included "Prague Architecture" and "November". His first film work seen in this country was "The Earth in Song", the extraordinary ethnologic record of the Slovak peasants which Hackenschmied edited. At the head of the model film studio built by the Bata Shoe Factory he was sent around the world on a filming and purchasing expedition. His last work in Czechoslovakia was "The Last Summer", a moving document of Masaryk's last days and "Crisis", produced by Herbert Kline. Since "Crisis", Hackenschmied has been a member of Kline's group, photographing and editing "Lights Out in Europe" and the Mexican film now in production.

JOHN A. HAESLER organized and directed the Harvard Film Foundation from 1928 to 1931 where he produced their series of educational films. He has produced and photographed for ERPI, the March of Time and Paramount, including a series of popular animal shorts starring the chimpanzee Shorty. His short, "Three Little Bears", received the 1940 Academy Award for a short subject.

STANLEY HAWES was secretary of the Birmingham (England) Film Society from 1930 to 1934; from 1934 to 1936 he was with Gaumont-British Instructional, Ltd. in London, and from 1936 to 1939 he was a director for Strand Films of London working in association with Stuart Legg and Paul Rotha. His activities as director included script-writing, commentary and editing. The films directed by him in England are "Chapter and Verse", a history of books and writing, "Here is the Land", an account of a resettlement plan for the unemployed, "Monkey into Man", a study of the social behavior of monkeys and apes, "Time of your Life", a study of different paces of living in the animal world, and "Speed the Plough", an account of new methods of farming in England. Most of these have had only English distribution. He is now production supervisor at the Canadian Government Motion Picture Bureau at Ottawa where he directed "The Home Front", a film showing the role of Canadian women in the war.

LORA HAYS entered films by way of the theater. After preliminary training in the drama department of Carnegie Technological Institute she made her stage debut in "The Little Accident". In 1930 Miss Hays went to Paris and worked for four years, first in the theater and later in the Pathe and Paramount studios where she played the leading role in "L'affaire est dans le Sac", Jacques Prevert's film comedy. She returned to America and in 1938 became a film producer, sponsoring "Datelines", a humorous commentary on the news. Since then she has acted as assistant producer on "Used Cars", the 1939 item in the "Getting Your Money's Worth" series of consumer education films, and in 1940 assisted Helen Van Dongen in the editing of the new Flaherty film made for the AAA. Miss Hays is on the Board of the ADFP.

FANNING MILES HEARON came to documentary films from journalism. After leaving Washington and Lee University he was city editor of the Spartansburg, S.C., Herald and editorial writer for the Charleston, W.V., Gazette. As a publicist for the National Park Service he began production of documentary and instructional films for the Park Service. In 1936 he was made director of the Motion Picture Division of the Department of the Interior where he remained until 1938. During this two-year period, he produced about 60 pictures for the Department of the Interior and supervised the construction of its sound studios. As director of the Association of School Film Libraries from 1938 to 1940 Mr. Hearon was engaged in organizing the distribution of documentary and instructional films among educational institutions and evaluating for catalogue purposes the best available educational pictures.

LEO HURWITZ entered the field of motion picture photography via still photography and editorial work. After graduating from Harvard in 1930 he joined the editorial staff of Creative Art staying with this publication until 1934 when he became managing editor for New Theater. In 1936 he joined the staff of Sarah Lawrence college as instructor in photo-sociology. When Frontier Films organized in 1936 Mr. Hurwitz became vice-president and since then has assisted in the production of "The Plow that Broke the Plains", the Frontier production "Heart of Spain" and is at present working on the Civil Liberties film soon to be released by Frontier.

JORIS IVENS, a pioneer in the documentary film movement and today one of its leaders, was born in the Netherlands. After a general university education there, he went to the University of Charlottenburg in Berlin where he studied the technology and chemistry of photography. While still a student Ivens helped form the Filmliga, the famous Dutch audience organization which brought to the Netherlands fine films from all over the world. In 1927 and 1929 Ivens made "The Bridge" and "Rain", two avant-garde studies. Shortly afterward the Netherlands Trade Union of Building Workers commissioned him to produce a film about the work of its members. The result, "We Are Building", was the first of Ivens' films to have a documentary character.

In Paris in 1931 Ivens made his first sound film "Symphonie Industriale", produced for the Philips-Radio Corporation. V. I. Pudovkin, the celebrated Russian director, invited him to come to the Soviet Union in 1932 where he made a document of the youth in Russia, "The Song of Heroes". In 1934 Ivens went to Poland to produce "Creosote", a film about the preservation of wood. His return to western Europe saw the production of Ivens' two most famous films at that date. "New Earth", a re-working of an earlier picture, "Zuiderzee", dramatized the reclaiming of land from the sea and the ironic tragedy of a world depression which let the produce of this hard-won land rot or be thrown back into the sea. "Borinage" made in Belgium in 1935, was a document of the life and work of Belgian miners.

In 1936 Ivens came to America to lecture and show his films. Backed by an American group he went to Spain to record and dramatize the Spanish Civil War, filming a great part of his document, "The Spanish Earth" under fire. This famous film was succeeded in 1938 by "The 400,000,000" which told of the fight of the Chinese people against Japanese aggression. Returning to the United States last year Ivens embarked on the production of a film about rural electrification made for the U.S. Rural Electrification Administration, which film was taken by RKO for national distribution. Mr. Ivens is president of the ADFR.

LEWIS JACOBS has recently published The Rise of the American Film already recognized as the definitive work in its field. To the work of writing this book, Jacobs came prepared by long experience as a film critic and historian. He published Experimental Cinema, a pioneer magazine in the field of motion picture criticism, and has been a contributor to the New York Times Magazine, Stage, Theater, Dance Observer and other periodicals and was the editor of a scenario manual, Film Writing Forms. Jacobs has had equally varied experience in the technical field. Coming to motion pictures after training as a painter, his first film was "Mobile Composition". His first commercial job was designing and producing trailers for the Supreme Screen Service. In 1934 he photographed the life of the Hopi Indians and his subsequent documentary films include "From Tree-Trunk to Head" and "Portrait of an Artist". He is now in Hollywood preparing a textbook on film technique.

GEORGE JACOBSON attended technical and law school in New York. He made his way into documentary work via the theater in which he worked as stage manager. In 1935 and 1936 he studied acting in California. He has served as production manager for Frontier Films on their civil liberties production, and for Dial Films' "Day After Day" he did the lighting and camera work. He was cameraman for the NYA film, "Youth Gets a Break". He is at present engaged on a 16mm film for the New Jersey NYA.

IRVING A. JACOBY, equally active in the production of documentary and industrial pictures, is also well-known as a film critic and theorist. Born in New York in 1909 he was educated at City College and, while a student there, he managed a theater. The following year he studied drama in Europe under Max Reinhardt, returning to New York to manage the Neighborhood Playhouse. Then came a period as script writer for entertainment shorts produced at the Warner Brothers Brooklyn studio. At this time Jacoby inaugurated a cinema course at City College which was one of the first of its kind in the country. In 1932 he left Warners to join B.K. Blake for whom he wrote and directed films for various industries and institutions including Standard Oil of Pennsylvania, Flit, Listerine, Union Bag and Paper Company, Borden's and the Cotton Textile Institute. He has worked in various capacities for Columbia Pictures and has produced two plays in association with Joseph Losey. Since then he has spent a year in England studying the British documentary film movement working under John Grierson and Albert Cavalcanti and writing for World Film News. As an independent producer Jacoby has made "Big Town", an attempt to analyze New York in terms of small town life, photographed in Cinecolor, and "Latitude 20", a film of life in Jamaica. His most recent productions are "People Come First", made for the American Transit Association, and "Hot Ice", made for the Canadian Motion Picture Bureau on the Canadian national sport of ice hockey.

BEVERLY JONES, assistant producer of the March of Time, has been journalist and publicist as well as, in the movies, producer, editor, and scenarist. Beginning as sports reporter for the Sacramento Union, The Christian Science Monitor, the New York Post and the San Francisco Chronicle, he was later a publicist under Vincent Scott and a screen writer at Paramount's eastern studios. After work as title writer and editor for Pathe's Audio Review he worked at Fox under Louis de Rochemont on "March of the Years" and when de Rochemont organized the March of Time film unit Jones joined the staff. Besides his work for March of Time he has produced a number

of important commercial films, notably "Alaska's Silver Millions" for the American Can Company. Most recently he acted as assistant producer on the March of Time's production of "The Ramparts We Watch".

VICTOR KANDELL, one of the founders of Contemporary Films, Inc., entered the movies almost by accident. Born in 1910, he went to high school in New York and, after graduating, was urged by his family to attend college. Opening a Columbia University catalogue at random he fell in with a course on Photoplay Composition which began his active interest in films. He worked with the old Film and Photo League and joined Julian Roffman and Robert Del Duca in forming Contemporary Films. He has worked with them on all "Getting Your Money's Worth" series.

ELIAS KATZ'S first films were records of artists at work, William Gropper, George Grosz and Lynd Ward. At present he is film editor of Creative Design.

SIDNEY KAUFMAN came back east from Hollywood where he had worked as screen writer for Walter Wanger and in various capacities with MGM, Paramount and United Artists. His activities in the east have been as lecturer at the New School for Social Research, radio film critic on WQXR, writer for Theatre Arts Monthly and organizer of Realfilm Productions, Inc., a company for the production of documentary films. Their first finished productions have been "The New South", "Timing for Profit", and "The Main Shapes Arise."

ALICE V. KELIHER came to film production via education. While taking her doctor's degree at Yale University she directed with Doctor Arnold Gesell of the Yale Institute of Human Relations the now famous Child Psychology Series of scientific films which records the phases of infant behaviour. After she finished her work at Yale Dr. Keliher became head of the Commission on Human Relations of the Progressive Education Association, whose work was subsidized for some years by a grant of the General Education Board of the Rockefeller Foundation. In that capacity Dr. Keliher made intensive use of both film and radio for educational purposes. Under her direction some 60 short subjects on common and little studied human relations problems were made. The method of making the films was to excerpt from Hollywood feature productions subjects of from 10 to 30 minutes in length which would illustrate and provoke discussion on problems of human behaviour. While still supervising the work of the Film Project of the Commission Dr. Keliher became Associate Director of American Film Center where she initiated many of the activities of that organization and is still chairman of the public health committee. She has now returned to her native field of teaching as associate professor of education at New York University. She retains an active part in documentary film work as a member of the boards of the Film Library of New York University and of the ADFP.

HERBERT KERKOW is secretary and treasurer of Documentary Film Productions. His film activities have included production, photography and direction. Commercial shorts made in 1938 and 1939 are "Better light, Better Sight, Goes Underground", "Giants at Work", "Power Measured for 40,000 Starts", "Modern Methods of Handling Materials in American Railroads", "One Hundred Horsepower Hands", "The Flow of Material in a Modern Foundry", "The Year's Work" and "New Hampshire's Heritage", the latter two made in 1940. Kerkow served as production manager on "Valley Town" and "The Children Must Learn".

