

THE FIELD GUIDE TO **SPONSORED FILMS**



by Rick Prelinger

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San Francisco, California

Rick Prelinger is the founder of the Prelinger Archives, a collection of 51,000 advertising, educational, industrial, and amateur films that was acquired by the Library of Congress in 2002. He has partnered with the Internet Archive (www.archive.org) to make 2,000 films from his collection available online and worked with the Voyager Company to produce 14 laser discs and CD-ROMs of films drawn from his collection, including *Ephemeral Films*, the series *Our Secret Century*, and *Call It Home: The House That Private Enterprise Built*. In 2004, Rick and Megan Shaw Prelinger established the Prelinger Library in San Francisco.

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Annette Melville, Director
National Film Preservation Foundation

INTRODUCTION

The Field Guide to Sponsored Films is a first effort to review and assess the thousands of industrial and institutional films sponsored by American businesses, charities, educational institutions, and advocacy groups over the last century. In the tradition of the naturalist's field guides, it describes examples discovered by patient observation and points out their identifying characteristics. In so doing, *The Field Guide* calls attention to historically significant but neglected titles, makes an argument for reclaiming their rightful place in film history, and suggests directions for scholarship.

Sponsored films are as old as film itself. From the earliest years of cinema, motion pictures have been produced to record, orient, train, sell, and persuade. Though it is estimated that 300,000 industrial and institutional films have been made in the United States—far more than any other type of motion picture—the film type is little known. Almost every major company, national business association, and educational institution produced or commissioned titles intended for staff, customers, or the public. Today these films are valuable both as documentation of past places, events, and practices and as examples of changing styles of rhetoric.

Although it is tempting to characterize sponsored films as specimens of extinct media, it is more accurate to see them as part of a continuum that today includes video and the Internet, the media of choice for corporate and institutional communications. Some of the earliest sponsored films were set in American factories and documented how products were made on a grand scale. American Mutoscope & Biograph Company's *Westinghouse Works* series (entry 430), filmed at the Westinghouse plant outside Pittsburgh, and Selig Polyscope Company's *Stockyards Series* (entry 367), made for Armour and Company, showcased the innovative mass production technologies used by corporate giants. The didactic value of pioneering industrial films was not lost on forward-looking nonprofits, and by the beginning of the teens advocacy groups were also turning to film to disseminate their message.

Though definitions of industrial and institutional film have been debated since as early as the 1920s, the more practical approach is to look for shared criteria. Sponsorship heads the list. Sponsorship is the common thread that links films funded by for-profit and nonprofit entities, and it runs through both works made for internal viewing (such as training films) and titles targeting customers, business partners, and the public. Sponsorship also implies the packaging of information from a particular corporate or institutional perspective. Finally, sponsorship denotes direct institutional support, generally through funding, though occasionally through donated services or other nonfinancial assistance. Sponsored films encompass advertisements, public service announcements, special event productions, cartoons, newsreels and documentaries, training films, organizational profiles, corporate reports, works showcasing manufacturing processes and products, and of course, polemics made to win over audiences to the funders' point of view.

The timeline of the development of sponsored films begins before the invention of the motion picture with the experiments of visual education pioneers. Beginning in 1891, the charismatic John H. Patterson, head of National Cash Register Company and a passionate believer in the educational power of images, assembled a corporate library of 68,000 glass lantern slides documenting business activities. Almost every imaginable interaction between worker, manager, salesman, and customer was visualized and arranged into exposi-

tory sequences for employee training. Public lecture programs were also developed on topics in which Patterson had an interest, including health, welfare, and municipal reform.¹

Meanwhile, cinema had already proved itself as a medium with broad outreach potential. By 1897, short advertisements such as *Admiral Cigarette* (entry 4) were being shown outdoors in New York City. In the initial years of the motion picture, the same production companies made both theatrical and sponsored films. Indeed, sponsored films were often packaged as narratives to make their message more accessible to audiences.

The proliferation of sponsors and subjects led to an increase in the number of production companies specializing in nontheatrical films. Arthur Edwin Krows recounts the early history in a series published in *Educational Screen* from September 1938 to June 1944. Although Krows's recollections can be inaccurate in their detail, his essays are an invaluable look back at the pioneering companies. He tells how entrepreneurs like Carlyle Ellis and Watterson Rothacker tried to build production empires, which never quite achieved their promise, and how others started more quietly and survived much longer. Reid H. Ray Film Industries survived under various names for six decades, until the 1970s; the Jam Handy Organization, founded around 1917, stayed in business through four wars and massive industrial modernization. It would, however, be a mistake to characterize the history of sponsored film solely in terms of large firms. It was also an arena for small innovators—On Film Inc., Centron Productions, the Eames Studio, and a host of others. Some companies, such as the Western Union Telegraph Company and the Hills Bros. Coffee Company, became so committed to using film to document and promote their operations that they created in-house production units.²

The late 1940s and 1950s were the golden age of the sponsored film. During World War II, film producers, like most other American companies, put peacetime production on hold and went to work for the war effort. After the enforced break, the industry exploded.³ In the postwar boom, production companies and 16mm distribution outlets proliferated, thanks in part to the availability of war-surplus 16mm equipment. The sheer profusion and variety of titles produced from 1946 to 1980 renders it difficult to map the most significant works. Production companies existed in most regions of the United States. Some, especially those in New York, Los Angeles, Detroit, Kansas City, and Chicago, served national accounts. Others, less well known today, focused on regional businesses and non-profit groups. Though generalizations are risky, the New York producers of the 1950s and 1960s seem to have enjoyed a creative efflorescence, moving into innovative, sometimes even experimental, filmmaking. Los Angeles producers capitalized on local access to high-end production services and created some big-budget productions, a few with major stars. Detroit's venerable Jam Handy Organization turned out thousands of films over its 60-year history, most of them guided by Jamison Handy's principles of visual instruction.⁴ (It was

1. See "The NCR Archive: Magic Lantern Slides," Dayton History, www.daytonhistory.org/magiclantern.htm. For educators, it was a small step from glass slides to slidefilms, short strips of 35mm film that were shown with verbal explanation or synchronized phonograph records. Slidefilms, later known as film strips, were inexpensive to make, convenient to use, and so portable that the projectors were said to be able to fit into a salesman's jacket pocket. Patterson is said to have been a major influence on Jamison Handy, the founder of the Jam Handy Organization.

2. For a survey and timeline of sponsored film producers, see Thomas W. Hope, *Hope Reports, Industry: AV and Training*, vol. 3 (Rochester, NY: Hope Reports, 1972), 167–71.

3. See Leo C. Beebe, "Industry," in Film Council of America, *Sixty Years of 16mm Film, 1923–1983: A Symposium* (Evanston, IL: Film Council of America, 1954), 88.

4. On Handy, see M.R. McKeown, "Detroit: The Commercial Hollywood," *Barron's*, June 29, 1936, 11–12; and Lawrence M. Hughes, "Jamison Handy: Master of 'Show 'Em,'" *Sales Mgmt* 90 (March 15, 1963): 40–45.

said that during these years more film stock may have been exposed in Detroit than in Hollywood!) The Calvin Company, Kansas City's high-rise motion picture factory, quoted production prices by the minute, pioneered many efficient filmmaking methods, and sent films throughout the Great Plains and the Southwest. A handful of Chicago firms handled national associations with headquarters in the Windy City and exploited local talent.⁵

Many distribution channels connected sponsors with viewers. In the early teens the Bureau of Commercial Economics in Washington, D.C., began exhibiting and distributing industrial films. By 1914, the YMCA Motion Picture Bureau started bringing educational films, often sponsored, to clubs, church groups, and other organizations. The YMCA Bureau evolved into Association Films, a for-profit enterprise that circulated sponsored films, charging sponsors according to the number of viewers reported. Modern Talking Picture Service was organized in 1935 and led the field for some 40 years, ultimately absorbing Association Films. By the mid-1930s, nontheatrical exhibition of sponsored films likely surpassed their theatrical use.⁶

Several technical innovations fueled the popularity. The first was the introduction of non-flammable film by Pathé-Frères in 1912. Pathé's product, the first practical alternative to flammable nitrate film, was manufactured in a 28mm gauge that was easier to handle than the larger, 35mm theatrical standard. With its safe and convenient film stock and projector, Pathé made it possible to show movies at home, in schools, and in other noncommercial settings. Thousands of Americans bought equipment.⁷ However, it was Eastman Kodak Company and the Radio Corporation of America that created the products that enabled sponsored film to come into its own. In 1923, Kodak introduced 16mm nonflammable "safety film" along with lightweight, easy-to-use cameras and projectors; 28mm was dropped almost as rapidly as it had been adopted. RCA's 16mm sound camera followed in 1934 and along with other improvements in sound recording and track printing, paved the way for inexpensive sound film production. After years of experiment, Kodak perfected an improved Kodachrome process and in 1938 brought color film to the 16mm market.

Many companies, schools, and associations maintained film libraries. The Bell Telephone System, General Motors Corporation, General Electric Company, International Harvester Company, Ford Motor Company, the American Red Cross, and the National Safety Council were all involved in distribution, publishing film catalogs and shipping prints. Advertising agencies and public relations firms commissioned films on behalf of clients, crafting sales and advocacy messages that were coordinated with print and radio campaigns. Sponsored films could reach millions of viewers. At its height the industry employed thousands of people and supported at least one trade journal devoted to sponsored film production, appropriately called *Business Screen* (published from 1938 to 1976). Festivals arose in the

5. See Robert Brundage, "Industrial Movies: Big Hollywood Screen Firms Eye Growth of Business Film Industry," *WSJ*, Dec. 10, 1945, 1; Michael J. Saada, "Business Movies: Company-Backed Films Play to Audience 500% Greater Than in 1946," *WSJ*, Oct. 29, 1951, 1; William M. Freeman, "Industry Telling Story by Movies," *NYT*, Jan. 24, 1954, F1; Ray Vicker, "Subtle Salesmanship: Business Movies, with Low-Keyed Promotion, Win Big TV Audience," *WSJ*, June 25, 1954, 1; "Enterprise on Celluloid," *Newsweek*, Aug. 19, 1957, 71–75; Carl Spielvogel, "Advertising: The Company Motion Picture," *NYT*, Feb. 9, 1958, F9; and Ronald G. Shafer, "Soft-Sell Movies: Entertaining Approach Helps Firms Promote Their Products on Film," *WSJ*, Oct. 14, 1964, 1. For a portrait of the industry in 1960 and case studies of New York production companies, see Ralph Caplan, "Industry on the Screen," *Industrial Design* 7 (Apr. 1960): 48–65.

6. For more on the growth of nontheatrical film distribution in the silent era, see "New Movie Expansion," *NYT*, May 8, 1921, 85; and Elizabeth Richey Dessez, "Motion Pictures for Social Groups," *CSM*, Aug. 14, 1928, 10.

7. See Anke Mebold and Charles Tepperman, "Resurrecting the Lost History of 28mm Film in North America," *Film History* 15, no. 2 (2003): 137–51. Through the introduction of 28mm film equipment, middle- and upper-class Americans who had spurned grubby nickelodeons became film enthusiasts and helped to make motion pictures a nationally shared entertainment.

1940s to recognize worthy examples, sometimes in tandem with educational productions. The Cleveland Film Festival specialized in industrials; some works were also honored at the American Film Festival or received Oscars from the Academy of Motion Picture Arts and Sciences, which introduced its documentary awards in the mid-1940s.⁸

Where did Americans see sponsored films? A typical American living in a city in the 1930s might see an industrial or institutional film in a theater as a short subject preceding the featured attraction. At newsreel theaters that existed in some large cities, the viewer might find sponsored films on the program. Short screen ads running a minute or less also littered movie schedules and flourished through the 1930s, despite audience objections. Industrials were shown at often-compulsory lunchtime screenings and in on-the-job training sessions.⁹ Lodges, women's organizations, 4-H clubs, scouting groups, Grange branches, and similar groups also provided venues. Larger than any of these was the biggest captive audience of all, schoolchildren.¹⁰

Industrial and institutional films played in classrooms as early as the mid-teens. Several states, most notably Wisconsin, Ohio, Pennsylvania, North Carolina, and Georgia, established distribution services and traveling exhibition programs for young audiences. Educators took exception with the use of curricular materials espousing an explicit point of view. Media experts evaluated the educational value of sponsored films and announced their recommendations through the publications of the Film Council of America and the Educational Film Library Association. H.W. Wilson Company's *Educational Film Catalog* (later *Educational Film Guide*) became an essential tool. Educational film libraries purged titles thought to exhibit overt corporate promotion.¹¹

By the late 1950s television had grown to eclipse all other means of sponsored film distribution. As early as the late 1930s, experimental television stations were broadcasting short sponsored films in a few large cities. After World War II, as broadcasting became more regularized, sponsored films occupied network time slots and were omnipresent on independent and UHF TV stations. Programmers were always in search of inexpensive ways to fill airtime but refused to broadcast explicit advertising. The requirements for television affected the nature and style of production and brought about "public service" films that advanced corporate goals without dwelling on mission and products. Companies commissioned films such as *Once upon a Honeymoon* (entry 295), a Hollywood-style musical introducing the color telephone as a decorator accessory and mentioning its Bell Telephone System sponsorship only in an introductory title. Sponsors considered television a major outlet, and few titles dating after the mid-1950s were made without broadcast in mind.

Then in the 1970s came signs of obsolescence. The advent of inexpensive, portable video equipment made it more economical for organizations to switch from film to video and move production in-house. As cable and home video became more common and viewers' options expanded, the traditional sponsored film audience waned. Although filmmakers tried to stay up-to-date, incorporating techniques such as cinema vérité cinematography

8. See Robert W. Desmond, "Business 'Goes Hollywood,'" *CSM*, May 29, 1935, WM8; and "Camera! Action! Sales!," *Bus Wk*, May 27, 1939, 38–47.

9. For a description of workplace exhibition practices, see "Time to Show the Facts," *Bus Scrn* 10, no. 2 (1949): 21–22.

10. See Gregory Mason, "Teaching by the Movies," *The Outlook*, Aug. 22, 1914, 963; and "Reaching the Consumer with Films," *Pr Ink Mon* 37 (July 1938): 19–22, 60–73.

11. On the use of sponsored films in the classroom, see F. Dean McClusky, "Public Schools," in Film Council of America, *Sixty Years of 16mm Film, 1923–1983: A Symposium* (Evanston, IL: Film Council of America, 1954), 46–59; and Herbert Kerkow, "Films for Schools: Public Relations Tools for Industry," *Sales Mgmt* 54 (Mar. 1, 1946): 68–71. On the film council movement, see John Beaufort, "Film Library Waits Calls of 'Grass Roots,'" *CSM*, May 1, 1948, 20.

and split screens, these efforts did not keep sponsored films alive. Today lower-cost video and digital media have, by and large, taken over the communications role of sponsored films, and in-house media units have sprung up to customize productions for corporate, government, and nonprofit employers. On the other end of the spectrum are companies that produce and distribute generic presentations on widely applicable topics, such as human resource management. A few multinational giants, like Federal Express and Wal-Mart, produce corporate programming and run television networks to link their geographically far-flung outposts. However, the Internet has become the prime communications venue. Though sponsored works are still being made (even on film), they generally have a narrow focus.

Huge numbers of sponsored films survive. Many slipped the notice of the distribution catalogs and trade magazines of their day and lack active copyright holders. No national catalog or database has been developed to record the scattered holdings. Furthermore, unlike theatrical features that are safeguarded by a handful of corporate owners and public archives, sponsored films are found in a variety of repositories, ranging from private collections and corporations to regional nonprofits and commercial stock footage libraries. Such are the factors that today confound attempts at describing and evaluating these materials.

For several decades sponsored films have been difficult to see and largely forgotten by scholars. Thanks to the Internet and video, a number of long-unseen titles have once again become viewable. The conventions and assumptions of such films as *The Atom and Eve* (entry 32) or *The Home Electrical* (entry 186) can seem surprising, even humorous, to contemporary audiences. Some titles, such as *The House in the Middle* (entry 190), have earned a place in popular culture. When these works are seen as part of a larger historical framework, they become much more revealing.

The Field Guide to Sponsored Films attempts to put these films into context. It names 452 of the most significant or influential examples produced during the first century of film. Using a short entry format, it describes the works' major characteristics, suggests the rationale behind their production, and touches on the reception and impact. By providing information on several hundred titles of special interest, *The Field Guide* explores the contours of this film type and sketches its potential documentary and evidentiary value for cinema, cultural, and historical studies.

As historically neglected film types gain attention, archivists and scholars face challenges quite unlike those confronted in collecting the better-documented fiction feature. In a universe of hundreds of thousands of poorly known and largely undocumented works, where to begin? What criteria should inform acquisition and preservation policies? How can practitioners compare similar titles and characterize their specificities, intentions, and reception? As new works are discovered, what can be learned from examining related titles? The field guide approach provides a point of departure.

The following entries are not limited to titles still known to exist. This book also covers a number of works not reported in major American collections but mentioned in at least two publications of the period. The descriptions, it is hoped, will stimulate a search for lost titles and encourage preservationists to save what they have and seek better materials for works known through damaged or incomplete copies. The book might also increase the availability of films on video and the Internet. Filmmakers seeking footage may also find *The Field Guide* helpful, especially since a number of the cited films are in the public domain or unclaimed by rights holders.

Research took the project into resources that have not generally been the province of moving image scholarship. In addition to the nontheatrical film catalogs and trade journals that targeted producers and sponsors, I reviewed the two largest American private collections of sponsored film; unpublished records of two major producers, the Jam Handy Organization and Jerry Fairbanks Productions; and a wide spectrum of periodicals serving professionals in advertising and marketing, industrial management, municipal government, and photography. These nontraditional sources were a treasure house of information. I also combed digitized newspaper archives and collections of paper ephemera relating to nontheatrical film and polled archival colleagues. The working draft of *The Field Guide* was reviewed by the project team and by scholars and archivists with expertise in relevant subject areas.

The 452 entries that appear in this book represent many industries, regions, perspectives, and styles. Though readers will immediately recognize some titles (such as the films from the Eames Studio and the Bell Telephone System) and individuals (such as George Stoney, Helen Levitt, Stan Brakhage, and Alexander Hammid), most will seem new except to devotees. The project team aimed to present a regionally balanced selection showcasing a variety of organizations and lesser-known women, ethnic, and regional filmmakers.

The selection criteria took diverse factors into account. The project team strove to identify culturally or socially significant films of potential interest to historians, social scientists, film experts, and other specialists. Films sometimes earned inclusion for their vivid, detailed, or revealing portrayals of their subject; in other cases, they presented telling specimens of corporate or institutional rhetoric. Also highlighted were examples that might encourage the discovery of similar works. Finally, we tried to single out films of cinematic excellence. The resulting list is a snapshot rather than a canon, and one that will evolve as more about the film type becomes known.

Omitted were titles produced exclusively for classroom use, funded solely by the U.S. government, or made for electoral campaigns. Also excluded were works sponsored by religious organizations for their own membership, titles made primarily for screening abroad, technical productions intended for medical, engineering, and scientific professionals, and trailers and other films sponsored by motion picture studios to promote their productions. Space does not permit coverage of the many works produced exclusively for television broadcast and not available through film distribution channels.

In looking back on this compilation one can't help noticing fascinating clusters of related films calling out for further study. Though the social welfare films of the teens are reasonably well documented, few have looked at the booster "municipal movies" of the 1920s. Roland Marchand and William L. Bird have written about the direct-to-consumer screen advertising and free-enterprise dramas of the 1930s, but still to be explored are the neorealist psychology films of the 1940s, many by documentarians with progressive roots. Almost nothing is known about the exuberant, experimental works of New York filmmakers in the 1950s, many produced for Fortune 500 sponsors, and the reciprocal influence of 1960s cinema verité and industrial filmmakers. May this book serve as a road map for new explorations.

Rick Prelinger

HOW TO USE THIS GUIDE

The Field Guide to Sponsored Films describes 452 films commissioned by American advocacy groups, businesses, charities, educational institutions, fraternal and service organizations, state and local government units, and trade associations between 1897 and 1980. The films were chosen on the basis of (1) historical and cultural significance, (2) quality, and (3) reception and influence. Effort was made to achieve a balance across industries, charitable groups, and regions.

The entries are arranged alphabetically by film title. Descriptive titles are provided in brackets for untitled works. In a few cases, entries are given for series, such as *Ford Educational Weekly*.

Films available for viewing on the NFPF website are noted by the ► icons, which are clickable links.

The descriptions have three parts.

The first covers the physical characteristics of the film, its major production credits (sponsor, production company, producer, director, crew, and cast), published sources discussing the title, and American repositories that have copies. For titles in the two Prelinger Collections, production credits were transcribed from the film itself. Corporate and personal names reflect the form of name in use at the time of the film's production. Sources are listed in chronological order, beginning with the original copyright registration date and number. Copyright data were drawn from the publications listed in appendix 2 and do not report the current copyright status. The citations for frequently consulted publications are given in short form; the full references are provided in appendix 1. Citations of Web sites are valid as of June 30, 2006.

The holdings data were derived in two ways. More than 20 stock footage houses, collectors, corporate archives, and public institutions, including the Library of Congress and the Smithsonian Institution, contributed up-to-date information specifically for this project. Holdings data from the other repositories were taken from published catalogs, scholarly monographs, and institutional Web sites; the use of such secondary sources is noted in appendix 3. Roughly 20 percent of the titles were not found in any American collection;* for these fugitive titles, no repositories are listed.

The second part of the entry outlines the film's purpose and content. Quotations cited without a source are taken from the film itself. Any other quotations are from resources cited in the first part of the entry.

The third section summarizes awards, accounts of the film's reception, and production or distribution details of special interest. Also mentioned is the availability of Internet viewing copies and sources for further reading.

Compiling a reference work is a humbling task. Many films represented here are known largely through published descriptions and secondhand accounts. Errors and omissions are inevitable, and the reader is encouraged to send corrections to Rick Prelinger at foot-age@panix.com.

* To be included, a title had to have been described in two or more published accounts of the period.

FILM ENTRIES



1. **A IS FOR ATOM (1953, sound, 15 min, color, 35mm)**

SPONSOR: General Electric Co. PRODUCTION CO.: John Sutherland Productions. DIRECTOR: Carl Urbano. Writer: True Boardman. ART DIRECTORS: Gerald Nevius, Lew Keller. PRODUCTION DESIGNER: Tony Rivera. MUSIC: Eugene Poddany. ANIMATION: Arnold Gillespie, Emery Hawkins. RESOURCES: Copyrights 18Feb1953 MP3815 (10-min. version) and 1June1953 MP3572 (15-min. version); "Atom Educational Film Made Available by GE," *Wash Post*, Aug. 9, 1953, R11; "A Challenge to Free Enterprise," *Bus Scrn* 15, no. 5 (1954): 33; advertisement, *Bus Scrn* 18, no. 7 (1957): 5. HOLDINGS: AFANA, LC/Prelinger, MacDonald.

Science film positioning atomic energy as both a peaceful and a warlike force. Sponsored by a corporation involved in the nascent nuclear industry, the film is an animated introduction to atomic energy and designed to be, as a *Business Screen* reviewer reported, "entertaining but scientifically accurate." The periodic table, represented as "Element Town," depicts each element in a distinctive shape suggesting its use by humans. Radium, whose giant head resembles an atomic nucleus, decays into an unstable state and begins to jitterbug to the sound of an old Victrola. The short ends with a majestic atomic giant straddling the earth. Our future, the narrator says, "depends on man's wisdom, on his firmness in the use of that power."

NOTE: This example from GE's *Excursions in Science* series presents a portentous message in a humorous, self-deprecating manner. In its first three years of release, it was seen by more than 12 million people. Ten-minute theatrical version released in 35mm Ansicolor; 15-minute nontheatrical version, in 16mm Kodachrome. Received a Freedoms Foundation award in 1954 and the Second Grand Award for science films at the Venice Film Festival in 1954. Viewable online at Internet Archive, www.archive.org/details/isforAto1953.

▶ 2. **ACCURACY FIRST (ca. 1928, silent, 7 min, b&w, 16mm)**

SPONSOR/PRODUCTION CO.: Western Union Telegraph Co. RESOURCES: Copyright not registered; *Treasures*, 48-51. HOLDINGS: SI/NMAH.

Training film for telegraph operators teaching the value of precision. In the story two women operators cause financial loss for a customer by chatting on company time and correcting what they falsely believe to be an error. NOTE: One in a series of Western Union films produced to standardize telegraph operator training.

▶ 3. **ACTIVITY GROUP THERAPY (1950, sound, 53 min, b&w, 16mm)**

SPONSOR: Jewish Board of Guardians, with funding by Nathan Hofheimer Foundation Inc. PRODUCTION CO.: Campus Film Productions. RESOURCES: Copyright 1Aug50 MP776; *1954 Catalog*, 2. HOLDINGS: AAFF, LC/Prelinger.

Training film made for mental health and social workers. *Activity Group Therapy* explores the development of socially maladjusted boys, 10 and 11 years old, over 65 weeks of activity group therapy. Using concealed cameras and microphones, the film records how the subjects act out their disturbances and documents their interactions with a therapist and with other boys. A dense and absorbing record of children's vernacular speech and body language, this

unrehearsed film argues for encouraging troubled boys to form a club and work things out themselves. NOTE: Developed at the sponsor's New York City treatment facility.

► **4. ADMIRAL CIGARETTE (1897, silent, 30 sec, b&w, 35mm)**

SPONSOR: Admiral Cigarette. PRODUCTION CO.: Edison Manufacturing Co. DIRECTOR/PHOTOGRAPHER: William Heise. RESOURCES: Copyright 5Aug1897 44332; *More Treasures*, 18–19. HOLDINGS: LC.

Early advertising film. Various national symbols—an American Indian, John Bull, Uncle Sam—appear in front of an ADMIRAL CIGARETTE sign. A showgirl leaps out to shower cigarettes on the group and unfolds a banner reading WE ALL SMOKE.

► **5. ADVENTURE IN TELEZONIA (1949, sound, 17 min, color, 35mm)**

SPONSOR: American Telephone & Telegraph Co. PRODUCTION CO.: Bil Baird's Marionettes. PUPPETRY: Bil and Cora Baird. RESOURCES: Copyright not registered; "Topics and Sidelights of the Day in Wall Street," *NYT*, June 9, 1950, 37; *EFG* (1953), 559; "Course in How to Use Telephone Rings Bell for Elementary School Children," *CT*, Nov. 17, 1955, W1. HOLDINGS: AAFB, LC, MacDonald.

One of the Bell Telephone System's many films instructing the public on proper use of the telephone. Bobby finds his lost dog with the help of the residents of Telezonia, who teach him how to use directory assistance, party lines, and proper phone manners. NOTE: *Adventure in Telezonia* was the Bairds' second film for AT&T; "Telezonia" was the name of an instructional package on good telephone habits that was prepared for schools. It contained this film as well as practice telephones. A revised version was released in 1969.

6. ADVENTURING IN THE ARTS (1956, sound, 22 min, color, 16mm)

SPONSOR: Girl Scouts of America. PRODUCTION CO.: Unknown. DIRECTOR/EDITOR: Sidney Meyers. RESOURCES: Copyright 1Apr1956 MP7714; "New Girl Scout Film Inspires Creative Art," *NYT*, Apr. 19, 1956, 48; Howard Thompson, "Newcomers to the 16mm Film Field," *NYT*, June 10, 1956, 125. HOLDINGS: LC.

Film produced for Girl Scout leaders that shows ways in which adults can encourage children to be creative in an age of standardization. After a troop spends an afternoon at a county fair, the scouts use drawing, painting, and sculpture to describe what they have seen. Howard Thompson called *Adventuring in the Arts* a "fine, off-beat little picture that does everyone concerned proud." NOTE: Produced in Ansicolor.

7. THE AGE OF CURIOSITY (1963, sound, 18 min, color, 16mm)

SPONSOR: Seventeen Magazine. PRODUCTION CO.: Vavin Inc. DIRECTOR: Gerald Weiler. CAST: Mia Farrow. RESOURCES: Copyright 20Nov1963 MP14390; "Film for Teens," *CSM*, Jan. 6, 1964, 15. HOLDINGS: LC.

Promotional film for *Seventeen* intended to show how well the magazine knows and serves its teenage audience. The film observes teenage girls at home, in school, at work and play, and alone and with friends, zeroing in on teen concerns about dating, marriage, and adulthood. At one point, high school newspaper editors fire questions at *Seventeen* editor in chief Enid Haupt. NOTE: Produced in Eastmancolor. Shot near Philadelphia and at *Seventeen*'s New York City office. Mia Farrow is featured in her first screen credit.

8. AIRPORT AMERICA (1954, sound, 14 min, color, 16mm)

SPONSOR: National Association of State Aviation Officials. PRODUCTION CO.: Film Originals. PRODUCERS: George Oliver Smith, Helen Stansfield Smith. NARRATOR: Marx Hartman. RESOURCES: Copyright 17Dec1954 MP5513. HOLDINGS: LC/Prelinger.

Short advocating airport construction, especially in rural regions, by illustrating the centrality of aviation in the American economy. *Airport America* presents a rich panorama of townscapes

and farms and shows how aviation serves business. "The air is the greatest freeway man will ever know," says the narrator. "It doesn't have to be built or maintained. It touches every city and town." NOTE: Produced and released in Kodachrome. Viewable online at Internet Archive, www.archive.org/details/AirportA1954.

9. ALASKA'S SILVER MILLIONS (1936, sound, 30 min, b&w, 35mm)

SPONSOR: American Can Co. PRODUCTION CO.: Carousel Films. PRODUCER/EDITOR: Beverly Jones. CAMERA: Nicholas Cavaliere, Father Bernard Hubbard. NARRATOR: Father Bernard Hubbard. RESOURCES: Copyright not registered; *Living Films*, 27; *EFG* (1949), 494. HOLDINGS: AAFF, LC/Prelinger, MacDonald.

Travelogue in three sections narrated by Father Bernard Hubbard, known as the "Glacier Priest" for his highly publicized Arctic excursions and lectures, and released by a manufacturer of canning equipment used to pack Alaskan fish. The first segment introduces the regions of Alaska, the second shows the life cycle of the salmon, and the third illustrates salmon netting and canning. NOTE: Widely distributed in 16mm, *Alaska's Silver Millions* was praised by educational film users. Viewable online at Internet Archive, www.archive.org/details/AlaskasS1936.

► **10. ALBERT IN BLUNDERLAND (1950, sound, 10 min, color, 35mm)**

SPONSOR: National Education Program, Harding College, with funding by Alfred P. Sloan Foundation. PRODUCTION CO.: John Sutherland Productions. RESOURCES: Copyrights 3Jan1950 MP5112 and 15Aug1950 LP347; Irving Spiegel, "Sloan Unit Denies Aid to Extremists," *NYT*, Sept. 21, 1964, 31; L. Edward Hicks, "Sometimes in the Wrong, but Never in Doubt": *George S. Benson and the Education of the New Religious Right* (Knoxville, TN: University of Tennessee Press, 1994), 63–74; "Better Living," 176. HOLDINGS: LC.

Animated critique of New Deal–type liberalism. In a dream "Albert," a worker in a statist economy, is forced to watch a state-sponsored "free movie" on national planning. On awakening, he is convinced of the failings of excessive government control. NOTE: Produced in Technicolor and distributed theatrically by MGM, this was among the cartoons in the *Fun and Facts about America* series. Received a Freedoms Foundation award in 1950. Also distributed in 16mm and revised in 1961. The Sloan Foundation provided funding to Harding College for other films extolling free enterprise, including *Brink of Disaster* (entry 64) and *Make Mine Freedom* (entry 246). For more about Harding College, see Gene Blake, "Aims of Conservative Freedom Groups Told," *LAT*, July 2, 1961, B2.