ROBERT KISSACK, at present director of the Visual Education Service at the University of Minnesota, started out as an engineer, switched to teaching English and after six years became "fed up" with graduate study in Anglo-Saxon and Gothic and decided to enter the documentary film field. He associated himself with the University Film Foundation at Harvard University first as film salesman and demonstrator, and then as distribution manager for the Foundation. In 1931 he was put in charge of the production of the Carnegie Visual Aid Geology films done in collaboration with the Department of Geology at Harvard University. Leaving Harvard in 1932 he worked as free lance cameraman and producer for several scientific and mountain climbing expeditions. Since 1932 Mr. Kissack has been in charge of the University of Minnesota Visual Education Service, setting up, operating and directing all phases of work including the teaching of courses for the General College in motion picture appreciation and Visual Aids in Teaching for the College of Education and the production of some fifty educational films. This service has been granted a fund by the Rockefeller Foundation, its first documentary production in this period being "Youth of a Nation".

HERBERT KLINE in recent years has become known as a recorder of contemporary history. After four years as editor of New Theater magazine he entered documentary films where he has since devoted himself to filming the newsfronts of the world. During the Spanish Civil War he made two documents of the hospitalization of the wounded, "Heart of Spain" and "Return to Life". In 1938 he filmed the disintegration of Czechoslovakia in "Crisis", a striking and tragic piece of film journalism which was among the most widely distributed of American documentary films. Following the success of "Crisis" Kline left for Danzig, then the danger spot of Europe. When the war came, he was on the spot to record hostilities in Poland and its effect on London. This material was released as "Lights out in Europe". Together with his wife, Rosa, Kline is now in Mexico directing a new film, the script of which was written by John Steinbeck.

GEORGES LABROUSSE obtained his first film experience in the Paris film studios as assistant to Jean Choux. His first work in documentary films was assisting J. B. Brunins on the editing of the newsreel compilation "Records '37" for the Paris International Exposition. He and Brunins then formed a crew for the production of documentaries making "Sources Noires" in 1938, a saga of the oil industry and "Hobbies Across the Sea" for the French government's pavilion at the New York Worlds Fair.

STUART LEGG, now producer and director for the National Film Board of Canada, began his film career with Grierson's group in the Empire Marketing Board, moving with him to the General Post Office where he directed "The New Operator", "Telephone Workers", "Cable Ship", "The Coming of the Dial" and "B.B.C.: the Voice of Britain". He is also the co-author of the standard work on film capital, "Money Behind the Screen". Before leaving England for his present Canadian post Legg produced Strand Films' famous Zoological series.

JEAN LENAUER, a native of Vienna, was introduced into the film world in Paris by Rene Clair whom he interviewed for a newspaper in the French capital. He has been correspondent and editor of a number of French film

weeklies and was a regular contributor to Close Up and La Review du Cinema. After holding a variety of positions in Paris film studios he came to America in 1934. He opened the Filmarte Theater in New York where several outstanding foreign films have been introduced to American audiences. He has completed a book based on his international film experiences, "Here Lies Hollywood".

IRVING LERNER has worked on the staff of the Encyclopedia of Social Sciences and the Commission of Human Relations of the Progressive Education Association. In the film world he has done photography, editing, recording, free lance newsreels and still photography, acquiring a well-rounded training in the production of all types of fact films. His latest photography has been on Robert Flaherty's film for the AAA, and his latest editing has been on "The Children Must Learn", "Valley Town" and "Day After Day".

JAY LEYDA was born in Detroit and educated in Dayton, Ohio. After an introduction to photography through Ralph Steiner and the Film and Photo League he produced with his own resources the documentary film "A Bronx Morning" which was widely shown abroad. As a result of its European success Leyda was given the opportunity to study at the State Institute of Cinematography in Moscow. In the Moscow studios he worked for six months under Dziga Vertov and spent a year and a half as Eisenstein's assistant. He returned to the United States in 1936 to become assistant curator of the Museum of Modern Art, Film Library. While there Mr. Leyda prepared a history of the Soviet Cinema. He has served on the Exceptional Photoplays Committee of the National Board of Review during which he assisted in the formation of the Film Forum and the New York Film Society and has contributed to Theatre Arts Monthly, Movie Makers, Iskusstvo Kino and New Theater. He has lectured at Harvard, Columbia, Wesleyan and New York Universities, Teachers College and the New School for Social Research on film theory and practice. At present Mr. Leyda is editor of the quarterly magazine, Films, and has recently completed the editing of the NYA film, "Youth Gets a Break". Mr. Leyda is chairman of the ADFP Education Committee.

JOSEPH LOSEY came to documentary films from a distinguished career in the experimental theater. He was graduated from Dartmouth College in 1929 and put in a year of graduate work on the Faculty of Arts and Sciences at Harvard University, followed by positions as drama critic for Theater Magazine, reviewer for The Saturday Review of Literature and the New York Times, and foreign correspondent for Variety. He entered the theater as assistant stage manager and extra in "Grand Hotel", and was later stage manager for "Payment Deferred" with Charles Laughton, "Fatal Alibi", and the opening performances of Radio City Music Hall in 1933. He has directed the first performance of Paul Green's "Hymn to the Rising Sun", the American performance of Dennis Johnstons's "Bride for the Unicorn", the experimental Boston production of Maxwell Anderson's "Gods of the Lightning" and two Federal Theater Living Newspaper productions, "Triple A Ploughed Under"and "Injunction Granted". He was both producer and director for "Sunup to Sundown", Sinclair and Lloyd Lewis's "Jayhawker" and Albert Bein's "Little Ol' Boy".

His first film experience was as production supervisor for the series of educational films edited by the Human Relations Commission of

the Progressive Education Association. Last year he produced "Pete Roleum and His Cousins", a puppet film in color which was shown at the Petroleum Exhibit at the New York World's Fair. His most recent activity was as producer of the NYA film "Youth Gets a Break". Mr. Losey is chairman of the Membership Committee of the ADFP.

MARY LOSEY'S career has been an extreme example of the mixture of education and commerce that every documentary film producer must experience before he gets anywhere. For her last two years at Wellesley she was already earning a salary from the New York Times in an educational promotion program to sell the paper to classes in eastern colleges and high schools. 1932 was the end of school and 1934 ended her career at the New York Times when she found insuperable obstacles standing between her and her ambition to reach the editorial department. Edward L. Bernays gave her her next job promoting Philco Radio, from which she moved in 1935 to the March of Time to head school promotion work and formulate a program including a monthly high school paper, Photo Reporter. For three years she also headed March of Time's research department. Miss Losey made an inspection tour of England and the British documentary film movement, returning to the United States in 1938 to initiate the Association of Documentary Film Producers. Her more lucrative work in this period was as assistant director of the Association of School Film Libraries and in the American Film Center. At present Miss Losey devotes her full time to the ADFP and to the scenario of a film on "Women in Democracy".

ELIZABETH McCAUSLAND is the art and film editor of the Springfield, Mass., Republican. She is one of the few photography critics of this country, a member of the Photo League's advisory committee, and a regular contributor of definitive pieces to U. S. Camera.

JOHN McMANUS was a member of Louis de Rochmont's original staff when the March of Time film unit was first founded. Coming to films from brief business experience, he began work for de Rochmont as a collector of statistics. Later he was moved to the news desk and became a cutter. He was Julian Bryan's assistant in the making of documentary films on Russia and Turkey and aided in the production of a propaganda film for the Turkish government. In addition to his present work as film handler for the March of Time McManus plans a documentary film on housing.

ARTHUR MAYER left the directorship of Paramount advertising to become a theater operator (notably the Rialto Theater on Times Square, New York) and a film distributor in the partnership of Mayer and Burstyn specializing in foreign and in documentary films.

MARIAN MICHELLE was graduated from the University of Chicago in 1934. Until she entered the documentary film field her career ranged from apprentice to a commercial photographer, free lance work and publicity. A collection of her pictures of New York City was published in book form for children by Bobbs Merrill. Her first experience in film work was in the capacity of still photographer for the Civil Liberties production by Frontier Films. She has directed and photographed three films, "Sunnyside Progressive School", an experimental film on modern dance and a film dealing with the Maverick Summer Theater.

LEO MITTLER acted, produced and directed for many years in State Theaters of Dresden, Breslau, Frankfort, etc. In Berlin he directed for UFA and Prometheus Films and in Paris he directed German productions. He made "Honeymoon for Three" and "Cheer Up" in England and wrote the "Mayor's Dilemma". He is at present in charge of theatrical releases at Realfilm Productions, Inc.

DOUGLAS MOORE, besides his work on formal musical composition and his duties on the staff of the music department of Columbia University, has found time to compose two important documentary film scores, for "Power and the Land" and "Youth Gets a Break".

EUGENE MOORE concerns himself, essentially, with the literary side of film production. He was co-author of the screen play and shooting script for "Our Town" and author of a screen play and treatment of Romain Rolland's "Pierre and Luce". He is the author of many radio scripts including work for Columbia's well-known educational program School of the Air. At present he is connected with Realfilm Productions and is working on a film entitled "Ships in Exile".

CHARLES MORRISON, film cutter for the March of Time, learned his trade via the newsreel route. From 1920 to 1928 he held a variety of jobs with the International Newsreel whence he moved to Fox Movietone News, first as a cutter and later as custodian of the film library where newly-shot material is filed for reference and use. Before coming to his present job he also served as cutter for Pathe and Trans Lux. In addition to his present work for March of Time Morrison is experimenting with a device for projecting three dimensional films.

NORMAN MOSKOWITZ was graduated from the School of Architecture of the University of Minnesota where he formulated his interest in film work and worked on the staff of the Visual Education Service under Robert Kissack where he photographed "Youth of a Nation". In 1940 he came to New York and worked as cameraman on "Youth Gets a Break" and "It is for Us the Living". He has joined a South American expedition headed by Paul Fejos.

CAROLINE NEILSON, upon graduation from Smith College in 1938, went to work for Ralph Steiner with whom she has worked ever since. On the production of "The City" she assisted generally and gained a rounded training in the production of documentary films. Miss Neilson is now assisting Mr. Steiner on his Sunday page on photography for the newspaper PM as well as doing some short story writing on her own.

ADOLF NICHTENHAUSER, Viennese by birth, combined, while in Austria, a medical career with an interest in fostering and promoting better films. While in Austria this interest took the form not only of practical film study and production but also of articles for film publications in Europe as well as serving as Viennese correspondent for the New York Motion Picture Herald and the International Review of Educational Cinematography. In 1939 Dr. Nichtenhauser came to this country where he brought together his medical and film talents in work with the National Tuberculosis Association making 16mm films on health problems, among which were "Fighting for Victory" and "Eating Out". He is at present working on a manual for the production of 16mm health films for local health organizations.

FRANCES HALL OHMES has worked in the Progressive Education Association in preparing their special schoolroom versions , has assisted Helen Van Dongen and Julien Bryan and has worked on two productions for Joseph Losey, "Pete Roleum and His Cousins"and "Youth Gets a Break".

ARNOLD PERL, a graduate of the law schools of Cornell, City College and New York University, worked as literary critic and agent, free-lance writer and magazine editor before he became acting executive director for Frontier Films in 1938. He has remained with Frontier Films in this capacity.

SPENCER POLLARD took a step many educators now find logical when the Sloan Foundation brought him from teaching economics at Harvard University to teaching with the broader instrument of films as director of the Educational Film Institute at New York University where "Valley Town", "The Children Must Learn" and "And So They Live" have been produced.