11. ALL MY BABIES: A MIDWIFE'S OWN STORY (1952, sound, 55 min, b&w, 16mm)

SPONSOR: Georgia Dept. of Public Health. PRODUCTION CO.: Medical Audio-Visual Institute, Association of American Medical Colleges. DIRECTOR/PRODUCER/WRITER: George C. Stoney. CAMERA: Peaslee Bond. MUSIC: Louis Applebaum. EDITOR: Sylvia K. Cummins. CAST: Mary Coley. RESOURCES: Copyright 25Mar1953 MP4939; *1954 Catalog*, 3; George Stoney, "All My Babies: Research," in *Film: Book 1: The Audience and the Film-maker*, ed. Robert Hughes (New York: Grove Press, 1959), 79–96; Lynne Jackson, "The Production of George Stoney's Film *All My Babies: A Midwife's Own Story* (1952)," *Film History* 1 (1987): 367–92; Lynne Jackson, "A Commitment to Social Values and Racial Justice," *Wide Angle* 21, no. 2 (1999): 31–40. HOLDINGS: LC, MacDonald, MoMA, NLM, UCLA.

Portrayal of African American midwives in rural Georgia, with a focus on the work of Mary Coley in Albany. The film traces the course of pregnancy through birth. NOTE: Although designed principally for training certified midwives, the film was widely praised and screened for broader audiences. Selected for the National Film Registry. For more about George Stoney, see Lynne Jackson, "Filmography," *Wide Angle* 21, no. 2 (1999): 168–81.

► **12. AMERICA SAILS THE SEAS (1946, sound, 32 min, color, 16mm)**

SPONSOR: National Federation of American Shipping. PRODUCTION CO.: Palmer Pictures. PRODUCER: Alfred T. Palmer. RESOURCES: Copyright not registered; "New Films," *Mod Ind* 13 (Mar. 15, 1947): 122; *EFG* (1951), 331; *Ec Ed*, 1. HOLDINGS: MacDonald.

Promotional film for the U.S. merchant shipping fleet that emphasizes its importance in war and peace and argues for expanded foreign trade following World War II. The film includes scenes of prewar China. NOTE: Produced in Kodachrome.

13. THE AMERICAN COWBOY (1950, sound, 33 min, color, 16mm)

SPONSOR: Ford Motor Co. PRODUCTION CO.: MPO Productions Inc. DIRECTOR: Leo Beebe. CAMERA: Larry Madison. CAST: Rex Pollock. RESOURCES: Copyright not registered; "There's a Ford Film in Your Future," *Bus Scrn* 12, no. 3 (1951): 37. HOLDINGS: AAFF, LC/Prelinger, MacDonald, UCLA.

Short promoting the Ford brand without employing explicit advertising. Produced with only a loose script, the film was shot on location at the Roberson Hereford Ranch near Gunnison, Colorado, over the course of a year and documents real-life cowboys on the job. NOTE: The film is part of the *Americans at Home* series, which strove to record American life without excessive use of scripting. Produced in Kodachrome. Viewable online at Internet Archive, www.archive.org/details/AmericanCowb. For more about the sponsor's publicity approach, see "Ford's Five-Year Plan," *Bus Scrn* 15, no. 8 (1954): 21.

14. AMERICAN FRONTIER (1953, sound, 29 min, b&w, 16mm)

SPONSOR: Oil Industry Information Committee, American Petroleum Institute. PRODUCTION CO.: Affiliated Film Producers. DIRECTOR: Willard Van Dyke. PRODUCER: Richard Leacock. MUSIC: Melvin Powell. NARRATOR: Nils Halverson. RESOURCES: Copyright not registered; "Along the Highways and Byways of Finance," *NYT*, Oct. 11, 1953, F3. HOLDINGS: LC/Prelinger.

Documentary showing the search for petroleum in the Williston Basin of North Dakota and the impact of the discovery of oil on the rural region. This humanistic film explores a large, complex story by showing how it causes small, visible changes in daily life. NOTE: Amerada Petroleum Corporation discovered oil in April 1951 on the wheat farm worked by the narrator of *American Frontier*. The film was released on October 11, 1953, to celebrate "Oil Progress Week." Viewable online at Internet Archive, www.archive.org/details/American1953.

15. AMERICAN HARVEST (1951, sound, 30 min, color, 35mm)

SPONSOR: Chevrolet Div., General Motors Corp. PRODUCTION CO.: Jam Handy Organization. CAMERA: Gordon Avil, Pierre Mols, Robert Tavernier. MUSIC: Samuel Benavie. NARRATOR: John Forsythe. RESOURCES: Copyright 26Jun52 MU5468; "American Harvest: Chevrolet's Epic Technicolor Picture on American Productivity," *Bus Scrn* 13, no. 7 (1952): 37; *The Uncharted Landscape*, vol. 6, *Secret Century*. HOLDINGS: AAFF, LC/Prelinger, MacDonald.

Film promoting the automobile industry as a pillar of the American economy. By showing the number and range of businesses and industries that produce materials for the modern Chevrolet, *American Harvest* demonstrates the interdependence of industry, commerce, and agriculture and argues that large integrated manufacturing enterprises are ideally suited to satisfy consumer needs. This panoramic survey illuminates national concerns about materials shortages during the Korean War. NOTE: Revised in 1955 and 1960, *American Harvest* was the first offering in an ambitious series that also included *American Look* (entry 17). The first version was produced in 35mm Technicolor and released theatrically; all versions were released nontheatrically in 16mm Technicolor. Version from 1955 viewable online at Internet Archive, www.archive.org/details/American1955.

▶ 16. AN AMERICAN IN THE MAKING (1913, silent, 1 reel, b&w, 35mm)

SPONSORS: United States Steel Corp.; United States Bureau of Mines. PRODUCTION CO.: Thanhouser Co. DIRECTOR: Charles J. Hite. CAST: Harry Benham, Ethyle Cooke, Leland Benham. RESOURCES: Copyright not registered; *Before Video*, 5–6. HOLDINGS: NARA.

Dramatization showing the industrial training and "Americanization" of an immigrant steelworker. The film tells the story of a Hungarian who comes to America and finds employment

at the Illinois Steel Company, where modern industrial safety measures are practiced. The immigrant improves himself through education, marries a schoolteacher, and becomes thoroughly American. NOTE: The film was shot on location on Ellis Island, at U.S. Steel's facility in Gary, Indiana, and at the National Tube Works in Lorain, Ohio. Films like *An American in the Making* were part of a broad industry campaign to acculturate immigrants; see Gerd Korman, "Americanization at the Factory Gate," *Industrial and Labor Relations Review* 18 (Apr. 1965): 396–419.

17. **AMERICAN LOOK (1958, sound, 28 min, color, 35mm)**

SPONSOR: Chevrolet Div., General Motors Corp. PRODUCTION CO.: Jam Handy Organization. DIRECTORS: W.F. Banes, John Thiele. CAMERA: Roger Fenimore, Pierre Mols, Robert Tavernier. ART DIRECTORS: Robert Mounsey, Charles Nasca, Otto Simunich. Music: Samuel Benavie, James Higgins, Milton Weinstein. EDITORS: V.L. Herman, Harold Rogers. RESOURCES: Copyright 29Dec58 MU6546; "Screen Tribute to the Stylist," *Bus Scrn* 19, no. 7 (1958): 31; Ralph Caplan, "Industry on the Screen," *Industrial Design* 7 (Apr. 1960): 63. HOLDINGS: LC/Prelinger, MacDonald.

Promotional film celebrating the 1959 Chevrolet automobile line as an exemplar of American industrial design and styling. *American Look* highlights the contribution of interior, industrial, product, and automobile designers to the "populuxe" era; the term was coined by writer Thomas Hine to describe the late-1950s stylistic fusion of luxury and mass-produced consumer goods. This wide-screen spectacular showcases an array of contemporary architectural exteriors, interiors, packaging, office equipment, and industrial machines and ends by revealing designers at work on the 1959 Chevrolet Impala at General Motors' new Technical Center in Warren, Michigan. Declaring that "the greatest freedom of the American people is the freedom of individual choice," *American Look* takes pride in the country's abundance of consumer goods and the "customization" made possible by designers. NOTE: Premiered at the 1958 conference of the American Society of Industrial Designers. Produced in Technicolor and SuperScope. Also released in 16mm Technicolor. Received Freedoms Foundation's George Washington Honor Medal Award in 1958. Ralph Caplan characterized *American Look* as "a popular film that was unpopular with the designers who saw it, partly because the term 'stylist' was used exclusively, and partly because it presented so misleading a picture of how design gets done." Viewable online at Internet Archive, www.archive.org/details/American1958. For more about "populuxe" design, see Thomas Hine, *Populuxe* (New York: Alfred A. Knopf, 1986), 82–106.

18. **THE AMERICAN ROAD (1953, sound, 43 min, b&w/color, 35mm)**

SPONSOR: Ford Motor Co. PRODUCTION CO.: MPO Productions. DIRECTOR: George Stoney. WRITER: Joseph Marsh. MUSIC: Alex North. NARRATOR: Raymond Massey. RESOURCES: Copyright not registered. HOLDINGS: LC/Prelinger.

Produced to celebrate the 50th anniversary of the Model T Ford, *The American Road* highlights the role of automobiles, highway construction, and Ford Motor's leadership in the development of transportation in the United States. The production mixes archival footage with reenactments and has a contemporary ending in color. NOTE: Also released in 16mm. Received a Freedoms Foundation award in 1954 and a Golden Reel Award from the American Film Assembly in 1954. Viewable online at Internet Archive, www.archive.org/details/american_road_1.

19. **AMERICANS AT WORK (1959–60; sound; approx 104 films, 15 min ea; b&w; 16mm)**

SPONSOR: Public Relations Dept., American Federation of Labor–Congress of Industrial Organizations. PRODUCTION CO.: Norwood Studios. RESOURCES: Copyright not registered; Roscoe Born, "AFL-CIO Slates TV Campaign to Improve Public View of Unions," *WSJ*, July 29, 1958, 15; "Films for Labor," *Bus Scrn* 20, no. 5

(1959): 28–29; Gerald Pomper, “The Public Relations of Organized Labor,” *Public Opinion Quarterly* 23 (Winter 1959–60): 487. HOLDINGS: AAF, LC.

Series produced by the labor federation to introduce Americans to the industries represented by the AFL-CIO unions. Titles include *Telephone Linemen*, *Bookbinders*, and *Subway Workers*. Gerald Pomper wrote, “There is no overt advertising for the labor movement. Instead, the public is presented the image of clever, skillful, and prosperous workers who ‘keep the wheels of American industry rolling.’” NOTE: Produced for television broadcast and for 16mm distribution to civic, community, and labor groups, *Americans at Work* was the AFL-CIO’s response to the National Association of Manufacturers’ *Industry on Parade* (entry 203) and to an ongoing Senate investigation of labor union corruption. The films were carried by more than 200 television stations.

► 20. **ANARCHY, U.S.A. (1966, sound, 78 min, color, 16mm)**

SPONSOR: John Birch Society. PRODUCTION CO.: Unknown. DIRECTOR/WRITER: G. Edward Griffin. RESOURCES: Copyright not registered; Joseph H. Jeppson, “Confusion U.S.A.,” *Dialogue: A Journal of Mormon Thought* 2 (Spring 1967): 110; Ken Reich, “Birch Anti-Rights Film Creates Southland Stir,” *LAT*, Oct. 2, 1967, SG1. HOLDINGS: MacDonald.

Right-wing film arguing that the civil rights movement and urban disturbances of the 1960s were evidence of a worldwide communist revolution and growing dominance at home. The polemic warns that communists may be planning to create an independent African American state. NOTE: *Anarchy, U.S.A.* incorporates purchased news footage.

► 21. **ANATOMY OF A LIE (1962, sound, 19 min, color, 16mm)**

SPONSOR: International Association of Machinists. PRODUCTION CO.: Joel O’Brien Productions, Inc. DIRECTOR: Gordon Cole. RESOURCES: Copyright not registered; Robert G. Rodden, *The Fighting Machinists: A Century of Struggle* (Washington, DC: Kelly Press, 1984), chap. 60, also available online at www.iamawldodge1426.org/hisupdate60.htm. HOLDINGS: Not reported.

Refutation of the National Right to Work Committee’s *And Women Must Weep* (entry 25), an antiunion film dramatizing a strike in Princeton, Indiana, in 1956–57.

► 22. **AND SO THEY LIVE (1940, sound, 22 min, b&w, 35mm)**

SPONSOR: Alfred P. Sloan Foundation. PRODUCTION COS.: Educational Film Institute, New York University; University of Kentucky. DIRECTORS/PRODUCERS: John Ferno, Julian Roffman. WRITERS: John Ferno, Edwin Locke, Julian Roffman. MUSIC: Lee Gron. EDITOR: Irving Lerner. NARRATORS: George Tiplady, House Jamison. RESOURCES: Copyright not registered; *Living Films*, 27; *EFG* (1949), 340; *Ec Ed*, 2; *Film Forum Review* staff, “*And So They Live*,” in *Ideas*, 158. HOLDINGS: LC/Prelinger, MacDonald.

Stark, realistic documentary showing poorly educated “mountain peoples” living in poverty and stricken with disease. Their solace comes in strong family bonds and the prospect of improved educational opportunities. NOTE: Shot in Kentucky, the film was made in conjunction with *The Children Must Learn* (entry 75). John Ferno had been a cameraman for Joris Ivens and Henri Storck. Irving Lerner had a lengthy career as a producer, editor, and director; see Thomas J. Brandon, “Irving Lerner: A Filmography and Bibliography,” *Cinema Journal* 18 (Autumn 1978): 53–60.

► 23. **AND TEN THOUSAND MORE (1951, sound, 10 min, b&w, 16mm)**

SPONSOR: Housing Authority, City of Los Angeles. PRODUCTION CO.: Dept. of Cinema, University of Southern California. DIRECTORS/PRODUCERS: Algernon G. Walker, Gene Petersen. NARRATOR: Chet Huntley. CAST: Harold C. Hillhouse. RESOURCES: Copyright not registered; “Antidote for Housing Propaganda,” *LAT*, Jan. 23, 1952, A4. HOLDINGS: UCLA, USC.

Student film sponsored by an urban housing authority advocating the financing of public housing. In the story a newspaper editor sends his reporter to investigate the low-income

housing shortage in Los Angeles. Visiting slums in central L.A., the reporter finds decaying dwellings, some without plumbing and heating. The film contrasts them with the sturdy pre-World War II city housing projects that continue to provide a healthy environment for their residents. *And Ten Thousand More* takes its title from the number of new housing units reportedly required by L.A. residents. NOTE: The film was broadcast and screened at public meetings during the postwar public housing debate in L.A.

► **24. AND THEN THERE WERE FOUR (1950, sound, 24 min, b&w, 35mm)**

SPONSORS: General Petroleum Corp.; Socony-Vacuum Oil Co. PRODUCTION CO.: Roland Reed Productions Inc. DIRECTOR: Frank Strayer. PRODUCER: Guy V. Thayer Jr. WRITER: Charles "Cap" Palmer. MUSIC: Eliot Daniel. NARRATOR: James Stewart. RESOURCES: Copyright 26Apr1950 LP248; "*And Then There Were Four*," *Bus Scrn* 11, no. 5 (1950): 22. HOLDINGS: LC/Prelinger, MacDonald, UCLA.

Driving safety film sponsored as a public service by oil companies. Of five drivers who leave home in the morning, only four return, and we wait to learn who the victim is. The film gives considerable discussion to careless driving habits and depicts Angelenos from different walks of life as well as their homes, neighborhoods, streets, and freeways. NOTE: *And Then There Were Four* was shown theatrically in first-run houses before being distributed on the nontheatrical circuit and released in 16mm. Received an award from the National Committee on Films for Safety in 1950.

► **25. AND WOMEN MUST WEEP (1962, sound, 26 min, color, 16mm)**

SPONSOR: National Right to Work Committee. PRODUCTION CO.: Gentron Productions. RESOURCES: Copyright 8July1962 LP22540; George Bliss, "NLRB Election Upset Because of Use of Film," *CT*, May 9, 1963, A1; Joseph A. Pichler and H. Gordon Fitch, "*And Women Must Weep*: The NLRB as Film Critic," *Industrial and Labor Relations Review* 28 (April 1975): 395–410; Robert G. Rodden, *The Fighting Machinists: A Century of Struggle* (Washington, DC: Kelly Press, 1984), chap. 60, also available online at www.iamawolodge1426.org/-hisupdate60.htm. HOLDINGS: LC.

Antiunion film dramatizing a strike staged by the International Association of Machinists in Princeton, Indiana, in 1956–57. NOTE: The film was based on a fictionalized pamphlet by Rev. Edward Greenfield, an antistrike movement leader who worked as a propagandist for a right-to-work organization in California. *And Women Must Weep* was used to counter union organizing campaigns; in 1963, the National Labor Relations Board nullified a union representation election because the film was shown beforehand. The IAM answered with *Anatomy of a Lie* (entry 21).

► **26. ANGRY BOY (1950, sound, 33 min, b&w, 35mm)**

SPONSORS: Michigan State Dept. of Mental Health; Mental Health Film Board. PRODUCTION CO.: Affiliated Film Producers. DIRECTOR: Alexander Hammid. PRODUCER/WRITER: Irving Jacoby. CAMERA: Peter Glushanok. RESOURCES: Copyright not registered; Lucy Freeman, "Romulo Reminds World of Bataan," *NYT*, Dec. 7, 1950, 24; unsigned review, *Ed Scrn* 30 (June 1951): 234–35; William C. Bessey, review, *The Coordinator* 1 (Mar. 1952): 13–14. HOLDINGS: AAF, LC/Prelinger, MacDonald, NLM, Prelinger, UGA.

Simple, affecting case study produced for social workers and psychologists and illustrating how counseling can help children come to terms with anger. Young Tommy Randall has been caught stealing money from his teacher's purse and receives help from a psychiatrist. A psychiatric social worker enables his mother to better understand her relationship with her son. This sensitive documentary is filled with revealing behavioral details. NOTE: Shot in the Huron Valley Child Guidance Clinic near Ann Arbor, Michigan. Also released in 16mm. Known for his avant-garde works, Alexander Hammid made other psychological films in the 1950s, including *Marriage Today*, and also produced large-format films for expositions and museums.

► 27. **ART IN THE NEGRO SCHOOLS (1940, silent, 2 reels, b&w, 16mm)**

SPONSOR/PRODUCTION CO.: Harmon Foundation. CAMERA: Kenneth F. Space. RESOURCES: Copyright not registered; *Negro Year*, 455. HOLDINGS: LC, NARA.

Educational film surveying the instruction of the fine and performing arts at leading African American institutions, including Calhoun, Dillard, Fisk, Hampton, and Howard. The film argues that exposure to theater, music, dance, and the fine arts produces well-rounded students and enriches their lives. NOTE: *Art in the Negro Schools* was part of the sponsor's *Negro Education for American Living* series. The foundation provided funds for parks, established the Religious Film Association, improved educational opportunities for African Americans, and fostered awareness of African and African American art.

28. **THE ART OF SHIP BUILDING IN 1930 (1930; silent; 57 parts, 1 reel ea; b&w; 35mm)**

SPONSOR/PRODUCTION CO.: Newport News Shipbuilding & Dry Dock Co. RESOURCES: Copyright not registered. HOLDINGS: Mariners.

Series produced to train shipyard workers in modern naval construction techniques. These beautifully photographed films carefully document the stages of ship construction and include scenes of the workforce at the sponsor's Virginia facility.

29. **AS THE TWIG IS BENT (1943, sound, 11 min, b&w, 16mm)**

SPONSOR: Aetna Casualty and Surety Co. PRODUCTION CO.: Motion Picture Bureau, Affiliated Aetna Life Companies. RESOURCES: Copyright 15Dec1943 MP14892; *EFG* (1947), 203; *Mental Hygiene*, 120–21. HOLDINGS: LC/Prelinger.

Aetna's contribution to the wartime campaign to fight crime and juvenile delinquency on the home front. Produced as a public service, this semidocumentary film with dramatized sequences exposes the problem of "latchkey children," whose parents work night shifts, and argues for closer supervision of teenagers. It also illustrates the dangers posed by "Victory Girls," who entice servicemen into compromising situations. NOTE: Viewable online at Internet Archive, www.archive.org/details/AstheTwi1943.

30. **ASK DADDY (1923, silent, 3 reels, b&w, 35mm)**

SPONSOR: National Safety Council. PRODUCTION CO.: Unknown. RESOURCES: Copyright 10Oct23 MP2336; "Charging Failure of Support, Safety Council to Disband," *Wash Post*, July 2, 1924, 12; *EFC* (1936), 37. HOLDINGS: Not reported.

Safety film for children that exposes dangers in the home, on the street, and around firearms. *Ask Daddy* contrasts perils posed by contemporary life with those of "caveman days." NOTE: In Washington, D.C., alone, approximately 20,000 schoolchildren saw the film.

31. **ASK ME, DON'T TELL ME (1960, sound, 21 min, b&w, 16mm)**

SPONSOR: American Friends Service Committee. Director/Producer: David Myers. RESOURCES: Copyright not registered. HOLDINGS: LC/Prelinger, Prelinger.

Exploration of juvenile delinquency in San Francisco featuring interviews with teenagers from different racial and ethnic groups about their neighborhoods and gangs. The documentary offers community projects, such as the "Youth for Service" program, as a constructive way to draw teenagers back into the community. *Ask Me, Don't Tell Me* is a revealing portrayal of multicultural San Francisco through the eyes of disenfranchised residents. NOTE: Received first prize in the "Film as Communication" competition at the San Francisco International Film Festival in 1960.

32. **THE ATOM AND EVE (1966, sound, 15 min, color, 16mm)**

SPONSOR: Connecticut Yankee Atomic Power Co. PRODUCTION CO.: Bay State Film Productions Inc. RESOURCES:

Copyright not registered; Lin Nelson, "Promise Her Everything: The Nuclear Power Industry's Agenda for Women," *Feminist Studies* 10 (Summer 1984): 291–92. HOLDINGS: See note.

A soft-sell argument to women for building an investor-owned nuclear power plant in Connecticut. To illustrate the increasing need for electricity, the live-action film follows Eve from infancy to womanhood and parallels her growing use of electrical appliances with that of millions of other "Eve"s across the region. Lin Nelson wrote, "Eve dances, flits, and demurely gyrates through a world charged with electricity and rich with all the wonders of a dream house." NOTE: Distributed by Green Mountain Post Films, www.gmpfilms.com.

33. THE ATOM COMES TO TOWN (1957, sound, 29 min, color, 16mm)

SPONSOR: Chamber of Commerce of the United States. PRODUCTION CO.: Muller, Jordan & Herrick. RESOURCES: Copyright 25Jun57 MP8235; "Peacetime Roles for the Atom," *Bus Scrn* 18, no. 5 (1957): 37. HOLDINGS: AAF, LC.

Promotional film showing the role of atomic energy in medicine, agriculture, industry, and research and the potential for nuclear-generated electrical power. NOTE: Produced in Eastmancolor.

▶ **34. ATTACK ON THE AMERICAS (1980, sound, 25 min, color, 16mm)**

SPONSOR: American Security Council Foundation for the Coalition for Peace Through Strength. PRODUCTION CO.: Wentworth Films Inc. DIRECTOR/EDITOR: Sandra W. Bradley. RESOURCES: Copyright 22Dec80 PA-92-056; "Latin Unrest Called a Peril to U.S.," *NYT*, Dec. 17, 1980, A4. HOLDINGS: LC, MacDonald.

Short suggesting that the Central American conflicts of the era were an indicator of Soviet-Cuban expansionism and a threat to American interests. The piece warns that Soviet-Cuban influence could spread throughout Central and South America and northward. Appearing are Ronald Reagan, Jeane Kirkpatrick, Henry Kissinger, and Alfonso Robelo, a former Sandinista leader. NOTE: Produced for television and for nontheatrical viewing. Updated in 1982.

▶ **35. AUTOPSY ON OPERATION ABOLITION (1961, sound, 61 min, b&w, 16mm)**

SPONSOR: Catechetical Guild. PRODUCTION CO.: Impact Films. DIRECTOR: Fred Barnes. NARRATOR: Rev. Louis J. Twomey. RESOURCES: Copyright not registered; Lawrence Laurent, "Autopsy Could Set Up the Funeral for Operation Abolition," *Washington Post and Times Herald*, Mar. 15, 1962, D8; "Catholic Film Gives Views on Coast Riot," *NYT*, May 3, 1962, 16. HOLDINGS: LC, MacDonald.

Dissection of the film *Operation Abolition*, which was produced by the House Un-American Activities Committee to show communist involvement in the protests sparked by its 1960 hearings held in San Francisco. *Autopsy on Operation Abolition* includes an interview with historian Henry Nash Smith, who attacks *Operation Abolition* as "a deliberate falsification" but is sympathetic to its anticommunist viewpoint. NOTE: The Catechetical Guild is a Roman Catholic educational organization.

36. THE AWAKENING OF JOHN BOND (1911, silent, 1 reel, b&w, 35mm)

SPONSOR: National Association for the Study and Prevention of Tuberculosis. PRODUCTION CO.: Thomas A. Edison Inc. DIRECTOR: Charles Brabin. WRITER: Bannister Merwin. CAST: Mary Fuller, Harold M. Shaw, Bigelow Cooper, Miriam Nesbitt. RESOURCES: Copyright 5Dec1911 J164290-93; "Picture Show as Educator," *LAT*, June 16, 1912, I16; Boyd Fisher, "Motion Pictures to Make Good Citizens," *Am City* 7 (Sept. 1912): 236–37; Martin S. Pernick, "Thomas Edison's Tuberculosis Films: Mass Media and Health Propaganda," *Hastings Center Report* 8 (June 1978): 21–27. HOLDINGS: Not reported.

Narrative commissioned by a national advocacy group to encourage the prevention of tuberculosis, then a leading cause of death in the United States. In this melodrama John Bond refuses to improve living conditions in a tenement that he owns. However, when his wife contracts tuberculosis, he sees the error of his ways and joins the fight against the disease. NOTE: One of many early public health films shown free in selected American cities. Twenty thousand were said to have seen this title during its first week of exhibition in New York City parks.

37. BACK OF THE MIKE (1938, sound, 9 min, b&w, 35mm)

SPONSOR: Chevrolet Motor Div., General Motors Sales Corp. PRODUCTION CO.: Jam Handy Organization. RESOURCES: Copyright 31Oct38 and 5Nov38 MU8901. HOLDINGS: LC/Prelinger.

Advertising film promoting Chevrolet while providing a humorous, behind-the-scenes look at the production of radio programming. As a boy listens to a Western, the radio actors and technicians are seen in the studio making the sound effects. The sheriff's posse catches the robbers with the aid of a Chevrolet. NOTE: Primarily intended for theatrical screening, *Back of the Mike* was part of the *Direct Mass Selling* series. Viewable online at Internet Archive, www.archive.org/details/Backofth1938.

38. BACK TO THE OLD FARM (1912, silent, 1 reel, b&w, 35mm)

SPONSOR: International Harvester Co. PRODUCTION CO.: Essanay Film Mfg. Co. PRODUCER: Frank W. Heiskell. WRITER: E.L. Barker. CAST: Beverley Bayne, William Bailey, E.H. Calvert, Frank Dayton. RESOURCES: Copyright not registered; "*Back to the Old Farm*," *Bus Scrn* 1, no. 4 (1938): 16; Arthur Edwin Krows, "Motion Pictures—Not for Theatres," *Ed Scrn* 19 (May 1941): 200, 223; John W. Branta, "Rural America and the Screen," *Bus Scrn* 8, no. 7 (1947): 23–24; *Before Video*, 49–50. HOLDINGS: AAF.

Film outlining the advantages of modern farm equipment. John Branta pronounced *Back to the Old Farm* "the first full length reel industrial motion picture made in America." NOTE: Sometimes referred to as *Back to the Farm*, the film was reissued in 1940 as a comedy with an added soundtrack. By 1915, International Harvester had established a distribution service providing free film loans to rural communities; see "International Harvester: A Pioneer of 1911 Shows the Way in 1938," *Bus Scrn* 1, no. 1 (1938): 14.

39. THE BALTIMORE PLAN (1953, sound, 20 min, b&w, 16mm)

SPONSORS: Baltimore Redevelopment Commission; Fight Blight Fund Inc. PRODUCTION CO.: Encyclopaedia Britannica Films. DIRECTORS/PRODUCERS/WRITERS: Selma Weisenborn, John Barnes. CAMERA: Louis Clyde Stoumen. RESOURCES: Copyright 13Apr53 MP3983; "Nonprofit Concern Fights Slums," *CSM*, Sept. 11, 1953, 10. HOLDINGS: AAF, LC, MacDonald, UCLA.

Short detailing how the City of Baltimore overcame lethargy to launch a slum rehabilitation campaign. NOTE: Received a Freedoms Foundation award in 1953. John Barnes made films for Encyclopaedia Britannica Films, which produced and distributed *The Baltimore Plan* at the urging of the Fight Blight Fund. For a list of Barnes's films, see Geoff Alexander, "Barnes' Filmography," Academic Film Archive of North America, www.afana.org/barnesfilms.htm.

40. BANANAS? SI, SEÑOR! (1956, sound, 14 min, color, 35mm)

SPONSOR: United Fruit Co. PRODUCTION CO.: John Sutherland Productions. MUSIC: Les Baxter. RESOURCES: Copyright not registered; "Film Gives Solution to Red Menace," *Wash Post*, May 17, 1956, 37; "United Fruit on the Screen," *Bus Scrn* 17, no. 3 (1957): 35. HOLDINGS: Not reported.

Introduction to the banana industry that blends live action and animation. The short promotes United Fruit's "industrial integration" and contribution to the Central American economy. NOTE: *Bananas? Si, Señor!* is reported to have been seen by more than 14 million people in eight months. Produced in Eastmancolor. Companion to *The Living Circle* (entry 231). For more about the sponsor's campaign, see Edmund S. Whitman, "Fruit Company Staff Keeps Public Informed of Firm's Doings," *CSM*, Aug. 9, 1958, 12.

41. BASEBALL (1938, sound, 41 min, b&w, 35mm)

SPONSORS: National League of Professional Baseball Clubs; General Mills Co. PRODUCTION CO.: Burton Holmes Films Inc. RESOURCES: Copyright not registered; "National League Movies Take a Chapter out of Baseball History," *Bus Scrn* 1, no. 3 (1938): 24; "Baseball and Wheaties," *Pr Ink* 185 (Dec. 8, 1938): 23–24; *EFC* (1939), 230. HOLDINGS: GEM.

Introduction to America's favorite sport that was sponsored by the producer of Wheaties

cereal, the “Breakfast of Champions.” *Baseball* discusses the origin, history, and technique of the game and positions it as a healthy activity for youths. The National League ballplayers are shown eating Wheaties. NOTE: Also distributed in 16mm to schools, clubs, and community groups.

42. BAY AT THE MOON (1959, sound, 28 min, color, 16mm)

SPONSOR: Remington Arms Co. PRODUCTION CO.: MPO Productions. RESOURCES: Copyright not registered. HOLDINGS: Prelinger.