HARRY RANDALL gained his first experience in films while working for small commercial companies in Portland, Oregon. In 1939 he worked as electrician and assistant production manager on the Civil Liberties picture of Frontier Films. Since that time he has worked as portrait photographer and as projectionist at the New York Worlds Fair.

NICHOLAS READ'S first film experience was as assistant film librarian for Paramount News in 1938. He was granted a film fellowship in 1939 by the Rockefeller Foundation doing script work at the University of Minnesota. In July, 1930, he was employed by the Canadian Motion Picture Bureau where he edited "The Banff-Jasper Highway" and "Timber Front" and assisted Irving Jacoby on location and in the cutting of "Hot Ice".

IRVING REIS organized and directed the famous CBS Radio Workshop before going to Hollywood to write and direct for Twentieth Century-Fox and Paramount. His first film experience was director of sound for "The Spanish Earth".

ROBERT RICHARDS is one of those traditional up from office boy careers that you always hear about at Time, Inc. After Harvard and a few months at Randolph Field hoping to become an aviator he found himself clipping out-of-town newspapers for Time writers. Before long he went into MOT radio as a script writer and a little later became director of the radio productions. In 1939 he moved over to March of Time on the screen where he was head script writer on "The Ramparts We Watch" and worked on a number of other MOT productions including two commercial shorts made by March of Time for Chesterfield Cigarettes, "Tobacco Land" and "Pleasure Time".

HARRY ROBIN began his musical training at the age of eight, won scholarships at the Neighborhood Music School at sixteen and five years later with Marc Blitzstein. He began studying and working with Hanns Eisler in 1938 and today is his general assistant. His film experience began in the music department of Fleisher Studios and continued as music assistant under Mr. Eisler for the scoring of "The 400,000,000" and the animated puppet film "Pete Roleum and his Cousins". At present he is working with Hanns Eisler on a project sponsored by the Rockefeller Foundation for experimenting in sound and music for films.

JULIAN ROFFMAN'S early film experience was gained as a film cutter. He served in this capacity on Paramount Pictorial, Universal's "Stranger Than Fiction" series, and edited "Birth of New China" and "Tsar to Lenin" as well as a number of Russian and French films. He collaborated in the production of "Imperial Valley", directed the humorous short "Datelines" and turned producer for the making of the "Getting Your Money's Worth" series which have appeared yearly since 1937. He was co-director with John Ferno on the Educational Film Institute's film "And So They Live". At present Mr. Roffman is engaged in making three series, one for CCC camps of which "Photography" is the first to be completed, the second for the Roosevelt Air School of which "Aviation Mechanics" is one, and the third is a series on art techniques.

MORRIS ROIZMAN, film cutter for the March of Time, was born in 1912 in Berditchev, a town near Kiev, whence his family fled to America during the Russian Revolution. At the age of sixteen he left school to become an office boy at Fox Movietone since which time he has worked as a cutter under Louis de Rochemont, moving to the March of Time when de Rochemont organized that unit in 1935. Like many another documentary worker his formal education has been replaced by film work which has acquainted him with life all over the world. Besides his present work as cutter for March of Time Roizman has edited Fox Movietone News, "The Magic Carpet" of Movietone, "The Adventures of a Newsreel Cameraman" and de Rochemont's two early newsreel compilations, "Cry of the World" and "The First World War".

ALFRED SAXE has been connected with the theater as actor, director and teacher since 1930. He was engaged in these capacities with the Chicago Repertory Theater, The Theater Guild, The Group Theater and the Federal Theater Project. For the past year and a half he has been connected with the Frontier Films' Civil Liberties production as director. At present he is writing a script for a film on education.

LEO SELTZER was born in Montreal, Canada, thirty years ago. In 1931 he decided that his two major interests, art and technology, could best be fused in photography and so he became a free lance news cameraman. This work occupied him for the next four years during which time he did extensive work as cameraman, director and editor. In 1932 he took a trip through the Middle West and South with the late Sidney Howard for the purpose of collecting material for a film on the agricultural workers in these sections of the country. Since then Mr. Seltzer has made numerous films of this type including one done in 1933 on the longshoremen of the New York waterfront. In 1935 he produced a series of medical films in natural color for the Mt. Sinai Hospital and, since his employment by the WPA Federal Art Project in New York City, has photographed and directed several films among which are "Technique of Fresco Painting", a film showing the entire process of planning and painting a mural in fresco, and "Merit System Advancing", a film made for the New York Civil Service Commission. Mr. Seltzer is on the Board of the ADFP.

IRVIN SHAPIRO is the president of World Pictures Corporation, distributor of foreign and documentary films, notably "The City" and "Song of Ceylon".

JAMES SHUTE'S theatrical experience began in the old Provincetown Playhouse and ended in the Astoria studios on the Hecht-MacArthur film staff from where he graduated to his present job - charter staff writer at the March of Time.

RAYMOND SPOTTISWOODE recieved his B.A. from Oxford in 1934. The following year he directed "Banking for Millions", a GPO Film Unit production, and published the book, A Grammar of the Film (Faber and Faber). In 1935-36 he was assistant editor with British National Films and for the next two years was reader for MGM in London and Hollywood. From 1939 to the present he has been connected with Audio Pictures, Toronto, Canada, as production supervisor. With Stuart Legg he produced the film "Wings of Youth" on the British Commonwealth Air Training Plan.

ROBERT STEBBINS' first film work, while still pursuing a musical career, was as film editor and critic of New Theater. He was on the Nykino staff that produced "The World Today" and was one of the organizing members of Frontier Films, working on the productions of "People of the Cumberland", "China Strikes Back" and "Return to Life". His latest work for Frontier has been on the film for Chrysler and "White Flood".

RALPH STEINER, born in Cleveland, was graduated from Dartmouth College in 1921. Set up in the photographic business in New York, Steiner soon became a leading advertising photographer, working in both color and black and white. He was staff photographer first for the Delineator, later for the Ladies Home Journal, spending his spare time working with a motion picture camera. His first film, "H_2O", won the first prize of $500 in the Photoplay Magazine contest. He received a grant from a foundation to experiment further with motion pictures, made several more short films and worked as cameraman for Pathe on two commercial pictures and for Pare Lorentz on "The Plow that Broke the Plains". Since then Steiner has given up still photography to concentrate on making motion pictures, except for his regular Sunday page in PM on photography. Following the formation of American Documentary Films, Inc. Steiner and Van Dyke collaborated on the direction and photography of "The City". His most recent work has been on the photography of "Youth Gets a Break".

FRED STEWART is a graduate of the Barter Theater and Group Theater. His film experience began as the composer for "Men and Dust" and "The Children Must Learn". He has just completed the direction of "Day After Day" for Dial Films.

VICTOR STOLOFF has recently arrived in this country from London where he was preparing the English version of "Siwa, Fastness of the Desert", the last of a series of films that he has produced in Egypt.

PAUL STRAND can justly be called the leader of American documentary photography, influencing as he has every serious young photographer in America. In 1915 Mr. Strand had his first one man show of photographs at the famous "291" Gallery in New York. From that time his work has been exhibited at the Anderson Galleries, the Intimate Gallery, An American Place, Sala de Arte, in Mexico City and the Museum of Modern Art. Two of his prints are in the permanent collection of the Metropolitan Museum of Art. A publication of reproductions of his Mexican photographs is now in preparation.

He has written numerous critical articles on photography, painting and sculpture.

His film work began in 1921 when he made a poetic documentary of New York called "Manahatta" with Charles Sheeler. From 1922-32 he worked for newsreel companies and for MGM, Paramount and other organizations as cameraman and was charter member of the IATSE. In 1933-34 he supervised the production of "The Wave", produced by the Mexican Government, for which he was co-author and photographer. The following year he was cameraman with Leo Hurwitz and Ralph Steiner on Pare Lorentz' "Plow that Broke the Plains". In 1937 he was one of the organizers of Frontier Films and that year was co-editor of the film "Heart of Spain". From 1939 to the present he has been co-producer with Leo Hurwitz as well as cameraman for the feature length documentary dramatizing the American heritage of freedom, the Civil Liberties film. Mr. Strand is vice-president of the ADFP.

WARREN STURGIS' two years at Harvard Medical School gave him a lasting interest in medicine and impressed him with the importance of medical movies for instructional purposes. In the last two years he has made five such films produced for hospitals and Departments of Public Health. He was employed by the March of Time and at present is working on a TVA film under the sponsorship of the Film Center of the Rockefeller Foundation.

HELEN VAN DONGEN received her formal education in Holland and while still a student at the college at Bussum became interested in films. Her interest grew out of her membership in a group of young people that had banded together in an effort to procure better movies. There was no film production in Holland at this time and they were interested purely in getting better films. This idea was realized in the founding of the Film-liga, cradle of the documentary film movement in Holland. A year and a half after its founding in 1927 a few active members of the League started making their own films. Miss Van Dongen started her active film career by editing and acting as general assistant to the first film group in Holland. This was in 1930 when she worked as film and sound editor of "Symphonie Industrielle" made by Joris Ivens in Paris. Back in Holland in 1932 Miss Van Dongen directed and edited two government films and in the production of "The New Earth" she was again Joris Ivens' editor. During this same year she worked forUFA in Berlin and edited "Creosote".

In 1936 Helen Van Dongen came to America and for three years worked for the Progressive Education Association cutting and editing their Human Relations series from Hollywood features. During these same three years she both Joris Ivens and Joseph Losey in "Spanish Earth", "The 400,000,000" and "Pete Roleum and his Cousins". Most recently Miss Van Dongen has edited "The Making of America" for the Russell Sage Foundation, and is now finishing work on "The Land" directed by Robert Flaherty for the AAA. While in Washington she also edited "Power and the Land" made by Joris Ivens for the REA.

WILLARD VAN DYKE, one of the best-known of documentary producer-directors, was born in Denver in 1906. He attended the University of California but left after three years determined to become a photographer. While perfecting his photographic technique he earned a living by working in a cannery, in a bank, as an x-ray technician and as manager of a filling station. The DeYoung Memorial Gallery in San Francisco, meanwhile, arranged an exhibition of his photographs and soon after he was appointed photographer for the Federal Art Project in Northern California. Van Dyke rapidly

became one of the best-known creative photographers on the West coast. He opened his own art gallery in San Francisco and gathered around him a group of photographers devoted to realistic photography who became known as Group f64 which has since had considerable influence on American photography. Van Dyke became interested in motion pictures and made a three reel film for the California Cooperatives. In 1935 he came to New York and did photographs for Harper's Bazaar, Life, Architectural Forum, Scribner's and wrote and lectured on photography. In 1937 he worked as a cameraman on Pare Lorentz's "The River", and in 1938 helped organize American Documentary Films, Inc. for which he co-directed with Ralph Steiner "The City" and "Design for Education", a film on educational methods at Sarah Lawrence College. He has recently completed "The Children Must Learn", a documentary record of an educational experiment in a remote mountain district, and "Valley Town", both produced jointly by Documentary Film Productions, Van Dyke's new organization, and the Education Film Institute of New York University. Mr. Van Dyke is vice-president of the ADFP.

GUNTHER V. FRITSCH, editor of "The Wave" and "Dark Rapture", obtained his first film experience in Paris from where Hollywood imported him to edit foreign versions. He has also directed shorts for Pete Smith (MGM) and worked on the staff of the March of Time. His most recent work has been in commercials and educational films for the U.S. Government including "Hydro, the Story of Columbia River Power".