One of the many hunting films sponsored by the arms manufacturer, *Bay at the Moon* consists of three vignettes illustrating hunting practices in different regions. Accompanied by folk music and minimal narration, this fascinating urban view of rural folkways presents firearm use as a vital part of country life. NOTE: Produced in Kodachrome.

43. BEHIND THE CUP (1939, sound, 40 min, color, 35mm)

SPONSOR/PRODUCTION CO.: Hills Bros. Coffee Inc. PRODUCERS/CAMERA: Ken Allen, T. Carroll Wilson. RESOURCES: Copyright 23Aug39 MU9607; “*Behind the Cup* in Cinecolor Proves Hit Show in the West,” *Bus Scrn* 2, no. 1 (1939): 26–27; “Advertisers’ Films Draw Huge Crowds at Nation’s Two Big Fairs,” *Sales Mgmt* 45 (July 1, 1939): 34–47. HOLDINGS: SI/NMAH, UCLA.

Promotional film created for the 1939 San Francisco World’s Fair. Based on an earlier film by company photographer and filmmaker Ken Allen, *Behind the Cup* tells the story of Hills Bros. Coffee from cultivation in El Salvador to roasting and blending at the San Francisco plant. Company employees handled every aspect of its production. “A unique feature in connection with the showing of *Behind the Cup*,” commented *Business Screen*, “is the introduction of coffee aroma into the theatre through the ventilating system at a point in the picture where the action shows a can of Hills Bros. coffee being opened.” NOTE: Shot in Cinecolor.

44. BEHIND THE FREEDOM CURTAIN (1957, sound, 18 min, color, 16mm)

SPONSOR: Automatic Voting Machine Corp. PRODUCTION CO.: McLarty Productions. CAST: Robert E. Horrocks, William D. Ellis. RESOURCES: Copyright not registered. HOLDINGS: LC/Prelinger.

Promotional film by an automatic voting machine manufacturer. In contrast to old-fashioned paper balloting, the machines are shown as easy-to-use, accurate, and honest. NOTE: *Behind the Freedom Curtain* was shot around Jamestown, New York. Produced in Kodachrome. Viewable online at Internet Archive, www.archive.org/details/Behindth1957.

45. BEHIND THE SCENES AT HUTZLER’S (1938, silent, 14 min, b&w, 35mm)

SPONSOR: Hutzler’s. PRODUCTION CO.: Stark Films. RESOURCES: Copyright not registered. HOLDINGS: Maryland.

Informal staff portrait sponsored by the Baltimore department store to celebrate its 50th anniversary. This picture takes pleasure in the company’s esprit de corps and shows the employees dining in the cafeteria, posing for the camera, playing quoits, and enjoying themselves at an in-house party and talent show. In the spirit of fun, *Behind the Scenes at Hutzler’s* also takes a good-natured swipe at top managers trying to lose weight. The concluding intertitle reads, “THE END OF A PERFECT DAY (EVERY DAY—AT HUTZLER’S).”

► **46. BEHIND YOUR RADIO DIAL (1947, sound, 24 min, b&w, 35mm)**

SPONSOR: National Broadcasting Co. PRODUCTION CO.: RKO-Pathé. DIRECTOR: Edward J. Montagne. CAST: Arturo Toscanini, H.V. Kaltenborn, Fibber McGee, Fred Allen. RESOURCES: Copyright not registered; “NBC Orders 500 Prints of Film on Radio for National Distribution,” *Bus Scrn* 10, no. 3 (1949): 8. HOLDINGS: AAF, LC/Prelinger.

A comprehensive, behind-the-scenes tour of NBC’s radio, television, and sound recording studios at Rockefeller Center in New York City. NOTE: Distributed theatrically and

nontheatrically and broadcast by NBC television stations.

47. THE BENEFACITOR (1917, silent, 3 reels, b&w, 35mm)

SPONSOR/PRODUCTION CO.: General Electric Co. RESOURCES: Copyright not registered; *EFC* (1936), 92; "General Electric: A Visual Pioneer," *Bus Scrn* 1, no. 5 (1938): 17; "Exposition Pays Its Homage to the Wizard of Menlo Park," *NYT*, Aug. 13, 1939, 26. HOLDINGS: Not reported.

Film linking the sponsor with its founder, Thomas Alva Edison. *The Benefactor* recounts the celebrated inventor's biography, emphasizing his early career and invention of the incandescent lamp. NOTE: The film was shot with Edison's approval in a studio built at General Electric's plant in Schenectady, New York. It was later distributed in a two-reel silent version and as a one-reel sound short titled *The Great Benefactor*.

48. THE BEST MADE PLANS (1956, sound, 22 min, color, 16mm)

SPONSOR: Dow Chemical Co. PRODUCTION CO.: Dallas Jones Productions. RESOURCES: Copyright not registered; *EFG* (1954–58), 32. HOLDINGS: LC/Prelinger.

Promotional film for Saran plastic wrap, a Dow Chemical product. Targeting home economics classes, women's clubs, and community groups, *The Best Made Plans* follows a weekend in the life of a typical suburban family, during which plastic wrap is used for almost every conceivable purpose. With the housewife as field marshal, the husband as passive bumbler, and the young daughter as princess, the film suggests that successful households depend on the near-infinite functionalities of plastic wrap. NOTE: Produced in Kodachrome and released in Eastmancolor. Viewable online at Internet Archive, www.archive.org/details/BestMade1956.

► **49. THE BIG CITY (1956, sound, 25 min, b&w, 16mm)**

SPONSOR: City of St. Louis. PRODUCTION CO.: Charles Guggenheim & Associates. DIRECTOR/WRITER: Charles Guggenheim. PRODUCER: Richard Hefferon. CAMERA: Victor Duncan. MUSIC: St. Louis Symphony Orchestra. RESOURCES: Copyright not registered; "St. Louis Taxpayers Get Film Report," *Am City* 71 (June 1956): 16–18; Howard Thompson, "New Arrivals in the 16mm Field," *NYT*, June 9, 1957, 125. HOLDINGS: LC/Prelinger.

St. Louis's annual report to taxpayers. *The Big City* visually illustrated how tax dollars were put to good use and was considered a "graphic, fluent and compact documentary" by Howard Thompson. NOTE: Sixteen prints were made for exhibition by schools, civic organizations, and church groups. For more on the filmmaker, see Shelby Coffey III, "Politics as an Art Form: Guggenheim and the Movies," *Wash Post*, Feb. 9, 1969, 262.

50. BIG IDEA (1951, sound, 53 min, b&w, 35mm)

SPONSOR: Swift & Co. PRODUCTION CO.: Wilding Picture Productions. DIRECTOR: Edward M. Grabill. WRITER: James Prindle. CAMERA: John Niklasch. EDITOR: John Cook. MUSIC: Benny Kyte. CAST: Veronica Pataky, Milburn Stone, James Bannon. RESOURCES: Copyright 15Mar51 LP894; "20,000 Swift Workers to Be Party Guests," *CT*, Apr. 8, 1951, WA9; "Swift Premieres *Big Idea*," *Bus Scrn* 12, no. 2 (1951): 64; "Vast Audience Hears Freedom's Ring," *Bus Scrn* 12, no. 3 (1951): 29–31; Ray Vicker, "Business Movies, with Low-Keyed Promotion, Win Big TV Audience," *WSJ*, June 25, 1954, 1. HOLDINGS: LC, MacDonald.

Pro-free enterprise parable sponsored by the large meatpacker as part of a widespread "economic education" campaign. In the dramatization, a woman reporter from an iron curtain country and an American newspaperman, a "fellow traveler," tour a Swift plant and visit workers' homes. Together they come to realize that capitalism is the system that provides the greatest degree of worker freedom. NOTE: The cast included an estimated 130 Swift employees. Some 28,000 workers and friends attended four screenings at Chicago's International Amphitheater. Thirty- and 28-minute versions were released for noncommercial screening and broadcast. In the first two years of release, *Big Idea* reached 3.5 million moviegoers and 13 million television viewers.

51. BIRTH OF A BABY (1937, sound, 72 min, b&w, 35mm)

SPONSOR: American Committee on Maternal Welfare Inc. PRODUCTION CO.: Special Pictures Corp. DIRECTOR: Al E. Christie. PRODUCER: Jack H. Skirball. WRITERS: Arthur L. Jarrett, Burke Symon. CAMERA: George Webber. EDITOR: Sam Citron. CAST: Eleanor King, Richard Gordon, Ruth Matteson, William Post Jr. RESOURCES: Copyright LP7675 1Jun37; "Film on a Birth Put Up to Regents," *NYT*, Mar. 20, 1938, 48; "Birth of a Baby Aims to Reduce Infant Mortality Rate," *Life*, Apr. 11, 1938, 33–37; "Regents Uphold Ban on Birth Movie," *NYT*, Apr. 15, 1938, 17; "Bar White House Showing of Film *Birth of a Baby*," *CT*, Apr. 19, 1938, 3; Nelson Bell, "Debated Film Now on View at the Rialto," *Wash Post*, Oct. 6, 1938, X15; Bosley Crowther, "Learning by Seeing," *NYT*, Apr. 24, 1938, 149; Geraldine Sartain, "The Cinema Explodes the Stork Myth," *Journal of Educational Sociology* 12 (Nov. 1938): 142–46; *Sex Ed*, 59–62; *Exploitation*, 187–91. HOLDINGS: UCLA.

Film commissioned by a committee representing 16 medical and maternal welfare organizations to disseminate information to prospective parents on prenatal health and the care of newborns. *Birth of a Baby* begins with a lecture on prenatal care and shows the birth of a child in close-up. "We gave dramatic continuity to a shelf of medical textbooks," said producer Jack Skirball in an interview reported in the *New York Times* (April 24, 1938). NOTE: *Birth* attracted the ire of censorship boards. When *Life* magazine published stills from the movie on April 11, 1938, the issue was banned from newsstands in scores of cities, a move that prompted newspaper editorials to come out in favor of the film. Eleanor Roosevelt announced that there would be a screening at the White House, but the showing was squelched. Although the film eventually played theatrically in 15 states, it was enjoined from public exhibition in some areas and only screened in New York State beginning in 1942, after the birth scene was removed.

► 52. BITTER WELCOME (1958, sound, 36 min, b&w, 35mm)

SPONSOR: Mental Health Film Board. PRODUCTION CO.: Affiliated Film Producers. DIRECTOR: Irving Jacoby. WRITERS: Irving Jacoby, Millard Smith. CAMERA: Richard Leacock. EDITOR: Paul Falkenberg. CAST: Paul S. Hostetler, Milton Schneider, Virginia S. Hostetler, John Costello. RESOURCES: Copyright not registered; *EFL* (1978), 582. HOLDINGS: AAF, LC/Prelinger.

Psychologically sophisticated drama, produced for mental health and social professionals, about the struggle of a discharged mental hospital patient to adjust to his new construction job and win the acceptance of his fellow workers. NOTE: Also released in 16mm.

► 53. BLAME IT ON LOVE (1940, sound, feature-length, b&w, 35mm)

SPONSOR: Edison General Electric Appliance Co. PRODUCTION CO.: Wilding Picture Productions. DIRECTOR: Wallace Fox. MUSIC: Marvin Hatley. CAST: Joan Marsh, John King, Nella Walker, Cissy Loftus. RESOURCES: Copyright not registered; "Hotpoint Dealers Present *Blame It on Love*," *Bus Scrn* 2, no. 4 (1940): 14–15; "Leading Sales Films of 1939–40 and the Results Attained," *Sales Mgmt* 47 (Oct. 10, 1940): 64–68. HOLDINGS: MacDonald.

Narrative promoting the sponsor's Hotpoint appliance line. The plot involves a wealthy manufacturing heir who elopes with a nightclub singer who can't cook. When the couple break up, the singer goes to cooking school, learns how to use Hotpoint appliances, and prepares the perfect meal for her estranged husband. They reunite and the accomplished cook earns the respect of her formerly unsupportive in-laws. The film includes scenes of a television program promoting the Hotpoint electric range. NOTE: Reginald Leborg directed the musical sequences. Also distributed in 16mm.

54. BOIL YOUR WATER (1911, silent, 1 reel, b&w, 35mm)

SPONSOR: New York City Dept. of Health. PRODUCTION CO.: Pathé Frères. RESOURCES: Copyright not registered; "What Science Is Learning from the Motion Camera," *Atlan Con*, Apr. 28, 1912, C7; Boyd Fisher, "Motion Pictures to Make Good Citizens," *Am City* 7 (Sept. 1912): 236. HOLDINGS: Not reported.

Early microphotography film that makes the case for boiling water by revealing the tiny

organisms living in the untreated liquid. "Nothing could convey to the mind of either children or adults the folly of drinking such fluid than the succession of horrors that wriggle and writhe on the screen," wrote a reporter in the *Atlanta Constitution*.

► **55. BOOKED FOR SAFEKEEPING (1960, sound, 31 min, b&w, 16mm)**

SPONSOR: Louisiana Association for Mental Health. PRODUCTION CO.: Stoney Associates. DIRECTOR: George Stoney. RESOURCES: Copyright not registered. HOLDINGS: LC/Prelinger, MacDonald.

Training film for police officers explaining how to recognize and handle the mentally disturbed and developmentally disabled. At the time of the film's making, the police were generally the first responders in psychiatric emergencies. The film uses dramatized scenes featuring New Orleans police officers and nonprofessional actors to illustrate how to communicate and control anxious, confused, and possibly violent people. NOTE: Based on a pamphlet by Lloyd Rowland, director of the Louisiana Association for Mental Health.

56. BOULDER DAM: THE PICTORIAL RECORD OF MAN'S CONQUEST OF THE COLORADO RIVER (ca. 1937, sound, 35 min, b&w, 35mm)

SPONSORS/PRODUCTION COS.: Bureau of Reclamation, U.S. Dept. of the Interior; Six Companies Inc.; Babcock & Wilcox Co. EDITOR: Dowling and Brownell. RESOURCES: Copyright not registered. HOLDINGS: LC/Prelinger, UCLA.

Expansive film surveying the construction of Hoover Dam, a key Depression-era public works project, and the building of Boulder City, the new town created for project workers. NOTE: Also known by the title *A Report on Hoover Dam Project by a Committee of the Associated General Contractors of America and the American Engineering Council*. Viewable online at Internet Archive, www.archive.org/details/BoulderD1931.

57. BOY IN COURT (1940, sound, 12 min, b&w, 35mm)

SPONSOR: National Probation Association. PRODUCTION CO.: Willard Pictures Inc. DIRECTOR: David H. Lion. PRODUCER: Edward C. Kienle. WRITER: Robert T. Furman Jr. CAMERA: Thomas W. Willard. NARRATOR: Niles Welch. RESOURCES: Copyright 25Oct40 LP10091. HOLDINGS: AAF, LC/Prelinger.

Advocacy film encouraging communities to establish probation services and become more involved in the juvenile justice system. A detailed look at the workings of juvenile court, *Boy in Court* follows the life of a delinquent charged with auto theft. Because of the timely intervention of a probation officer, Johnny reforms and considers a career in aviation. A product of the New Deal ethos, this film takes place in a progressive, engaged community with a juvenile court and a probation system. NOTE: Also distributed in 16mm. Viewable online at Internet Archive, www.archive.org/details/BoyinCou1940.

► **58. BOY MEETS DOG (1938, sound, 10 min, color, 35mm)**

SPONSOR: Bristol-Myers Co. PRODUCTION CO.: Caravel Films. DIRECTOR: Walter Lantz. MUSIC: Frank Churchill. RESOURCES: Copyright not registered; "This Animating Business," *Bus Scrn* 1, no. 1 (1938): 24; "Reaching the Consumer with Films," *Pr Ink Mon* 37 (July 1938): 71. HOLDINGS: LC.