JAMES SIBLEY WATSON is the co-director of the most famous of American experimental films, "The Fall of the House of Usher" and "Lot in Sodom". He has directed and photographed a series of teaching films for the Eastman Kodak Company.

WILLIAM H. WELLS became interested in films by way of the theater. Born in Toronto in 1901 he was educated at Harvard where he concentrated on study of the drama through membership in Professor Baker's famous "47 Workshop". After graduation, Wells became theater and film critic for the Outlook, followed by jobs as editor for D. Appleton and Company and as advertising manager for Harper and Brothers. Today he is a partner in the advertising film of Denhard, Pfeiffer and Wells. His film production work recently has been in "Datelines", "Getting Your Money's Worth" and a new film series on art techniques.

SY WEXLER, now associated with Realfilm Productions, has prepared scripts for the Federal Housing Administration and the American Library Association, and has photographed the following films: "Passport to Life", "Timing for Profit", "Portrait of a Library" and "The Main Shapes Arise".

KENNETH WHITE, a graduate of Harvard University, playwright and poet, was first associated with films as their enthusiastic critic in Hound and Horn. Recently this association has been closer, in the writing of scripts and lyrics for "Pete Roleum and His Cousins" and "Youth Gets a Break".

HANNAH CHENEY WILLIAMS first came in contact with films as general assistant for Joris Ivens and Helen Van Dongen during the completion of "Spanish Earth". Later she worked under Helen Van Dongen on the Progressive Education Association films. She has most recently worked for Julian Bryan re-editing his "Germany Today" and some of his lecture material.

DAVID WOLFF, a poet whose work has appeared in American and English journals, came to films as a member of Nykino, writing the script and commentary for its production of "The World Today". As one of the founders of Frontier Films Wolff has written commentary for all Frontier productions as well as assisting Dudley Nichols on his commentary for "The 400,000,000". His most recent work has been on the commentary and lyrics for Frontier Film feature production on Civil Liberties.

LOTHAR WOLFF, now an associate producer of March of Time, has seen service in nearly every department of the film industry. Born in Bromberg, Germany, he left a Swiss school to work in the foreign publicity departments of Paramount and Metro-Goldwyn-Mayer to write publicity for UFA and to act as press agent for Louise Brooks, then starring for Pabst in Germany. With the advent of sound he became an assistant director for the Ondra-Lamac Company in Berlin. Then followed a career as assistant to Fritz Lang, Abel Gance, Rex Ingram and Paul Fejos, with film-making in Paris, Vienna, Berlin, Nice, Budapest, Prague, Copenhagen and Stockholm. He came to America in 1935 and joined the staff of the March of Time in 1936 where he now serves as principle film editor and associate producer.

THE DOCUMENTARY WORK OF THE MEMBERS OF THE A.D.F.P.

The films listed below have been selected only from those available on this continent.

Unless otherwise indicated the films listed are sound films and available in both 35 and 16mm size.

Stars indicate members of the A.D.F.P.

ALASKA'S SILVER MILLIONS (1936) 3 reels

production and distribution:	American Can Company
direction and photography:	*Beverly Jones
commentary:	Father Hubbard

A description of Alaskan salmon fisheries including the operation of the canneries and life of the fishermen's community.

AND SO THEY LIVE (1940) 3 reels

production and distribution:	Educational Film Institute of N.Y.U.
sponsor:	Alfred P. Sloan Foundation
direction and script:	*John Ferno and *Julian Roffman
commentary:	Edwin Locke
narration:	George Tiplady and House Jamison
music:	Lee Gron

This film was designed to illustrate the unsatisfactory relationship between education and the local necessities of life which characterize American education in many parts of this country. Made in conjunction with the film entitled THE CHILDREN MUST LEARN.

ARTS AND CRAFTS TECHNIQUES (1940) 16mm silent

production:	Contemporary Films, Inc. and *William Wells
direction and script:	*Julian Roffman
photography:	*Jesse Cohen
continuity:	*Ben Kerner
distribution:	Contemporary Films, Inc.

A series of expository teaching films showing processes and methods in various art and craft media. The films show recognized artists at work in their particular media, demonstrating the use of tools and materials.

AVIATION MECHANICS (1940)

production:	Contemporary Films, Inc.
sponsor:	Roosevelt Air School
direction:	*Julian Roffman
script:	*Ben Kerner
photography:	*Albert Fenn
distribution:	Walter O. Gutlohn, Inc.

A comprehensive series of training films to be used in aviation courses.

THE BEHAVIOR OF LIGHT (1930) 1 reel silent

production and sponsor:	Eastman Kodak Company
direction and photography:	*James Sibley Watson
distribution:	Eastman Kodak Company and the Museum of Modern Art Film Library

A visual analysis of the nature of light and shadow, reflection, refraction and color.

LA BELGIQUE HISTORIQUE (1933) 2 reels

production:	C.E.P.
direction and script:	Henri Storck
photography and editing:	*John Ferno
music:	Maurice Jaubert
distribution:	Belgian Pavilion, New York World's Fa

A history of the commercial development of Belgium seen through its monuments and culture.

BETTER LIGHT, BETTER SIGHT, GOES UNDERGROUND (1933) 3 reels

production and photography:	*Herbert Kerkow
sponsor:	Thomas A. Edison, Inc.
distribution:	Mine Safety Appliances Company

A film photographed in the coal and metal mines and used to train miners in safer methods of working with empahsis on the need for good light and the part played by the miner's cap lamp invented by Thomas A. Edison.

BIG TOWN, SMALL TOWN (1937)

direction and script:	*Irving Jacoby

A small town man decides to go to the big city and discovers a community that only differs from the small town he knew in size.

BLOOD STUDIES IN SHOCK AS A GUIDE TO THERAPY 1 reel, 16mm, color, silent

sponsor:	Presbyterian Hospital of New York and the Department of Surgical Research of Columbia University
photography:	*Warren Sturgis

A record of valuable research on the subject of shock, from the point of view of two devices which facilitate the doctor's diagnosis of the conditi

BORINAGE (1933-35) 5 reels

production:	E.P.I., Brussels
direction, photography and script:	*Joris Ivens and Henri Storck
editing:	*Helen Van Dongen
music:	Hans Hauska

A film on working and housing conditions in the mining district of Belgium.

THE BRIDGE (1927) 1 reel, silent

production:	Capi, Holland
direction and photography:	*Joris Ivens
distribution:	Museum of Modern Art Film Library

An artist's observation of the opening and closing of a steel bridge.

A BRONX MORNING (1931) 1 reel, silent

production, direction and photography:	*Jay Leyda
distribution:	Museum of Modern Art Film Library

An impression of an over-crowded community.

CCC AT LA PURISSIMA 1 reel, 16mm, silent

production:	Federal Theater Project, Los Angeles
sponsor and distribution:	Civilian Conservation Corp
direction and photography:	*Roger Barlow

CCC activities in reconstructing a ruined California Mission.

CCC AT MONO 1 reel, 16mm, silent

production:	Federal Theater Project, Los Angeles
sponsor and distribution:	Civilian Conservation Corp
direction and photography:	*Roger Barlow

Construction of the Mono flood control dam by CCC boys.

CAMP WO-CHICA (1940) 1 reel, 16mm, kodachrome

production:	Realfilm Productions, Inc.
sponsor and distribution:	Workers' Children's Camp Association
direction:	*Sidney Kaufman
photography:	*Sy Wexler

A record of activities in this type of camp.

THE CANDID CAMERA (1938) 1 reel

production:	*Lee Dick, *Willard Van Dyke, *Edward Anhalt
sponsor and distribution:	Carl Zeiss, Inc.
director:	*Willard Van Dyke
script:	*Lee Dick, Mary Hammond, *Willard Van Dy
photography:	*Ed Anhalt
editing:	*Jules Bucher
commentary:	Peter Stackpole

The technique of the Leica and other miniature, speed cameras.

THE CASE OF CHARLIE GORDON (1939) 3 reels

production:	Canadian Motion Picture Bureau
sponsor:	Youth Training Division, Dept. of Labo
direction:	*Stuart Legg
photography:	John Alexander and Ernest Wilson
sound:	George Thurling and Jack Ryan
distribution:	Internation Film Center

A film showing how young unemployed people of Canada are apprenticed to trades in their own communities. (See also YOUTH OF TOMORROW)

THE CHILD PSYCHOLOGY SERIES (1930-31)

A series of twelve films recording the development of behavior patterns in babies and small children, produced by the Department of Child Development Research, Yale University Institute of Human Relations, under the supervision of Dr. Arnold Gesell and *Dr. Alice V. Keliher. Photographed by *Jules Bucher, distributed by ERPI Classroom Films.

A Study of Infant Behavior
The Growth of Infant Behavior: Early Stages
The Growth of Infant Behavior: Later Stages
Posture and Locomotion
From Creeping to Walking
A Baby's Day at Twelve Weeks
A Thirty-Six Weeks Behavior Day
A Behavior Day at Forty-Eight Weeks
Behavior Patterns at One Year
Learning and Growth
Early Social Behavior
Life Begins

THE CHILDREN MUST LEARN (1940) 2 reels

production:	Educational Film Institute of New York University and Documentary Film Productions, Inc.
sponsor:	Alfred P. Sloan Foundation
direction:	*Willard Van Dyke
script:	*Spencer Pollard
photography:	*Bob Churchill
narration:	Myron McCormick

editor: *Irving Lerner
music: *Fred Stewart
distribution: Educational Film Institute

This film was produced in conjunction with the film entitled AND SO THEY LIVE on the same general subject but using different techniques.

CHILDREN AT SCHOOL (1937) 2 reels
production: *John Grierson for the Realist Film Un
sponsor: British Commercial Gas Association
direction: Basil Wright
photography: A. E. Jeakins
distribution: Museum of Modern Art Film Library

A survey of the English educational system showing the progressive methods introduced into some schools and the problem of old school buildings which impede educational reforms.

CHILDREN OF HOLLAND (1939) 2 reels
production and distribution: ERPI Classroom Films
direction and photography: *Julien Bryan

For use in grade-school geography classes.

CHINA STRIKES BACK (1937) 3 reels
production: Frontier Films
commentary: *David Wolff
direction and photography: *Harry Dunham
script and editing: *Robert Stebbins, *David Wolff, Peter Ellis
distribution: Garrison Film Distributors

A film of the Chinese Eighth Route Army, its military tactics in the war against Japan, its self-education, and its life behind the lines. One of the first American documentaries to gain wide theatrical distribution.

THE CITY (1938-39) 3 reels
production: American Documentary Films, Inc.
sponsor: American Institute of Planners, through Civic Films, Inc.
supervision: Oscar Serlin
direction *Ralph Steiner and *Willard Van Dyke
script: Henwar Rodakiewicz, from an outline by Pare Lorentz.
commentary: Lewis Mumford
narration: Morris Carnovsky
photography: *Ralph Steiner, *Willard Van Dyke, *Jules V. D. Bucher, *Edward Anhalt, *Roger Barlow, and *Rudolph Bretz.
editing: Theodore Lawrence

music: Aaron Copland
production manager: John Flory
distribution: World Pictures Corporation
Museum of Modern Art Film Library
Garrison Film Distributors, Inc.

A film showing the simple organization of life in the old American village, the chaos of the cramped cities of today, and the new plan for city living as exemplified in the decentralized "greenbelt" towns advocated by architects and planners.

CITY COLLEGE (1939) 1 reel, 16mm, silent
production: The City of New York
direction and photography: *Julian Zimet and Bernard Gordon
distribution: New York City Building, New York World's Fair.

The curricular and extra-curricular activities of City College, with a sketch of its foundation and history.

THE CLARA BARTON CAMP FOR DIABETIC GIRLS 1 reel, 16mm, silent, color
sponsor and distribution: The Women's National Missionary Association of the Universalist Church, sponsors of the Clara Barton Camp.
direction and photography: *Warren Sturgis

A brief history of diabetes is shown through re-enactments, diagrams etc., and the present optimistic outlook for sufferers from the disease contrasted with the situation only a few years ago. The activities of the camp are shown, and the opportunity given to doctors for studying the best treatment for the disease is brought out.

CONTACTS (1935) 2 reels
production: Visual Education Service, University of Minnesota
sponsor and distribution: Hennepin County Tuberculosis Association, Minneapolis
direction: *Robert A. Kissack

The cause and cure of tuberculosis.

CRISIS (1938-39) 6 reels
production: *Herbert Kline
direction and script: *Herbert Kline and *Hans Burger
photography: *Alexander Hackenschmied
editing: *Herbert Kline, *Hans Burger and *Alexander Hackenschmied
commentary: Vincent Sheean
narration: Leif Erickson

music: H. W. Susskind and Jaroslav Harvan
distribution: Mayer and Burstyn, Inc.

A political documentary about the fate of Czechoslovakia at the time of the 1938 crisis.

CUBAN GARDEN (1929) 2 reels, silent
production and distribution: Harvard University Film Foundation
sponsor: Harvard Botanical Station, Soledad, Cienfuegos, Cuba
direction and photography: *William Osgood Field

A film showing the work of the Harvard Botanical Station in Cuba and the operations of the sugar plantation on which it is located.

DANGER ON THE STREETS 1reel, 16mm
production and distribution: Federal Theater Project, Los Angeles
direction and photography: *Roger Barlow, Bob Russell, Glen Nufer

A film on highway safety for school children under 12 years of age.

DATELINES (1938-39) 2 reels
production: *Julian Roffman, *Lora Hays, and *William Wells on No. 2
distribution: World Pictures, Inc. and Garrison Film Distributors, Inc.

Two films of a series dramatizing news of the day.

DAY AFTER DAY (1940) 3 reels
production: Dialfilms, Inc.
sponsor and distribution: Henry Street Nursing Service
direction: *Fred Stewart
photography and script: *Sheldon Dick
production managers: *Ralph Allen, *George Jacobson and *Edna Anhalt
editing: *Irving Lerner
narration: Storrs Haynes

A film showing the activities and services rendered by the visiting nurse.

DESERT BOY (Siwa, Fastness of the Desert) (1938) 3 reels
production: James Hamilton Productions, Egypt
script and direction: *Victor Stoloff
photography: Francois Farkas
commentary: Crommelynck
music: Paul Dessau
distribution: Victor Stoloff

A story document of the forbidden oasis of Siwa, Egypt.

DESIGN FOR EDUCATION (1939) 2 reels, 16mm

production:	American Documentary Films, Inc.
sponsor and distribution:	Sarah Lawrence College
direction:	*Willard Van Dyke
photography:	*Roger Barlow
script:	*Ralph Steiner and*Willard Van Dyke
supervision:	Theodore Lawrence

A film demonstrating the methods of progressive education as applied to a women's college.

EARTH IN SONG (1935) 10 reels

production:	Czechoslovakian Ethnological Institute
direction and photography:	Karol Plicka
editing:	*Alexander Hackenschmied
music:	Frantisek Skvor
distribution:	Czechoslovakian Consulate, NYC

A film showing peasant life in the Slovak Mountains.

EASTER ISLAND (1934) 2 reels

production:	C.E.P., Brussels
sponsor:	The Musée Royale de Bruxelles
direction and photography:	*John Ferno
editing:	Henri Storck
music:	Maurice Jaubert
distribution:	*John Ferno

A film describing Easter Island's famous monoliths and life on the island today.

EASTERN VALLEY (1937) 2 reels

production:	*Stuart Legg for Strand Films
sponsor:	An order of Friends, London
script and direction:	Donald Alexander
photography:	A. E. Jeakins
distribution:	Museum of Modern Art Film Library

Showing how a cooperative subsistence scheme has been developed to relieve unemployment in one of the distressed South Wales Valleys. (See also TODAY WE LIVE)

EATING OUT (1940) 2 reel, 16mm, silent

production:	Department of Health, Flint, Mich.
sponsor:	National Tuberculosis Association
script, direction and photography:	*Adolph Nichtenhauser
distribution:	H.S. Adams, Director of Food and Sanitation, Department of Health, Flint, Michigan

A film about the samitation of public eating establishments.

EDUCATED FEET 1 reel, 16mm

production:	Federal Theater Project, Los Angeles
sponsor and distribution:	Beverly Hills Public Schools
filmed by:	*Roger Barlow and Glenn Nufer

An educational film on corrective and preventive physical education.

THE EDUCATION OF DIABETIC PATIENTS 1 reel, 16mm silent

sponsor and distribution:	Metropolitan Life Insurance Company
direction and photography:	*Warren Sturgis in collaboration with Mack W. Schwab for the New England Deaconess Hospital.

A film showing the routine followed in an outstanding diabetic clinic and how the patient is taught how best to treat himself.

ELEPHANT BOY (1936-37) 7 reels

production:	London Films
source:	Rudyard Kipling
direction:	*Robert Flaherty and Zoltan Korda
photography:	Oscar Borrodaile
distribution:	United Artists and Walter O. Gutlohn Inc

A story film of the Indian jungle with Sabu and Leslie Banks.

ENOUGH TO EAT (The Nutrition Film) (1936) 3 reels

production and sponsor:	British Commercial Gas Association
direction:	* Edgar Anstey
photography:	Walter Blakeley and Arthur Fisher
distribution:	Museum of Modern Art Film Library

A film of the malnutrition problem in Britain.

EYES OF SCIENCE (1930) 5 reels, silent

production and distribution:	Bausch and Lomb Optical Company
direction and photography:	*James Sibley Watson

The history of optical instruments and their modern uses.

FEDERAL THEATER PROJECT 1 reel, 16mm

production:	Los Angeles Federal Theater Project
filmed by:	*Roger Barlow and Bob Russell

A record of the Federal Theater Project in Los Angeles.

FIGHTING FOR VICTORY 1 reel, 16mm, silent

production:	Bergen County Tuberculosis and Health Association
sponsor and distribution:	National Tuberculosis Association
script and direction:	*Adolph Nichtenhauser
photography:	Sam Riger and John Selser

A film describing the activities of the Bergen County Tuberculosis and Health Association.

FINGERS AND THUMBS 2 reels

production:	Strand Zoological Productions, London
direction:	*Stuart Legg and Evelyn Spice
photography:	Paul Burnford
supervision:	Julian S. Huxley
distribution:	Walter O. Gutlohn, Inc.

The development of the finger-thumb combination from fin through claw to hand, shown in terms of the adaptation of various animals to their environment.

THE FLOW OF MATERIAL IN A MODERN FOUNDRY (1939) 2 reels silent

production and photography:	*Herbert Kerkow
sponsor and distribution:	Yale and Towne Manufacturing company, Material Handling

A film shown by Yale salesmen and distributors to foundry executives to sell the idea of savings possible with proper material handling methods.

THE FOUR HUNDRED MILLION (1938-39) 6 reels

production:	History Today, Inc.
script and direction:	*Joris Ivens and *John Ferno
photography:	*John Ferno
editing:	*Helen Van Dongen
commentary:	Dudley Nichols
narration:	Fredric March
music:	Hanns Eisler
distribution:	Garrison Film Distributors, Inc.

A document of the united resistance of all the Chinese people to the Japanese invasion.

FROM HAND TO MOUTH (1939) 2 reels, 16mm

production:	Motion Picture Production Unit of the WPA Federal Art Project, Photography Division, New York City
direction:	*Leo Seltzer and *Elaine Basil
distribution:	Works Project Administration

An educational film on the causes and prevention of bacillary dysentery.

G-3 (1933) 1 reel
production and distribution: Pathe Pictures
sponsor: Goodyear Rubber Company
direction and photography: *Ralph Steiner

The making of Goodyear tires from crude rubber to the testing of the finished product.

GETTING YOUR MONEY'S WORTH No.1 MILK, SHOES AND LEAD TOYS 1 reel
production: Contemporary Films, Inc.
direction and script: *Julian Roffman
photography and editing: *Julian Roffman, *Victor Kandel, *Robert Del Duca
distribution: Rolly Koseff, Garrison Film Distributors, Inc., Pictorial Films.

GETTING YOUR MONEY'S WORTH No.2 COSMETICS AND RAZORS 1 reel
production: Contemporary Films, Inc.
direction and script: *Julian Roffman
photography and editing: *Julian Roffman, *Victor Kandel, *Robert Del Duca
distribution: Rolly Koseff, Garrison Film Distributors, Inc., Pictorial Films.

GETTING YOUR MONEY'S WORTH No.3 USED CARS 1 reel
production: Contemporary Films, Inc.
direction and script: *Julian Roffman
photography: *Julian Roffman, *Victor Kandel, *Robert Del Duca
distribution: Rolly Koseff, Garrison Film Distributors, Inc., Pictorial Films

GETTING YOUR MONEY'S WORTH No.4 DIET FAKES, FADS AND FRAUDS 1 reel
production: Contemporary Films, Inc.
direction and script: *Julian Roffman
photography and editing: *Julian Roffman, *Victor Kandel, *Robert Del Duca
assistants: *Eliot Elisofon and *Jesse S. Cohen
commentary: *Ben Kerner
distribution: Rolly Koseff

A series of consumer films designed to be of aid to the consumer public by exposing false claims and fraudulent advertising.

GIANTS AT WORK (1933) 3 reels
production and photography: *Herbert Kerkow
sponsor and distribution: Thomas A. Edison, Inc. and Edison Storage Battery Division

A film, shown by company salesmen directly to executives of industry telling how industrial trucks speed the handling of materials in American and Canadian plants.

GRANTON TRAWLER (1934) 1 reel

production and photography:	*John Grierson
sponsor:	Empire Marketing Board, London
direction and editing:	Edgar Anstey
distribution:	Museum of Modern Art Film Library

A film of drag-net fishing off the coast of Scotland.

H_2O (1929) 1 reel, silent

production and photography:	*Ralph Steiner
distribution:	Walter O. Gutlohn, Inc.

A study of water in motion which won a $500 prize for the best non-acted film of the year.

HANDS (1934) 1 reel

production and distribution:	Pathe Pictures for the Works Progress Administration.
direction and photography:	*Ralph Steiner and *Willard Van Dyke
script:	Frank Donovan

The story of a WPA check (how it goes from the earner through the business world) done entirely with shots of hands.

THE HARBOR (1935) 1 reel

script and direction:	*Ralph Steiner and *John Flory
distribution:	Walter O. Gutlohn, Inc.