Animated short promoting Bristol-Myers's Ipana toothpaste. The cartoon uses characters from Gene Byrne's comic strip, *Reg'lar Fellers*. NOTE: Produced in Technicolor, *Boy Meets Dog* was said to have been one of the most expensive commercials ever made for theatrical distribution as an "added attraction." For more about Caravel Films, see Arthur Edwin Krows, "Motion Pictures—Not for Theatres," *Ed Scrn* 18 (Dec. 1939): 363.

59. BOY WITH A KNIFE (1955, sound, 20 min, b&w, 16mm)

SPONSOR: Los Angeles Community Chest. PRODUCTION CO.: Dudley Pictures Corp. DIRECTOR: Laslo Benedek. NARRATOR: Richard Widmark. CAST: Chuck Connors. RESOURCES: Copyright not registered. HOLDINGS: AAF, LC/Prelinger.

Drama arguing for more sympathetic treatment of troubled adolescents. A social worker reaches out to Jerry, a disturbed youngster in an unhappy home dominated by an uncaring stepmother. During a melodramatic confrontation, Jerry takes out his anger by attacking sofa cushions with a switchblade. Shot like a low-budget Hollywood feature, the film mirrors the period's growing concern with juvenile delinquency. NOTE: *Boy with a Knife* was made as a fund-raiser for the Los Angeles Community Chest and distributed widely. Viewable online at Internet Archive, www.archive.org/details/Boywitha1956.

60. BREAKFAST PALS (ca. 1940, sound, 1 min, color, 35mm)

SPONSOR: W.K. Kellogg Co. PRODUCTION CO.: Cartoon Films Ltd. RESOURCES: Copyright not registered; advertisement, *Bus Scrn* 2, no. 6 (1940): 6. HOLDINGS: LC/Prelinger.

Theatrical cartoon pitching Rice Krispies breakfast cereal. In this precursor of the animated television commercial, Snap, Crackle, and Pop, the Breakfast Pals of the title, introduce themselves and overcome their foes Soggy, Mushy, and Toughy. The "minute movie" ends with a close-up of a crackling bowl of Rice Krispies. NOTE: Produced in Technicolor. Viewable online at Internet Archive, www.archive.org/details/Breakfas1939. Cartoon Films' roster of clients included Shell Oil and Kraft Cheese.

► **61. BREAST SELF-EXAMINATION (1950, sound, 42 min, color, 16mm)**

SPONSORS: American Cancer Society; National Cancer Institute, U.S. Public Health Service. PRODUCTION CO.: Audio Productions Inc. RESOURCES: Copyright 1Jun50 MP159; "Clinics in Homes for Cancer Urged," *NYT*, Oct. 4, 1950, 35; Ida Jean Kain, "Cancer Movie Demonstrates New, Simple Health Habit," *LAT*, May 4, 1951, C2; "Life Saver," *Bus Scrn* 13, no. 1 (1952): 49; Walter Ross, "Motion Pictures Worth 10,000 Lives," *Bus Scrn* 20, no. 2 (1959): 28–31. HOLDINGS: LC.

First breast-cancer-awareness film released for wide distribution. Promoting self-examination as an early detection technique, the film shows women how to check for breast cancer symptoms. NOTE: The ACS reported 1,300 prints in circulation in the first year of release. The film was said to have reached 1 million women over the age of 35. Also distributed in a 16-minute version. Revised version, *Time and Two Women*, released in 1958.

► **62. THE BRIDGE (1944, sound, 30 min, b&w, 16mm)**

SPONSOR: Foreign Policy Association, with funding from Alfred P. Sloan Foundation. PRODUCTION CO.: Documentary Film Associates. PRODUCER/DIRECTOR: Willard Van Dyke. WRITER: Ben Maddow. CAMERA: Fred Porrett. RESOURCES: Copyright not registered; "Film to Cite Riches of South America," *NYT*, Dec. 30, 1941, 6; "Mass of South Americans Found Pro-United Nations," *CSM*, Nov. 21, 1942, 8; *EFG* (1945), 416; Raymond Spottiswoode, "The Bridge," in *Ideas*, 236; *Ec Ed*, 5. HOLDINGS: LC, LC/Prelinger, MacDonald.

Internationalist film exploring the economic and political importance of Latin America to the United States. A document of the "Good Neighbor Policy" era, *The Bridge* shows the endemic poverty and recent industrialization of Latin America and looks to such postwar advances as air travel, the "bridge" that will eventually link the United States with its neighbors to the south. The *New York Times* quoted Willard Van Dyke as saying, "We cannot expect to do much trade with South America in the long run if we do not help our Southern neighbors develop a buying power."

63. BRIDGING SAN FRANCISCO BAY (1937, sound, 60 min, b&w, 35mm)

SPONSOR: American Bridge Div., United States Steel Corp. PRODUCTION CO.: Jam Handy Organization. RESOURCES: Copyright not registered; *EFC* (1939), 168. HOLDINGS: LC/Prelinger, SI/NMAH.

Dramatic documentary showing the construction of the San Francisco–Oakland Bay Bridge. Focusing on the dangerous task of winding the suspension cables, *Bridging San Francisco Bay* appears to have been shot, for the most part, with a handheld camera from atop scaffolds and

towers. Much of the “ground-level” footage was shot by Ken Allen of Hills Bros. Coffee, which had its headquarters near the San Francisco anchorage. NOTE: Also released in 16mm. A 17-minute version is viewable online at Internet Archive, www.archive.org/details/Bridging1937.

64. BRINK OF DISASTER (1972, sound, 27 min, color, 16mm)

SPONSOR: National Education Program, Harding College. PRODUCTION CO.: Jerry Fairbanks Productions. DIRECTOR: John Florea. WRITER: Leo S. Rosencrans. CAMERA: Emil Oster. ART DIRECTOR: Jim Schoppe. EDITOR: William R. Lieb. CAST: Ed Nelson, Gary Crabbe. RESOURCES: Copyright not registered. HOLDINGS: LC/Prelinger, UCLA.

Conservative drama bemoaning the national “breakdown of moral, religious, and ethical principles.” In a college library attacked by protesters, current-day student John Smith is visited by his forebear, the John Smith of 1776, who laments that America is threatened with destruction by “young hooligans.” The two John Smiths debate radicalism, drugs, sexuality, freedom of speech, and pornography. As protesters break into the library, the film concludes in a freeze-frame title: “WILL YOU LET THIS BE THE END?” NOTE: A sequel was titled *Tragedy or Hope*. Viewable online at Internet Archive, www.archive.org/details/BrinkofD1972.

► **65. BROTHERHOOD OF MAN (1947, sound, 11 min, color, 16mm)**

SPONSOR: United Auto Workers. PRODUCTION CO.: United Productions of America. DIRECTOR: Robert Cannon. WRITERS: Ring Lardner Jr., Maurice Rapf, Phil Eastman. MUSIC: Paul Smith. ANIMATION: John Hubley. RESOURCES: Copyright 18Jun47 MP2709; Bosley Crowther, “McBoing Boing, Magoo and Bosustow,” *NYT*, Dec. 21, 1952, SM14; “Broyhill Calls Disputed Films Red Propaganda,” *Wash Post*, May 3, 1963, C6; *Film Forum Review* staff, “*Brotherhood of Man*,” in *Ideas*, 216. HOLDINGS: AAF, LC/Prelinger, UGA.

Animated film speaking out for racial tolerance. Using small green demons to caricature racial prejudice, the cartoon argues that the only real difference among the races is skin color and that underneath, all people are the same. Bosley Crowther wrote that the UAW, seeking to widen labor support in the auto industry, sponsored the film “to counteract a critical race-relations problem among the workers in Detroit.” NOTE: Based on the pamphlet *Races of Mankind* by Ruth Benedict and Gene Weltfish, *Brotherhood of Man* premiered at the Museum of Modern Art. Anticommunists attacked the film because of the involvement of known leftists, such as Ring Lardner Jr., one of the “Hollywood Ten,” and Maurice Rapf, a blacklisted screenwriter who helped organize the Screen Writers Guild. For more on similar labor-sponsored films of the period, see “The UAW-CIO Pioneers Use of Films among Labor Unions,” *Bus Scrn* 6, no. 4 (1945): 46; and *Selling*, 125.

► **66. BUY AT HOME CAMPAIGN (1937, sound, 13 min, b&w, 35mm)**

SPONSOR: Unknown. PRODUCTION CO.: Blaché Screen Service. DIRECTOR/PRODUCER: Michael Blaché. RESOURCES: Copyright not registered. HOLDINGS: Wallowa.

Film apparently sponsored by local merchants that urges consumers to “buy at home” and support the community. Made in Enterprise, Oregon, by a San Francisco-based producer, the film shows local shops, proprietors and staff, civil servants, and Civilian Conservation Corps workers. As an intertitle reminds, “United we stand, and united we succeed.... Ladies and gentlemen, support wholeheartedly your local merchant.” NOTE: The Library of Congress reports holding a similar film made for Burlingame, California.

67. CALHOUN SCHOOL, THE WAY TO A BETTER FUTURE (1940, silent, 1 reel, b&w, 16mm)

SPONSOR/PRODUCTION CO.: Harmon Foundation. CAMERA: Kenneth F. Space. RESOURCES: Copyright not registered; *EFC* (1939), 81–82; *Negro Year*, 455. HOLDINGS: NARA.

Portrait of Calhoun School, founded in 1892, and its vocational work among rural African Americans of Lowndes County, Alabama. The film shows the living conditions of the poor

and illustrates how the school makes a difference in health education, agriculture, and road construction. Mary McLeod Bethune, then-director of the Negro Affairs Division of the National Youth Administration, addresses graduates. *Educational Film Catalog* singled out *Calhoun School's* "creative camera technique" and pronounced it a "deep and moving panorama of Negro life." NOTE: The film was part of the foundation's *Negro Education for American Living* series.

68. CAMP WO-CHI-CA (1940, silent, 1 reel, color, 16mm)

SPONSOR: Workers' Children's Camp Association. PRODUCTION CO.: Realfilm Productions Inc. DIRECTOR: Sidney Kaufman. CAMERA: Sy Wexler. RESOURCES: Copyright not registered; *Living Films*, 29. HOLDINGS: Not reported.

Short film documenting one of the first interracial children's camps in the United States. NOTE: Produced in Kodachrome. Operating between 1935 and 1954, Wo-Chi-Ca was a Communist Party-run camp that hosted such artists in residence as dancer Pearl Primus and actor Paul Robeson. Sy Wexler became an educational filmmaker.

69. THE CANDID CAMERA (1938, sound, 1 reel, b&w, 35mm)

SPONSOR: Carl Zeiss Inc. PRODUCTION CO.: Unknown. DIRECTOR: Willard Van Dyke. PRODUCERS: Lee Dick, Willard Van Dyke, Edward Anhalt. WRITERS: Lee Dick, Mary Hammond, Willard Van Dyke. CAMERA: Edward Anhalt. EDITOR: Jules V.D. Bucher. NARRATOR: Peter Stackpole. RESOURCES: Copyright not registered; *Living Films*, 30. HOLDINGS: Not reported.

Film demonstrating how to use the 35mm Leica and narrated by famed *Life* magazine photographer Peter Stackpole. NOTE: Lee Dick and her husband directed *Day after Day* (entry 106), *Men and Dust* (entry 262), and *School* (entry 347). Edward Anhalt produced and directed sponsored films and later joined CBS. Jules Bucher also worked on films for the Harmon Foundation.

70. CANDY AND NUTRITION (1947, sound, 22 min, b&w, 16mm)

SPONSOR: Council on Candy, National Confectioners Association. PRODUCTION CO.: Willard Pictures. RESOURCES: Copyright not registered; "Council on Candy Appropriates Budget for Film Exploitation," *Bus Scrn* 10, no. 6 (1949): 40; *EFG* (1951), 404. HOLDINGS: Not reported.

Promotional film for the candy industry. *Candy and Nutrition* discusses human metabolic requirements, the foods necessary for an adequate diet, and the special role of candy as a source of quick energy. NOTE: *Business Screen* reported that over the course of some 17,000 screenings the film reached more than 1.5 million students.

71. CARVING MAGIC (1959, sound, 21 min, color, 16mm)

SPONSOR: Swift & Co. PRODUCTION CO.: Dallas Jones Productions. DIRECTOR: Herschell Gordon Lewis. CAST: William Kerwin, Harvey Korman. RESOURCES: Copyright not registered. HOLDINGS: LC/Prelinger.

One of the many films sponsored by the major meat processor to encourage the cooking and consumption of meat. A home economist provides carefully lit, step-by-step lessons in carving 21 popular cuts. Husbands, she notes, take pleasure in showing off carving skills. NOTE: Produced in Eastmancolor and also released in a 13-minute version. Viewable online at Internet Archive, www.archive.org/details/carving_magic. Herschell Gordon Lewis, a direct-mail advertising copywriter, later gained a reputation as a director of low-budget gore films.

72. A CASE OF SPRING FEVER (1940, sound, 8 min, b&w, 35mm)

SPONSOR: Chevrolet Motor Co. PRODUCTION CO.: Jam Handy Organization. RESOURCES: Copyright 21Jan41 and 22Jan41 LU10185. HOLDINGS: LC/Prelinger.

Advertising short for Chevrolet combining live action and animation. The film relates the story of Gilbert Willoughby, who, exasperated by his stubborn boxspring mattress, imprudently wishes for the disappearance of springs. Coily, the animated spring sprite, grants his wish, and Gilbert is bedeviled by once-familiar appliances that no longer function. Apologizing to Coily, Gilbert acknowledges the contribution of springs to daily life, especially in the Chevrolet. NOTE: From the *Direct Mass Selling* series, this film combines two features common in industrial films: the anthropomorphized product and the discovery of the product's central role in everyday life. Viewable online at Internet Archive, www.archive.org/details/CaseofSp1940.

73. CENTURY 21 CALLING (1963, sound, 14 min, color, 35mm)

SPONSOR: American Telephone & Telegraph Co. PRODUCTION CO.: Jerry Fairbanks Productions. DIRECTOR: Robert W. Larsen. PRODUCER: Jerry Fairbanks. RESOURCES: Copyright not registered. HOLDINGS: LC/Prelinger, MacDonald, UCLA.

Promotional film, set at the 1962 Seattle World's Fair, illustrating AT&T's technological leadership and new products. Running enthusiastically through the AT&T exhibits, a young couple learns about radio paging, speed dialing, Touch-Tone telephones, and home appliances controlled remotely by telephone. NOTE: Produced in Technicolor and released in Eastman-color and Technicolor. Distributed in 35mm and 16mm. Viewable online at Internet Archive, www.archive.org/details/Century21964.

74. A CHILD WENT FORTH (1942, sound, 20 min, b&w, 16mm)

SPONSOR: National Association of Nursery Educators. PRODUCERS: John Ferno, Joseph Losey. WRITER: Munro Leaf. RESOURCES: Copyright not registered; *Ed Scrn* 21 (June 1942): 236; *Film Forum Review* staff, "A Child Went Forth," in *Ideas*, 159; *EFG* (1953), 409. HOLDINGS: LC/Prelinger.

World War II-era film illustrating the importance of quality child care on the home front. Following a day at summer camp, *A Child Went Forth* candidly shows young children learning to express their creativity, enjoy nature, and solve problems independently. The commentary links the camp activities to progressive education and discusses the child care needs of female defense industry workers and emergency evacuees. NOTE: Also distributed in a Spanish-language version. Viewable online at Internet Archive, www.archive.org/details/ChildWen1942. Munro Leaf also wrote the children's book *The Story of Ferdinand*.

75. THE CHILDREN MUST LEARN (1940, sound, 13 min, b&w, 35mm)

SPONSOR: Alfred P. Sloan Foundation. PRODUCTION COS.: Documentary Film Productions Inc.; Educational Film Institute, New York University; University of Kentucky. Director: Willard Van Dyke. WRITER: Spencer Pollard. CAMERA: Bob Churchill. MUSIC: Fred Stewart. EDITOR: Irving Lerner. NARRATOR: Myron McCormick. RESOURCES: Copyright not registered; *Living Films*, 30–31; *EFG* (1943), 93; *Film Forum Review* staff, "The Children Must Learn," in *Ideas*, 159–60. HOLDINGS: LC/Prelinger, MacDonald.