Activities around New York Harbor.

HEART OF SPAIN (1937) 3 reels

production:	Frontier Films
direction:	*Paul Strand
script:	*Leo Hurwitz
commentary:	*Herbert Kline and*David Wolff
photography:	*Herbert Kline and Geza Karpathi
editing:	*Leo Hurwitz
distribution:	Garrison Film Distributors, Inc.

The part played by Dr. Norman Bethune and the Canadian Blood Transfusion Service in the Spanish people's defense of Madrid.

HISTORY AND ROMANCE OF TRANSPORTATION (1939) 2 reels

production:	Frontier Films, Inc.
sponsor:	Chrysler Motor Corporation
direction, script, commentary:	*Robert Stebbins,*Lionel Berman and *David Wolff

Produced and edited for the Chrysler Rocket Port exhibit at the New York World's Fair.

HOBBIES ACROSS THE SEA (1939) 3 reels

production:	Cooperative "Les artisans d'art du cinema"
sponsor:	French Government for the French pavilion of the New York World's Fair
direction and script:	J. B. Brunius and *Georges Labrousse
photography:	A. Dantan
music:	Maurice Jaubert
distribution:	Mayer and Burstyn, Inc.

An intimate record of French primitive artists and "Sunday painters" notably Henri Rousseau.

HOME FRONT (1940) 2 reels

production and sponsor:	Canadian National Film Board
direction:	*Stanley Hawes
supervision:	*Stuart Legg
script:	Graham McInnes
photography:	*Roger Barlow and L. Scott
narration:	Lorne Greene
distribution:	Columbia Pictures of Canada

The part played by women in the Canadian war effort.

HOT ICE (1940) 3 reels

production and distribution:	Canadian Motion Picture Bureau
sponsor:	National Film Board
supervision:	*Stanley Hawes
direction and editing:	*Irving Jacoby
assisted by:	*Nicholas Read

The first of a series of films on Canadian sports. The skills of the game are analysed from the first simple rules taught to child players to the complex tactics of experts.

HOUSING PROBLEMS (1935) 2 reels

production:	Realist Film Unit
sponsor:	British Commercial Gas Association
direction:	Arthur Elton and *Edgar Anstey
photography:	John Taylor
distribution:	Museum of Modern Art Film Library

A plea for slum-clearance in London using the personal interview method.

HYDRO, THE STORY OF COLUMBIA RIVER POWER (1940) 3 reels

production and direction:	*Gunther V. Fritsch
sponsor:	Bonneville Power Administration of Portland, Oregon.
photography:	Charles S. Piper and Parris Emery
music:	William Lava and Herman Hand
narration:	Philip Irving
script:	Stephen B. Kahn
distribution:	Department of the Interior, Washington, D. C.

A film telling of the work accomplished by the Bonneville Power Administration in the damming of the Columbia River.

INDUSTRIAL CANADA 1 reel silent

production:	Canadian Motion Picture Bureau
sponsor:	Canadian National Film Board
editor:	*Donald Frazer
distribution:	By the Bureau for use in schools

A film showing how workers in typical factories along the St. Lawrence River and the Great Lakes operate.

LAND WITHOUT BREAD (1932) 3 reels

production and direction:	*Luis Bunuel
photography:	Eli Lotar
distribution:	Museum of Modern Art Film Library

A document of the district of Las Hurdesin, Spain, near the Portuguese bordor.

LETTER FROM CAMP (1940) 2 reels

production:	Canadian National Film Board
direction:	*Raymond Spottiswoode
supervision:	*Stuart Legg
photography:	*Roger Barlow
script:	Graham McInnes
distribution:	Columbia Pictures of Canada

A picture of life in a huge modern army camp including war games with mechanized equipment.

LIGHTS OUT IN EUROPE (1939-40) 6 reels

production and direction:	*Herbert Kline and Peter Mayer
photography:	*Alexander Hackenschmied
script:	*Herbert Kline
commentary:	James Hilton
narration:	Frederic March
editing:	*Herbert Kline and *Alexander Hackenschmied.
distribution:	Mayer and Burstyn, Inc.

A film showing England and the Danzig territory during the crucial weeks immediately preceding the war, Poland during the early days of the Nazi invasion and France when the stalemate along the Maginot Line began.

LOOK TO LOCKHEED FOR LEADERSHIP (1940)

sponsor and distribution:	Lockheed Aircraft Corporation
production and direction:	*Shirley Burden
photography:	*Floyd Crosby and Al Wetzel

A detailed tour through the Lockheed factories and workshops.

THE LORD HELPS THOSE WHO HELP EACH OTHER (1938) 3 reels, 16mm., silent

production and distribution:	The Harmon Foundation, Division of Visual Experiment.
sponsor:	St. Francis Xavier University, Nova Scotia
direction:	William L. Rogers
script:	William Rogers, Alice Roberts,*Jules Bucher
photography:	Donn Yarrow

An adult education movement in conjunction with a cooperative program in Nova Scotia.

THE MAIN SHAPES ARISE (1940) 1 reel, 16mm, kodachrome

production and distribution:	Realfilm Productions, Inc.
direction:	*Sidney Kaufman
photography:	*Sy Wexler
commentary:	*S. Funaroff

A film using the mural made by Ernest Fiene for the Central Needle Trades High School in New York City as the scenario and tracing the history of the garment industry in New York City through superimposed commentary.

LES MAISONS DE LA MISERE (1938) 3 reels

production:	C.E.P.,Brussels
sponsor:	Société Nationale des Habitations a Bon Marché
direction:	Henri Storck
photography:	*John Ferno and Eli Lotar
music:	Maurice Jaubert
distribution:	*John Ferno

A dramatized documentary of slums and rehousing in Belgium.

MAN AND MEDICINE (1939) 3 reels, 16mm, silent, kodachrome

sponsor:and distribution:	American Museum of Health at the New York World's Fair.
photography and direction:	*Roger Barlow

A record of the exhibits in the first health museum to be used in arguing the value of such exhibits in health education.

MAN OF ARAN (1933-34) 6 reels

production and distribution:	Gaumont British
direction and photography:	*Robert J. Flaherty
assistant:	John Taylor
editing:	John Goldman
music:	John Greenwood

A film of reconstructed life on one of the Aran Islands off Ireland.

MANAHATTA (1922) 1 reel, silent

production:	Film Guild Cinema
direction and photography:	*Paul Strand and Charles Sheeler

A poetic document of New York City, inspired by Walt Whitman's poem.

MAVERICK SUMMER THEATER (1940) 4 reels, 16mm, silent

production and direction:	*Marion Michelle and Joseph Vogel
sponsor:	Maverick Student Theater, Woodstock, New York

The film treats the problem of the talented young actor, spurned by the commercial theater because of lack of experience, and the opportunities for training and expression offered him by the Student Theater.

MEN AND DUST (1934-40) 2 reels

production:	Lee Dick, Inc.
photography and script:	*Sheldon Dick
director of commentary:	*Lee Dick
narration:	Storrs Haynes, Will Geer, Eric Walz
editing:	*J.V.D. Bucher
associate editor:	*Edward Anhalt
music:	*Fred Stewart
distribution:	Garrison Film Distributors, Inc.

This film, based on the report of the Tri-State Survey Committee, shows the effect of silica dust on the health of mine workers and their families in the Tri-State district.

MERIT SYSTEM ADVANCING (1940) 3 reels

production:	Motion Picture Production Unit of the New York City WPA Art Project.
sponsor and distribution:	New York City Municipal Civil Service Commission
direction and photography:	*Leo Seltzer and *Elaine Basil
production manager:	*Louis Brandt

This film shows the functionings of the modern civil serivce system in a municipal government.

MITES AND MONSTERS (1933) 2 reels

production:	*Stuart Legg for Strand Zoological Productions.
direction:	Donald Alexander
photography:	Paul Burnford
supervision:	Julian Huxley
distribution:	Walter O. Gutlohn, Inc.

A film of the relative size and weight of animals and mankind.

MOANA (1925-26) 6 reels

production:	Paramount Famous Players - Lasky
direction:	*Robert J. Flaherty
photography:	*Robert J. Flaherty and Bob Roberts
distribution:	The Museum of Modern Art Film Librar

A film of the daily life of the South Sea Islanders.

MODERN METHODS OF HANDLING MATERIALS IN AMERICAN RAILROADS (1933) 5reels

sponsor and distribution:	Yale and Towne Manufacturing Company, Material Handling Division
production and photography:	*Herbert Kerkow

A film shown by Yale and Towne salesmen and distributors to railroad executives to sell the use of hoists, handlifts, and industrial trucks to speed material handling.

MONKEY INTO MAN (1933) 2 reels

production:	*Stuart Legg for Strand Films
sponsor:	London Zoological Society
director:	*Stanley Hawes
photography:	George Noble and Harry Rignold
narration:	*Stuart Legg
music:	William Alwyn
distribution:	Walter O. Gutlohn, Inc., Ideal Pictures, Chicago, The University of Georgia

A study of the social behaviour of monkeys and apes.

NANOOK OF THE NORTH (1920-22) 5 reels, silent

production and direction:	*Robert J. Flaherty
sponsor:	Revillon Freres, New York
photography:	Robert J. Flaherty
editing:	Carl Stearns Clancy
distribution:	Pathe Pictures Museum of Modern Art Film Library

A film of Eskimo life around a trading post of the Revillon Freres Fur Company in Labrador. Nanook of the North is generally considered to have been the first documentary film.

THE NEGRO AND THE YMCA (1933) 1 reel

production:	*Julien Bryan for the YMCA
sponsor:	YMCA
direction and photography:	*Jules V. D. Bucher
distribution:	YMCA Business office, 421 Lexington Avenue, NYC

A document of conditions of life in Harlem and the work of the WMCA there. This record of Negro YMCAs has been used to promote the work in cities where they are still lacking.

NEGRO RELIGIOUS ECSTACY (1940) 2 reels

production:	*Louis Brandt
sponsor and distribution:	Anthropology Department, Columbia University
direction:	Jane Belo, Columbia University Margaret Mead, Museum of Natural History
field direction:	Zora Neale Hurston
photography:	Robert Lawrence
sound:	Norman L. Chalfin, Guidance Labratory, Teacher's College

A study of Negro religious ecstacy among the Sanctified Baptists in the Carolinas and Georgia. The emphasis is on sound recordings of the various phases of the sanctified church services, the behavior of the congregation and its leaders, with a view to discovering any psychiatric implications in this behavior.

NEW ARCHITECTURE (1934) 1 reel

production:	*Roger Barlow
sponsor and distribution:	Richard Neutra, Los Angeles
direction and photography:	Leroy Robbins and *Roger Barlow

This film deals with the integration of modern architectural design with natural surroundings.

NEW EARTH (1934) 4 reels

production:	Capi, Holland
sponsor:	Netherlands Trade Union of Building Workers
script and direction:	*Joris Ivens
photography:	*Joris Ivens, *John Ferno, Piet Huisken, *Helen Van Dongen
editing:	*Helen Van Dongen
music:	Hanns Eisler
distribution:	Museum of Modern Art Film Library

A film on the final stage of the reclamation of the Zuiderzee.