Documentary profiling an Appalachian farming family struggling to scrape out a living. Linking education and economic development, *The Children Must Learn* suggests that better schooling, especially in agricultural techniques, would bring improvement. NOTE: Made in conjunction with *And So They Live* (entry 22). Viewable online at Internet Archive, www.archive.org/details/Children1940.

► 76. CHILDREN WHO LABOR (1912, silent, 13 min, b&w, 35mm)

SPONSOR: National Child Labor Committee. PRODUCTION CO.: Thomas A. Edison Inc. DIRECTOR: Ashley Miller. Writer: Ethel Browning. CAST: Leonie Flugrath [Shirley Mason], Robert Conness, John Sturgeon, Viola Flugrath [Viola Dana]. RESOURCES: Copyright 23Feb1912 J166654-57; *More Treasures*, 64–68. HOLDINGS: MoMA. Social-issue melodrama exposing the exploitation of child mill workers. The film begins with

children beseeching Uncle Sam for help as the word “greed” floats above their heads. After falling from a train, an industrialist’s daughter is rescued and adopted by immigrant workers. Unbeknownst to her father, she ends up working in his factory. She falls ill, becomes reunited with her parents, and persuades her father to hire only adults. NOTE: Praised by contemporary reviewers, *Children Who Labor* was part of the National Child Labor Committee’s multimedia campaign to fight the industrial exploitation of children.

77. THE CITY (1939, sound, 44 min, b&w, 35mm)

SPONSOR: American Institute of Planners, through Civic Films Inc., with funding from Carnegie Corp. of New York. PRODUCTION CO.: American Documentary Films Inc. DIRECTORS: Ralph Steiner, Willard Van Dyke. Producer: Oscar Serlin. WRITERS: Henwar Rodakiewicz, Pare Lorentz, Lewis Mumford. CAMERA: Ralph Steiner, Willard Van Dyke, Jules V.D. Bucher, Edward Anhalt, Roger Barlow, Rudolph Bretz. MUSIC: Aaron Copland. EDITOR: Theodore Lawrence. NARRATOR: Morris Carnovsky. PRODUCTION MANAGER: John Flory. RESOURCES: Copyright 23Jun39 MU9480; Karl Schriftgiesser, “Man and His Cities,” *NYT*, Apr. 30, 1939, 101; “Wonder City Seen in Film at Fair,” *NYT*, May 28, 1939, 21; “The American Institute of Planners Presents *The City*,” *Am City* 54 (June 1939): 129; *Living Films*, 31–32; *Film Forum Review* staff, “*The City*,” in *Ideas*, 197–98; *EFG* (1951), 587; Henwar Rodakiewicz, “Working on *The City* (1939),” in *Unseen Cinema*, 109–10; Nicole Huffman, “*The City*,” New Frontiers in American Documentary Film, roads.virginia.edu/~MA01-Huffman/Frontier/city.html. HOLDINGS: GEM, LC/Prelinger, MoMA, UCLA.

Film advocating New Deal “green towns” as a healthy alternative to congested urban slums. Presenting the traditional New England town (represented by Shirley Center, Massachusetts, the home of pioneer planner Benton MacKaye) as an inspiration, *The City* shows the decay and overcrowding of New York City and Homestead, Pennsylvania, and finds alternatives in the newly planned communities of Radburn, New Jersey; Greenbelt, Maryland; Greendale, Wisconsin; and Greenhills, Ohio. “Year by year, our cities grow more complex and less fit for living. The age of rebuilding is here,” proclaims the narrator. “We must remold our old cities and build new communities better suited to our needs.” NOTE: Produced for screening at the 1939–40 New York World’s Fair, *The City* was later released theatrically and made available to civic groups and educational institutions. It was excerpted in the MGM short *This Is Tomorrow*. Selected for the National Film Registry. Viewable online at Internet Archive, www.archive.org/details/CityTheP1939.

▶ **78. A CITY DECIDES (1956, sound, 27 min, b&w, 16mm)**

SPONSOR: Fund for the Republic. PRODUCTION CO.: Charles Guggenheim & Associates. DIRECTOR/PRODUCER: Charles Guggenheim. RESOURCES: Copyright not registered; Howard Thompson, “The 16mm Honor Roll,” *NYT*, Dec. 29, 1957, 57; William J. Sloan, “The Documentary Film and the Negro: The Evolution of the Integration Film,” *Journal of the Society of Cinematologists* 4 (1964–65): 66–69. HOLDINGS: MacDonald.

Documentary, with some dramatized sequences, covering the racial integration of St. Louis public schools after the 1954 *Brown* decision. William J. Sloan wrote, “The film was noteworthy in that it revealed, at least briefly, the fears of Negro parents in having their children attend school with white children.” NOTE: The film employed nonprofessional actors and voice-over narration by a local schoolteacher. Nominated for an Academy Award for Best Documentary Short Subject in 1956.

79. THE CLEAN LOOK (1951, sound, 30 min, color, 16mm)

SPONSOR: Armour & Co. PRODUCTION CO.: Stanley Neal Productions. CAST: Mary Bayless. RESOURCES: Copyright not registered; “That *Clean Look*,” *Bus Scrn* 12, no. 5 (1951): 27. HOLDINGS: MacDonald.

Good-grooming film for women that was funded by the meatpacking and consumer products giant to showcase the company’s Dial soap. *The Clean Look* teaches how to apply make-up, bathe, develop proper posture, apply shampoo, and comb one’s hair. NOTE: The short was produced in Kodachrome and distributed to schools and women’s groups.

80. CLEAN WATERS (1945, sound, 23 min, color, 16mm)

SPONSOR: General Electric Co. PRODUCTION CO.: Raphael G. Wolff Studios. RESOURCES: Copyright not registered; "14 Festival Awards to Sponsored Pictures," *Bus Scrn* 8, no. 8 (1947): 25; *EFG* (1948), 382; *Film Forum Review* staff, "Clean Waters," in *Ideas*, 182–83; "1954 Edition of GE's *Clean Waters*," *Bus Scrn* 15, no. 1 (1954): 124. HOLDINGS: AAF, LC, LC/Prelinger, UGA.

Film advocating electrically powered waste-treatment facilities. Produced as part of General Electric's "More Power to America" campaign encouraging infrastructure investment, *Clean Waters* demonstrates the health and safety dangers of water pollution and presents electric-powered sewage treatment as a way to clean up America's waterways. The film includes footage shot in 28 states and the Alaska territory. NOTE: *Clean Waters* was selected "the world's best commercially sponsored motion picture" at the 1947 Films of the World Festival in Chicago. Revised in 1954.

81. CLOSE HARMONY (1942, sound, 11 min, b&w, 35mm)

SPONSOR: General Motors Corp. PRODUCTION CO.: Jam Handy Organization. RESOURCES: Copyright 16Jan43 and 18Jan43 MU13199. HOLDINGS: LC/Prelinger, UCLA.

Film sponsored by General Motors to demonstrate its commitment to World War II industrial mobilization. In a barbershop, people question whether industry is doing all that it can to convert to war production. Fielding questions, one customer convinces the rest that industry is indeed successfully cooperating with government. NOTE: Also released in 16mm. Viewable online at Internet Archive, www.archive.org/details/CloseHar1942.

82. CLOUD IN THE SKY (1939, sound, 18 min, b&w, 35mm)

SPONSOR: National Tuberculosis Association. PRODUCTION CO.: Unknown. DIRECTOR: Edgar G. Ulmer. CAMERA: J. Burgi Contner. MUSIC: Tipica Orchestra of San Antonio. EDITOR: Marc S. Asch. CAST: Rosario de la Vega, R.C. Ortega. RESOURCES: Copyright 23Jan40 MP10044; *EFC* (1940–41), 89. HOLDINGS: NARA, NLM.

Antituberculosis drama aimed at the Mexican American community. Following a structure familiar to TB films, the story tells how a neglected infection leads to a death in a Mexican American family and then contrasts a second case that is diagnosed, treated, and cured. The recovery is celebrated with a fiesta and a wedding. NOTE: Distributed in English- and Spanish-language versions and in 16mm. *Cloud in the Sky* was one of several TB films made by Edgar G. Ulmer.

83. A COACH FOR CINDERELLA (1937, sound, 9 min, color, 35mm)

SPONSOR: Chevrolet Motor Co. PRODUCTION CO.: Jam Handy Organization. RESOURCES: Copyright 14Jun37 MU7512; "Reaching the Consumer with Films," *Pr Ink Mon* 37 (July 1938): 70. HOLDINGS: LC/Prelinger, UCLA.

High-production-value cartoon promoting Chevrolet. While Cinderella sleeps, forest dwellers join forces to build her a coach that turns into a new automobile, with caterpillars rolling into tires, fireflies igniting the spark plugs, and mice propelling the pistons. NOTE: One of six Technicolor cartoons produced by Jam Handy for Chevrolet as part of its 118-film *Direct Mass Selling* series, the cartoon was said to have been shown in 7,000 theaters to an audience of 14 million during its first year of release. Followed by *A Ride for Cinderella*. Viewable online at Internet Archive, www.archive.org/details/Coachfor1936.

84. COFFEE HOUSE RENDEZVOUS (1966, sound, 28 min, color, 16mm)

SPONSOR: Coffee Information Service. PRODUCTION CO.: Ted Steeg Productions. DIRECTOR/WRITER: Ted Steeg. MUSIC: Jordy Ramin, Ted Steeg, the Nitelites. EDITOR: Mark Rappaport. RESOURCES: Copyright not registered; Sheila Wolfe, "A Newcomer Relaxes in Shoes of Two Pros," *CT*, June 7, 1966, B10; Philip H. Dougherty, "Advertising: Getting the Coffee Kick Young," *NYT*, Dec. 6, 1966, 67. HOLDINGS: LC/Prelinger, MacDonald.

Film promoting consumption of coffee in youth-oriented coffee houses. Accompanied by

a folk music sound track, *Coffee House Rendezvous* profiles seven coffee houses located near churches and college campuses and illustrates the wholesome activities that occur in these public places. NOTE: The film was made as part of the “Think Drink” campaign mounted by the Coffee Information Service, whose objective was to turn 17- to 20-year-olds into coffee drinkers. Produced in Eastmancolor. Viewable online at Internet Archive, www.archive.org/details/details/CoffeeHo1969. The film’s editor, Mark Rappaport, has had a long career as an independent filmmaker.

► **85. COLOR AND TEXTURE IN ALUMINUM FINISHES (1956, sound, 18 min, color, 35mm)**

SPONSOR: Aluminum Co. of America. PRODUCTION CO.: On Film Inc. DIRECTORS: Wheaton Galentine, Tracy Ward [Virginia Bell]. PRODUCER/WRITER: Tracy Ward [Virginia Bell]. CAMERA: Richard Bagley. MUSIC: Frank Lewin. NARRATOR: Walter Abel. RESOURCES: Copyright 12Feb57 LP10427; “Inspiration in Visual Design,” *Bus Scrn* 18, no. 3 (1957): 37; Ralph Caplan, “Industry on the Screen,” *Industrial Design* 7 (Apr. 1960): 61, 64; Howard Thompson, “New Arrivals in 16-mm,” *NYT*, July 28, 1957, 69. HOLDINGS: LC, UCLA.

Film from the leading American producer of aluminum illustrating the versatility of the material in building and design. *Color and Texture in Aluminum Finishes* was singled out in the trade press for its avant-garde qualities and considered by Howard Thompson as “probably the most strikingly imaginative industrial short subject ever filmed in the United States.” NOTE: Although originally targeted at design professionals, the short was also successfully shown to general audiences. On Film Inc. continued making critically acclaimed and unusual films, including *In the Suburbs* (entry 198) and *Pittsburgh* (entry 318). Richard Bagley went on to shoot Lionel Rogosin’s *On the Bowery*.

86. THE COLOR OF A MAN (1946, sound, 18 min, color, 16mm)

SPONSORS: American Missionary Association; Congregational Christian Churches. PRODUCTION CO.: International Film Foundation. PRODUCER: Julien Bryan. RESOURCES: Copyright not registered; “Church Group Follows Up Anti-segregation Resolution,” *CSM*, June 29, 1946, 12; Charley Cherokee, “National Grapevine,” *Chi Def*, Oct. 12, 1946, 13; *Film Forum Review* staff, “*The Color of a Man*,” in *Ideas*, 198–99; *EFG* (1953), 343. HOLDINGS: Not reported.

Report on the American Missionary Association’s work in the South. *The Color of a Man* was produced to mark the association’s 100th anniversary and to help overcome racial prejudice. It contrasts the situation in the South with that in the District of Columbia, where the African American community is served by its own schools, hospital, and churches. Improving the standard of living for African Americans, the film argues, requires addressing racial prejudices and bettering the education system.

87. COLORADO CARES (1958, sound, 20 min, color, 16mm)

SPONSOR: Colorado State Dept. of Public Health. PRODUCTION CO.: Western Cine Services. RESOURCES: Copyright not registered; “Colorado Films the Story of a Program for Migrant Workers,” *Bus Scrn* 19, no. 6 (1958): 60; *EFG* (1959), 13. HOLDINGS: Not reported.

Film illustrating Mesa County’s efforts to improve public health and education for migrant workers employed by local peach growers. It explains how the creation of a county migrant council helped residents and migrants learn about each other and improve relations.

88. THE COLORADO FUEL AND IRON COMPANY (1920s, silent, 10 min, b&w, 16mm)

SPONSOR/PRODUCTION CO.: Colorado Fuel and Iron Co. RESOURCES: Copyright not registered. HOLDINGS: Bessemer.

Tour of the Colorado Fuel and Iron Company’s steel mill in Pueblo, Colorado. The film documents the steelmaking process, including coke preparation, blast furnace operation, and the making of steel rail and wire, and shows the mill, administrative building, company

store, medical dispensary, and hospital. Appearing is Jesse Welborn, company president when the CF&I suppressed the coal strike of 1913–14 that led to the infamous Ludlow Massacre. NOTE: Built in 1882, the plant was at one time the largest integrated steelmaking operation west of the Mississippi.

89. [COLUMBIA BICYCLES ADVERTISING FILM] (1897, silent, 100 ft, b&w, 35mm)

SPONSOR: Columbia Bicycles. PRODUCTION CO.: Unknown. RESOURCES: Copyright not registered; "Camera! Action! Sales!," *Bus Wk*, May 27, 1939, 38; Patricia Murray, "When Advertisers Tried Films in the Gay '90s," *Pr Ink* 205 (Nov. 19, 1943): 25–26. HOLDINGS: Not reported.

One of the first documented advertising films. The short ran less than a minute but included all the promotional basics: children sporting a Columbia Bicycles banner, footage of a local bike race showing the product in action, dealer location, and prices.

90. COMMAND PERFORMANCE (1942, sound, 19 min, b&w, 35mm)

SPONSOR: RCA Victor Corp. PRODUCTION CO.: William J. Ganz Co. NARRATOR: Milton Cross. RESOURCES: Copyright not registered. HOLDINGS: LC/Prelinger, UCLA.

Promotional film for phonograph records. Using Strauss's *Blue Danube* as an example, *Command Performance* follows the production of shellac records from recording of the music to mastering and replication of the disks. NOTE: Milton Cross was the longtime announcer for NBC's radio broadcasts of the New York Metropolitan Opera. Viewable online at Internet Archive, www.archive.org/details/CommandP1942.