NEW HAMPSHIRE'S HERITAGE (1940) 3 reels

production:	Documentary Film Productions, Inc.
sponsor and distribution:	New Hampshire Savings Bank Ass.
direction:	*Willard Van Dyke
photography:	*Bob Churchill

A film made by the Savings Bank Association of New Hampshire to demonstrate the relation of savings to community and national development as well as to the security of individuals.

THE NEW SOUTH (1939) 3 reel, 16mm, kodachrome

production:	Realfilm Productions, Inc.
sponsor and distribution:	Barrett Tobacco Company
script and direction:	*Sidney Kaufman
editing:	*John Ferno

A film showing the modern tobacco industry.

NEWTON CONQUERS DIPHTHERIA 1 reel, 16mm, color, silent

sponsor and distribution:	Department of Public Health, Newton, Mass.
direction and photography:	*Warren Sturgis

A film showing how a progressive health officer has worked out a successful routine followed through the year which has practically effected the eradication of Diphtheria in a large city.

NIGHT MAIL (1936) 3 reels

production:	*John Grierson
sponsor:	General Post Office, London
direction:	Basil Wright and Harry Watt
photography:	F. Jones and H. Fowle
commentary:	W. H. Auden
music:	Benjamin Britten
sound:	Alberto Cavalcanti
distribution:	Museum of Modern Art Film Library

A film showing the journey of a nightly postal express from London to Glasgow, what it means to the men who work for it, and to those for whom it works.

A NORMAL DISTRICT DELIVERY 3 reels, 16mm, color, silent

sponsor and distribution:	Boston Lying-In Hospital and the Department of Obstetrics, Harvard
photography:	*Warren Sturgis

The story of a medical student who delivers his first case in the slums of a large city. It shows in detail the steps followed from the time he is called to the time he returns and hands in his report.

ON GUARD FOR THEE (1940) 3 reels

production:	Canadian Motion Picture Bureau
supervision:	*Stanley Hawes
editor:	*James Beveridge
narration:	Graham McInnes
sound:	W. H. Lane and C. J. Quick
distribution:	Non-theatrical by the Bureau

This film was made for the Canadian National Exhibition and tells the story of Canada's first year of war.

ONE HUNDRED HORSEPOWER HANDS (1939) 2 reels

production and photography:	*Herbert Kerkow for the William J. Ganz Company, Inc.
sponsor and distribution:	Yale and Towne Manufacturing Co., Material Handling Division

A film made for the Yale exhibit at the World's Fair showing how the simplification of material handling has helped reduce the cost of consumers goods.

ONE-TENTH OF A NATION (1940) 3 reels

production:	Film Associates, Inc.
sponsor:	American Film Center for the General Education Board
direction:	Felix Greene
photography:	*Roger Barlow, Henwar Rodakiewicz, Theodore Lawrence
music:	Roy Harris
commentary:	Maurice Ellis
distribution:	American Film Center

Negro education in the South from rural one-room schools to modern universities, containing a plea for further extension of education facilities for Negros.

PEOPLE COME FIRST (1940) 2 reels, 16mm

production and distribution:	American Transit Association
direction and script:	*Irving Jacoby

A documentary film drama of city life and transportation.

PEOPLE OF THE CUMBERLAND (1937) 2 reels

production:	Frontier Films
sponsor:	Highlander Folk School
direction:	*Robert Stebbins and Eugene Hill
photography:	*Ralph Steiner
music:	Alex North and Earl Robinson
commentary:	Erskine Caldwell and*David Wolff
distribution:	Garrison Film Distributors, Inc.

A film showing the work of the Highlander Folk School in educating the backward people of the Cumberland Mountains and fostering unionization among them.

PHILIPS-RADIO (INDUSTRIAL SYMPHONY) (1931) 4 reels

production:	*Joris Ivens
sponsor:	Philips-Radio Corporation, Netherlands
script and direction:	*Joris Ivens
photography:	*John Ferno and Marc Kolthoff
sound and editing:	*Helen Van Dongen
music:	Lou Lichtveld
distribution:	Museum of Modern Art Film Library

A film of radio-valve manufacturing.

PILE DRIVING (1929) 1 reel, silent

production and direction:	*Joris Ivens
sponsor:	Netherlands Trade Union of Building Workers
distribution:	Museum of Modern Art Film Library

The technique and purpose of pile driving shown in a film intended as one of a series on building methods.

THE PLOW THAT BROKE THE PLAIN (1936) 3 reels

production:	United States Resettlement Administration
direction and script:	Pare Lorentz
narration:	*Thomas Chalmers
photography:	*Paul Strand, *Ralph Steiner, *Leo Hurwitz
music:	Virgil Thomson
distribution:	Museum of Modern Art Film Library U.S. Office of Government Reports

A film about soil erosion and its effects in the Dust Bowl of the Great Plain.

PORTRAIT OF A LIBRARY (1940) 2 reels, 16mm

production, script and direction:	*Hans Burger
sponsor and distribution:	Montclair Public Library with the Agnes Osborne Fund
photography:	*Sy Wexler
editing:	*Hans Burger and *Sy Wexler

A film showing the place in the small American town filled by the Public Library.

POWER AND THE LAND (1940) 4 reels

sponsor:	Rural Electrification Administration and the Department of Agriculture
direction:	*Joris Ivens
photography:	*Floyd Crosby and *Arthur Ornitz
script:	Edwin Locke
narration:	William P. Adams
commentary:	Stephen Vincent Benet
music:	*Douglas Moore

musical director: Fritz Mahler
arranging assistant: Henry Brant
film editor: *Helen Van Dongen assited by *Lora Hays
technical assistant: Philip Martin
distribution: RKO-Radio Pictures

A film showing the setting up of electrical cooperatives by the REA and what this means to the farmers in their daily life. The points of the picture are made through a single typical family, the Parkinsons, in eastern Ohio.

POWER MEASURED FOR 40,000 STARTS (1939) 3 reels
production and photography: *Herbert Kerkow
sponsor and distribution: Emark Battery Division, Thomas A. Edison, Inc.

A film used by Edison salesmen to show how the research equipment and technique developed by Thomas A. Edison is used to build a superior automobile battery.

THE PRAIRIE FARMER 1 reel, silent
production: Canadian Motion Picture Bureau
sponsor: Canadian National Film Board
editing: *James Beveridge
distribution: Non-theatrical by the Bureau

The use being made of Government research and irrigation to strengthen the economic position of the farmers of the Canadian mid-west.

PROBLEM CHILD (1936) 2 reels
production and photography: *Edward Anhalt
sponsor: Guidance Laboratory, Teahers College Columbia
script: Dr. Esther Lloyd-Jones, Dr. L. S. Hollingsworth, Edna Anhalt and *Edward Anhalt
distribution: Department of Publication, Teachers College

A psychological study of a child with an Oedipus complex.

THE QUARRY (1932) 1 reel
direction and photography: *Ralph Steiner and Anton Bruehl
distribution: Walter O. Gutlohn, Inc.

A film of granite quarrying in Vermont.

RAIN (1929) 2 reels

production:	Capi
script and direction:	*Joris Ivens and Mannus Franken
photography:	*Joris Ivens
music:	Lou Lichtveld
distribution:	Museum of Modern Art Film Library

An impressionist observation of the fall of a shower of rain in Amsterdam.

THE RAMPARTS WE WATCH (1940) 8 reels

production and direction:	Louis de Rochemont for The March of Time
associatedirection:	*James L. Shute, Shepard Traube, George R. Black, *Beverly Jones
editing:	*Lothar Wolff
script:	*Robert L. Richards and Cedric Worth
photography:	Charles Gilson and John Geisel
music:	Louis de Francesco
distribution:	RKO-Radio Pictures

A re-enacted account of some of the forces which brought the United States into the first World War and an attempt to draw a parallel with the second World War.

RETURN TO LIFE (1938) 3 reels

production:	Frontier Films, Inc.
direction:	Henri Cartier and *Herbert Kline
photography:	Jacques Lemare
music:	Charles Koecklin
commentary:	*David Wolff
distribution:	Garrison Film Distributors, Inc.

A film showing the work of the Medical Service in caring for and rehabilitating the wounded during the Spanish Revolution.

ROADS IN SUMMER (LA ROUTE ENCHANTE) (1938) 2 reels

production:	Cinema Editions Productions
direction and script:	Henri Storck
photography and editing:	*John Ferno
distribution:	Belgian Consulate, New York

The record of a summer camping trip through Belgium photographed with an eye for pictorial beauty and an interest in the humor of incidents along the way.

THE RIVER (1937) 3 reels

production:	U.S. Resettlement Administration
direction and script:	Pare Lorentz
narration:	*Thomas Chalmers
photography:	*Willard Van Dyke, Stacey Woodard and *Floyd Crosby
editing:	Leo Zochling
music:	Virgil Thomson
distribution:	Museum of Modern Art Film Library U.S. Office of Government Reports

A lyrical dramatization of the history of the Mississippi River basin described romantically and shown factually, through the gradual deterioration of soil culminating with the floods resulting from deforestation and bad farming.

SCHOOL (1939) 2 reels, 16mm

production:	Lee Dick, Inc.
sponsor:	Progressive Education Association and American Film Center
direction:	*Lee Dick
photography and script:	*Edward Anhalt and *Rudolf Bretz
sound:	William Offenhauser and Berndt-Maurer
production manager:	Edna Anhalt
production assistant:	Mac Gorham, Valentin Blacque and Joe Dushock
distribution:	Walter O. Gutlohn, Inc.

This film shows a pregressive education school in action. Made in the classrooms of the Hessian Hill School the dialogue is entirely by the children with no commentary.

SCULPTURE FOR TODAY 2 reels

production:	Motion Picture Unit of the Photographic Division of the New York WPA Art Project
direction and editing:	*Leo Seltzer and *Elaine Basil
photography:	Samuel Brody and Sol Libsohn
distribution:	U.S. Works Projects Administration

A record of the processes by which stone and metal grow under men's hands into works of art and a commentary on sculpture in its functional aspect.

SELF-HELP COOPERATIVES IN CALIFORNIA (1935) 2 reels, silent

production:	*Willard Van Dyke, *Preston Holder and Walter Ellsberg
sponsor:	Winslow Carlton
distribution:	Church Films, Inc. Oakland, Cal .

A film distributed to the cooperatives to expand their functions.

SIEGE (1939-40) 1 reel

production and distribution:	RKO-Radio Pictures
direction, photography, commentary:	*Julien Bryan
supervision:	Frederick Ullman

The human story behind the siege of Warsaw.

THE SILENT ENEMY (1930) 8 reels

production and script:	William Douglas Burden
Associate production:	*Shirley Burden
direction:	H.P.Carver
photography:	Marcel Le Picard
distribution:	Paramount, Garrison Film Distributors, Inc.

This film was the first serious attempt to record the fast vanishing life of the American Indian in its native setting.

SONG OF CEYLON (1934-35) 3 reels

production:	*John Grierson
sponsor:	Ceylon Tea Propaganda Board
direction and photography:	Basil Wright
assistant:	John Taylor
music:	Walter Leigh
distribution:	World Films Corporation

A film of cultural and economic life in old and new Ceylon, showing the influence of Western civilization on native life.

THE SPANISH EARTH (1937) 6 reels

production:	Contemporary Historians, Inc.
script and direction:	*Joris Ivens
commentay and narration:	Ernest Hemingway
photography:	*John Ferno
editing:	*Helen Van Dongen
sound:	*Irving Reis
distribution:	Garrison Film Distributors, Inc.

An analysis of the issues behind the Spanish Civil War dramatizing its effect on the ordinary citizen.

A STUDY OF NEGRO ARTISTS (1935) 4 reels, 16mm, silent

production and distribution:	The Harmon Foundation, Division of Visual Experiment
direction and script:	Evelyn Brown and *Jules Bucher
photography and editing:	*Jules Bucher

A film showing the following artists and their work: Malvin Gray Johnson, Aaron Douglas, Palmer Hayden, Richmond Barthe, James Allen, Georgette Seabrook, Benjamin Kitchin and others.

SUMMER BY THE SEA (LA LITTORALE) (1938) 1 reel

production:	Cinema Editions Productions
direction and script:	Henri Storck
photography and editing:	*John Ferno
distribution:	Belgian Consulate, New York

An impressionist survey of seascapes and pastimes on Belgium's luxury beach.

SUNNYSIDE PROGRESSIVE SCHOOL (1939) 2 reels, 16mm, silent

production and sponsor:	Sunnyside Progressive School
direction and photography:	Marion Michelle

A successful progressive school in operation.

TABU (1931) 7 reels

production and distribution:	Paramount
direction:	*Robert Flaherty and F. W. Murnau
photography:	*Robert Flaherty and *Floyd Crosby
music:	Dr. Hugo Riesenfeld

The experiences of a Samoan boy and girl who pit their lives against the tabus of an outworn religion and against the exploitation of native labor by white men.

THE TECHNIQUE OF FRESCO PAINTING (1936) 2 reels, 16mm, silent

production:	New York City WPA Art Project
direction and photography:	*Leo Seltzer
distribution:	U.S. Works Projects Administration

A demonstration of the entire process of planning and painting a mural in fresco.

THREE LITTLE BEARS (1939) 1 reel

production, direction and photography:	*John Haesler
commentary:	Frank Crumit
distribution:	Paramount Pictures

A humorous account of the adventures of three baby bears roaming one of the national parks.

THUNDER OF THE SEA (1933) 3 reels

production:	*Edward Anhalt
sponsor:	United Lutheran Chruch
direction and photography:	*Edward Anhalt
narration:	Paul Scherer
music:	Rev. John Gable

A history of the Church's adjustment to social change since the death of Christ.

TIMBER FRONT (1940) 2 reels

production:	Frank Badgley
sponsor:	Canadian National Film Board
supervision:	*Stuart Legg
photography:	*Stuart Legg and Robert Collyer
editing and commentary:	*Nicholas Read
distribution:	Canadian Motion Picture Bureau

The first of a series of film drawing the attention of Canadians to the economic potentialities of their country's natural resources.

TODAY WE LIVE (1937) 3 reels

production:	Paul Rotha for Strand Film Co.
sponsor:	National Council of Social Service, England
direction:	Ruby Grierson and Ralph Bond
scenario:	*Stuart Legg
photography:	S. Onions and Paul Burnford
distribution:	Museum of Modern Art Film Library Walter O. Gutlohn, Inc.

A description of a social service scheme in the workless Rhonnda Valley, Wales, and a West England village.

TOILERS OF THE GRAND BANKS (1940) 1 reel silent

production and distribution:	Canadian Motion Picture Bureau
sponsor:	Canadian National Film Board
editor:	*Donald Fraser

This film explains how the fishermen of the East Coast get their living and what makes the Grand Banks such good fishing grounds.

TREE TRUNK TO HEAD (1939) 3 reels, 16mm, silent

production and distribution:	Film Associates
direction:	*Lewis Jacobs
photography:	Leo Lances

A film showing the process and development of a tree trunk into a work of modern sculpture, made in the studio of Chaim Gross.

TWENTY-FOUR DOLLAR ISLAND (1923) 1 reel, silent

production:	Pathe
direction and photography:	*Robert Flaherty
distribution:	Harvard University Film Foundation

A pictorial record of New York City.

UNITED ACTION (1939) 3 reels, 16mm

production and sponsor:	United Auto Workers Union
direction and photography:	Michael Martini
commentary:	*David Wolff
sound:	*Lionel Berman
music:	Earl Robinson
distribution:	Garrison Film Distributors, Inc.

The Detroit auto strike of 1939 from the point of view of the strikers and their union.

VALLEY TOWN (1940) 3 reels

production:	The Educational Film Institute of New York University and the Documentary Film Productions, Inc.
sponsor:	The Alfred P. Sloan Foundation
direction:	*Willard Van Dyke
script:	*Spencer Pollard and *Willard Van Dyke
photography:	*Roger Barlow and *Bob Churchill
music:	Marc Blitzstein
editing:	*Irving Lerner
distribution:	Educational Film Institute

The causes and effects of technological unemployment as shown in a small Pennsylvania steel town.

WATERWAYS IN CANADA (1940) 1 reel silent

production:	Canadian Motion Picture Bureau
sponsor:	Canadian National Film Board
editing:	*James Beveridge
distribution:	Non-theatrical by the Bureau

The changing uses to which the waterways of Canada have been put from the early days when they served as highways to today when, still serving this purpose, they have added power production, transportation of lumber, fishing grounds, air transport landing grounds and many others to their list of functions.

THE WAVE (1934-35) 6 reels

production and photography:	*Paul Strand
sponsor:	Department of Fine Arts, Mexico
direction:	Fred Zinneman and Gomez Muriel
editing:	*Gunther Von Fritsch
music:	Sylvestre Revueltas
distribution:	Garrison Film Distributors, Inc.

A dramatization of the coming to social and political consciousness of fishermen along the Gulf of Vera Cruz.

WE ARE BUILDING (1929) 6 reels, silent

production:	Netherlands Trade Union of Building Workers
script and direction:	*Joris Ivens
photography:	*Joris Ivens, *John Ferno, Jan Hin and Marc Kolthoff
distribution:	Museum of Modern Art Film Library

A survey of the various building trades regulated by the Netherlands Trade Union of Building Workers, made on the occasion of the union's fifth anniversary.

THE WEST COAST MOUNTAINS OF CANADA (1940) 1 reel silent

production:	Canadian Motion Picture Bureau
sponsor:	Canadian National Film Board
editor:	*Donald Fraser
distribution:	Non-theatrical by the Bureau

A film showing the importance of the lumbering industry of British Columbia with details of the life of the West Coast lumberjack.

WHERE THE PAVEMENT BEGINS (1928) 2 reels, silent

production and distribution:	Visugraphic
direction and photography:	*Paul Strand

A plea for the need for more city playgrounds.

WHITE FLOOD (1940) 2 reels

production:	Frontier Films, Inc.
photography:	*William O, Field and Sherman Pratt
script and editing:	*Lionel Berman, *David Wolff, and *Robert Stebbins
narration:	Colfax Sanderson
music:	Hanns Eisler

A film on glaciers and glaciation based primarily on film material taken in the Alps and Alaska.

WINGS OF YOUTH (1940)

production:	Canadian National Film Board
direction:	*Raymond Spottiswoode and *Roger Barlow
supervision:	*Stuart Legg
photography:	*Roger Barlow
narration:	Loren Greene
distribution:	Columbia Pictures, Canada

One of the Canada Carries On series showing the development of the Commonwealth Air Training Plan into one of the greatest air establishments in the world.

THE YEAR'S WORK (1940) 3 reels

production:	Documentary Film Productions, Inc.
sponsor:	General Mills, Inc.
direction:	*Willard Van Dyke and*Herbert Kerkow
photography:	*Willard Van Dyke and*Bob Churchill

A film employing animation, dialogue and narrative made for General Mills, Inc. to interpret the operating statement to their stockholders and employees.

YOUTH GETS A BREAK (1940) 3 reels

production:	*Joseph Losey
sponsor:	National Youth Administration
direction:	W. E. Watts
photography:	*Ralph Steiner, *Floyd Crosby, *Norman Moskovitz and *George Jacobson
script:	*Kenneth White
score:	*Douglas Moore
conductor:	Edwin McArthur
sound:	*Frances Hall
editing:	*Jay Leyda

A film showing how many of the problems of unemployed youth have been solved by the National Youth Administration projects.

YOUTH OF A NATION (1939) 2 reels

production and distribution:	Visual Education Service, University of Minnesota, with the cooperation of the National Youth Administration
script and direction:	*Robert Kissack
photography:	*Norman Moskovitz

A survey of the needs and problems of unemployed youth.

ZOO BABIES (1938) 2 reels

production:	*Stuart Legg for Strand Zoological Productions
direction:	Evelyn Spice
photography:	Paul Burnford and Jo Jago
supervision:	Julian Huxley
distribution:	Walter O. Gutlohn, Inc.

A film on the care of young animals at the London and Whipsuade Zoos.

ZUIDERZEE (1930) 4 reels, silent

production:	Capi, Holland
direction:	*Joris Ivens
photography:	*Joris Ivens,*John Ferno,*Helen Van Dongen
editing:	*Helen Van Dongen
distribution:	Museum of Modern Art Film Library

The dredging and engineering activities connected with the reclamation of land from the Zuiderzee.

DISTRIBUTORS OF THE PRECEDING FILMS

American Can Company	230 Park Avenue, NYC
American Film Center	45 Rockefeller Plaza, NYC
American Transit Association	292 Madison Avenue, NYC
Bausch and Lomb Optical Company	30 Rockefeller Plaza, NYC
Canadian Motion Picture Bureau	John and Sussex St., Ottawa, Canada
Eastman Kodak Company	Rochester, NY
Educational Film Institute	71 Washington Square, NYC
ERPI Classroom Films	250 West 57 St., NYC
Garrison Film Distributors, Inc.	1600 Broadway, NYC
Gaumont British	1600 Broadway, NYC
Walter O. Gutlohn, Inc.	35 West 45 St., NYC
Harmon Foundation, Division of Visual Experiment	140 Nassau St., NYC
Ideal Pictures	26 East 8 St., Chicago, Ill.
International Film Center	45 Rockefeller Plaza, NYC
Lockheed Aircraft Corporation	405 Lexington Ave., NYC
Mayer and Burstyn, Inc.	1481 Broadway, NYC
Metropolitan Life Insurance Company	1 Madison Ave., NYC
Mine Safety Appliances Company	82 Fulton St., NYC
Museum of Modern Art Film Library	11 West 53 St., NYC
National Tuberculosis Association	50 West 50 St., NYC
Paramount Pictures	Paramount Building, NYC
Pathe Pictures	30 Rockefeller Plaza, NYC
Pictorial Films	130 West 46 St., NYC
RKO-Radio Pictures	1270 Sixth Ave., NYC
Realfilm Productions, Inc.	1600 Broadway, NYC
United Lutheran Church	39 East 35 St., NYC
U. S. Department of Agriculture	Washington, D.C.
U. S. Office of Government Reports	Washington, D.C.
U. S. Work Projects Administration	Washington, D.C.
University Film Foundation	Harvard College, Cambridge, Mass.
Visual Education Service	University of Minnesota, Minneapolis
World Pictures Corporation	729 Seventh Ave., NYC
Young Mens Christian Association	347 Madison Ave., NYC
Carl Zeiss, Inc.	485 Fifth Ave., NYC