91. COMMUNICATION AND INTERACTION IN THREE FAMILIES (1952, sound, 75 min, b&w, 16mm)

SPONSOR: Langley Porter Psychiatric Institute. PRODUCTION CO.: Kinesis Inc. DIRECTORS/PRODUCERS: Gregory Bateson, Weldon Kees. RESOURCES: Copyright not registered; *EFG* (1953), 290; Robert E. Knoll, ed., *Weldon Kees and the Midcentury Generation: Letters, 1935–1955* (Lincoln, NE: University of Nebraska Press, 1986), 155–56. HOLDINGS: Not reported.

Film documenting nonverbal communication in three families. Produced as a training film for mental health professionals, *Communication and Interaction in Three Families* includes a 15-minute interpretation of the families' behavior by the filmmakers. NOTE: Weldon Kees collaborated with Gregory Bateson on other projects.

92. COMMUNISTS ON CAMPUS (1970, sound, 55 min, color, 16mm)

SPONSOR: National Education Program, Harding College. PRODUCTION CO.: Sid Fields Productions. RESOURCES: Copyright not registered. HOLDINGS: MacDonald.

Conservative investigation of the July 1969 California Revolutionary Conference and similar demonstrations deemed to promote a "socialist-communist overthrow of the U.S. government." *Communists on Campus* warns against the activities of Students for a Democratic Society, the Black Panthers, and Vietnam War protestors. The film contains footage of radicals of the era, including Herbert Aptheker, H. Rap Brown, Angela Davis, Mario Savio, and Bobby Seale.

93. CONQUEST OF DIPHTHERIA (1933, sound, 15 min, b&w, 35mm)

SPONSOR: Metropolitan Life Insurance Co. PRODUCTION CO.: Unknown. PRODUCER: Carlyle Ellis. RESOURCES: Copyright not registered; *EFC* (1939), 158–59. HOLDINGS: NLN.

One of Metropolitan Life's many public health education films about the treatment of contagious diseases. When four-year-old Skipper falls ill, the doctor is called in to give him his first diphtheria immunization. The family physician recalls the early years of his medical practice, when children lost their lives from the disease. NOTE: For more about the distribution of the sponsor's films, see "More Sales with Business Films," *Pr Ink Mon* 28 (June 1934): 69–71.

94. CONQUEST OF THE HUDSON (1938, sound, 20 min, b&w, 16mm)

SPONSOR: Port of New York Authority. PRODUCER: Eugene W. Castle. RESOURCES: Copyright 19Jan38 MU8081; EFC (1939), 169. HOLDINGS: AAFF.

Film about the planning, construction, and operation of the Lincoln Tunnel. Released one year after the structure opened, *Conquest of the Hudson* shows the tunnel shield, sandhogs in the airlock, and the tunnel service between New York City and New Jersey. NOTE: Also released in a silent version.

▶ **95. A CONTINENT IS BRIDGED (1940, sound, 20 min, b&w, 35mm)**

SPONSOR: American Telephone & Telegraph Co. PRODUCTION CO.: Audio Productions Inc.. NARRATOR: Edwin C. Hill. RESOURCES: Copyright not registered. HOLDINGS: LC, MacDonald, Prelinger.

Docudrama produced in celebration of the 25th anniversary of transcontinental voice communications. The film highlights the history of the telephone, from Alexander Graham Bell's invention to the linking of New York City and San Francisco by transcontinental voice line on January 25, 1915, with the final connection made at the Nevada-Utah state line. The short details how AT&T departments worked together to achieve long-distance telephony. NOTE: *A Continent Is Bridged* was intended for both corporate and public screenings and in March 1940 was broadcast from NBC's experimental TV station in New York.

▶ **96. THE CO-OPS ARE COMIN' (1941, silent, 35 min, color, 16mm)**

SPONSORS: Harmon Foundation; Cooperative League of the United States of America. PRODUCER: Leopold Steiner. CAMERA: Robert Blair. RESOURCES: Copyright not registered; EFG (1947), 196. HOLDINGS: LC, NARA.

Documentary about the co-operative movement in the Midwest. The film is structured around the tour of a six-member study group to consumer co-operatives in eight states and concludes with a radio broadcast of the group's findings.

▶ **97. THE COST OF CARELESSNESS (ca. 1915, silent, 2 reels, b&w, 35mm)**

SPONSORS: Brooklyn Rapid Transit Co.; Brooklyn Institution for Safety. PRODUCTION CO.: Universal Animated Weekly. WRITER: Eugene C. Clarke. RESOURCES: Copyright not registered. HOLDINGS: GEM.

Public service film promoting safe behavior by Brooklyn pedestrians, streetcar riders, and automobile drivers. *Cost of Carelessness* starts in the classroom, where students watch a safety movie, and moves out to the streets, where a boy is hit by a streetcar, a shopper trips while descending from a tram, and a reckless automobile driver has a terrible accident. The film shows why Brooklyn residents should pay attention on local streets. NOTE: Shown as part of a "Safety Crusade" in borough schools and at civic group meetings.

98. THE COURAGE OF KAY (1935, sound, 4 reels, b&w, 35mm)

SPONSOR: Edison Electric Institute. PRODUCTION CO.: Mason Wadsworth. PRODUCER: Mason Wadsworth. WRITER: Philip Hurn. CAST: Lois Wilson, Lloyd Hughes. RESOURCES: Copyright not registered; EFC (1936), 57–58; "More Reports on 1935–36 Sales Films and Comments from Sponsors on Results," *Sales Mgmt* 39 (Sept. 1, 1936): 740. HOLDINGS: Not reported.

Film funded by an electrical industry group to promote kitchen modernization and the installation of electrical appliances. Prominently featuring name brands, *The Courage of Kay* was made after the passage of the 1934 National Housing Act, which provided federal guarantees for mortgages and home improvement loans. NOTE: Also released in 16mm. For more about the industry's attempts to increase power usage, see *Electrifying*, 238–86.

▶ **99. THE CRIME OF CARELESSNESS (1912, silent, 1 reel, b&w, 35mm)**

SPONSORS: National Association of Manufacturers; National Safety Council. PRODUCTION CO.: Thomas A. Edison Inc. DIRECTOR: James Oppenheim. RESOURCES: Copyrights 13Dec1912 LP176 and 20Dec1912 LP214; "Finance and Industry," *Current Opinion* 55 (Sept. 1913): 206–7; "Better Living," 268. HOLDINGS: LC, MoMA.

Melodrama loosely based on the 1911 Triangle Shirtwaist Company fire in New York City, in which 146 workers died. This industry-funded film places the blame for a factory fire on a careless smoker as well as on negligent management.

100. CROSSROADS FOR AMERICA (1947, sound, 35 min, b&w, 16mm)

SPONSOR: Research Institute of America. PRODUCTION CO.: Academy Films. RESOURCES: Copyright not registered; "Sees Output Way to Combat 'Isms,'" *NYT*, Oct. 1, 1947, 41; "Communists Aren't under the Bed," *Mod Ind* 15 (Apr. 15, 1948): 87–88; *EFG* (1951), 285; *Ec Ed*, 11; Raymond Spottiswoode, "Crossroads for America," in *Ideas*, 199. HOLDINGS: MacDonald, UCLA.

Anticommunist film produced by an employer-funded group to drive home the communist threat to labor unions. In the story "a typical communist" tricks worker Dave Nelson into leading a strike, but later Nelson sees his error. The film points to faults in America's free enterprise system, such as high food prices and poor housing, but argues that communism is not the answer. *Crossroads for America* suggests that business should fight leftist propaganda by providing accurate information to workers about operations and profits. NOTE: Raymond Spottiswoode writes that the film was seen as a response to the union-sponsored *Deadline for Action* (entry 110).

101. CROWDED OUT (1958, sound, 29 min, color, 16mm)

SPONSOR: National Education Association. PRODUCTION CO.: Agrafilms Inc. DIRECTOR: Irving Rusinow. WRITER: Sid Abel. CAMERA: Pinckney Ridgell. MUSIC: Gerhardt Maasz. EDITOR: Wilkes Straley. RESOURCES: Copyright not registered. HOLDINGS: AAFF, LC/Prelinger, MacDonald.

Film urging parents to join forces with educators to solve school overcrowding during the 1950s baby boom. In *Crowded Out*, a teacher is assigned so many students that she is unable to respond to their individual needs and must resort to rote instruction. Dissatisfied, she plans to resign. The film recommends that parents work through their parent-teacher associations to secure increased school funding. NOTE: The credits also acknowledge the involvement of affiliated state education associations. A short version was released under the title *I Wish I Could, Kathy*. Viewable online at Internet Archive, www.archive.org/details/crowded_out.

102. CRY FOR HELP (1962, sound, 32 min, b&w, 16mm)

SPONSORS: Louisiana Association for Mental Health; National Institute of Mental Health. PRODUCTION CO.: George C. Stoney Associates. DIRECTOR/WRITER: George Stoney. NARRATOR: James Daly. RESOURCES: Copyright not registered. HOLDINGS: AAFF, LC/Prelinger, NLM.

Exploration of the psychological reasons and "triggers" for suicide. Made for professional psychiatric audiences, the film recounts the fictional story of a suicidal Chicago policeman, who, pressured by job stress, bad health, and family demands, courts death with his reckless behavior. Like other works by George Stoney, *Cry for Help* serves as both a psychological profile and a perceptive cultural study. NOTE: Received an award at the American Film Festival in 1963.

103. DANCE LITTLE CHILDREN (1961, sound, 25 min, color, 16mm)

SPONSOR: Kansas State Board of Health. PRODUCTION CO.: Centron Productions. DIRECTOR: Harold "Herk" Harvey. WRITER: Margaret Carlile Travis. Resources: Copyright not registered; *EFL*, 765; *Sex Ed*, 71–72, 132–33; *Mental Hygiene*, 132–33. Holdings: MacDonald, UKansas.

State-funded film produced to encourage the prevention of venereal disease. *Dance Little Children* tells the story of a syphilis outbreak among teenagers in a Kansas town. Epidemiologists and public health investigators eventually track down the cause of the disease. More perceptive and balanced than most films about VD, this Centron production contextualizes the problem by exploring the peer pressures faced by teenagers and the sexualized culture of the period. NOTE: Shot in Lawrence, Kansas, *Dance Little Children* is a sequel to another state government film, *The Innocent Party*. Produced in Eastmancolor.

104. THE DAVID HALL STORY (1963, sound, 25 min, color, 16mm)

SPONSOR: Employers Mutual of Wausau. PRODUCTION CO.: Solana Studios. DIRECTOR/PRODUCER: Jack La Frandre. CAMERA: Robert K. Geisel Studios. EDITOR: Patti Dozzie. NARRATOR: David Hall. CAST: David Hall. RESOURCES: Copyright not registered. HOLDINGS: LC/Prelinger.

Insurance-company-sponsored film presenting a cautionary tale for teenage drivers. Based on the true story of David Hall's 1955 automobile accident, this grisly documentary reconstructs Hall's many months of treatment and rehabilitation and is narrated by the victim himself.

NOTE: In 1963, Hall was named "Handicapped American of the Year" by President Kennedy. For more information on David Hall, see "Honored," *Washington Post and Times Herald*, March 8, 1963, A20.

105. THE DAWN OF BETTER LIVING (1945, sound, 16 min, color, 35mm)

SPONSOR: Westinghouse Electric Corp. PRODUCTION CO.: Walt Disney Productions. RESOURCES: Copyright 13Apr45 MP15998; "Color Movie Sells Appliances," *Mod Ind* 12 (Sept. 15, 1946): 108-10; *EFG* (1948), 358. HOLDINGS: LC, MacDonald.

Animated film encouraging homemakers to upgrade home electrical systems after World War II and plan for increased circuit capacity for new appliances. Intended for women's-club audiences, *The Dawn of Better Living* shows the evolution of lighting systems from pioneer America to the present and projects a bright "electrified" future. NOTE: Produced in Technicolor and released theatrically; also distributed in 16mm. Westinghouse issued a pamphlet based on the film. For more about the postwar domestic demand for electricity, see Mary Roche, "Wiring for Electrical Living," *NYT*, Feb. 24, 1946, 100.

106. DAY AFTER DAY (1940, sound, 3 reels, b&w, 35mm)

SPONSOR: Henry Street Visiting Nursing Service. PRODUCTION CO.: Dialfilms Inc. DIRECTOR: Fred Stewart. WRITER/CAMERA: Sheldon Dick. EDITOR: Irving Lerner. NARRATOR: Storrs Haynes. RESOURCES: Copyright not registered; "Of Local Origin," *NYT*, Jan. 8, 1941, 15; *Living Films*, 33. HOLDINGS: Not reported.

Introduction to the services of a community nursing program helping the poor on Manhattan's Lower East Side. NOTE: The Henry Street Settlement's nursing service, established in the 1890s by Lillian Wald with the help of Mary Brewster, became a model for public health nursing programs throughout the United States. *Day after Day* was also released in a one-reel version, which showed at Radio City Music Hall for a week in January 1941.

107. DAY WITH THE A.S.P.C.A. (1930s, sound, 1 reel, b&w, 16mm)

SPONSOR: American Society for the Prevention of Cruelty to Animals. PRODUCTION CO.: Pathéscope. RESOURCES: Copyright not registered; *EFC* (1939), 79; *1000 and One: The Blue Book of Non-Theatrical Films* (Chicago: Educational Screen, 1939-40), 74. HOLDINGS: Not reported.

Promotional film showing how the ASPCA watches over the interests of New York City's animal population 24 hours a day.

108. DAYLIGHTING THE PADRES TRAIL (1937, sound, 2 reels, b&w, 35mm)

SPONSOR: Southern Pacific Railroad. PRODUCTION CO.: Castle Films. RESOURCES: Copyright not registered. "Brief Reviews of Current Releases," *Bus Scrn* 1, no. 1 (1938): 37; Ward Allan Howe, "Rail Notes: Ferry's End," *NYT*, Feb. 27, 1938, 167. HOLDINGS: Not reported.

Travelogue following the scenic trip along the coast from Los Angeles to San Francisco aboard the streamlined Daylight train.

109. THE DAYS OF OUR YEARS (1955, sound, 20 min, color, 16mm)

SPONSOR: Union Pacific Railroad. PRODUCTION CO.: Dudley Pictures. DIRECTOR: Allen Miner. PRODUCER: Carl Dudley. WRITERS: Herman Boxer, Joseph Ansen. CAMERA: Alan Stensvold. MUSIC: Howard Jackson. EDITOR:

Ernest Flook. NARRATOR: Art Gilmore. CAST: Florence Shaen, Rev. C.S. Reynolds, Henry Rupp Jr., William E. Hill. RESOURCES: Copyright not registered. HOLDINGS: LC/Prelinger, MacDonald.

Safety film produced for railroad workers that illustrates the impact of occupational accidents on families and friends. *The Days of Our Years* shows how a single workplace accident can disrupt an entire community. Filmed on location in working-class neighborhoods of Los Angeles. NOTE: Shot in Kodachrome. Viewable online at Internet Archive, www.archive.org/details/DaysofOu1955.

110. DEADLINE FOR ACTION (1946, sound, 40 min, b&w, 16mm)

SPONSOR: United Electrical, Radio, and Machine Workers of America. PRODUCTION CO.: Union Films. PRODUCER: Carl Aldo Marzani. RESOURCES: Copyright not registered; "How Unions Pack Punch into 'Sales' Films," *Mod Ind* 13 (Feb. 15, 1947): 115–18; J.A. Livingston, "Economist Says CIO Builds Wage Backfire," *Wash Post*, Mar. 23, 1947, B3; Charles J. Lazarus, "Quebec Censors," *NYT*, Sept. 28, 1947, X4; *Ec Ed*, 11; Raymond Spottiswoode, "Deadline for Action," in *Ideas*, 199; *EFG* (1951), 285; "Interview with Carl Marzani," *Cineaste* 7 (Spring 1976): 33–35; *Selling*, 47. HOLDINGS: LC/Prelinger.

Influential union film arguing for political action through the ballot box. The film traces the story of an ex-serviceman who joins the picket line against his antilabor employer but also learns the importance of fighting big business through democratic elections. In explaining the rationale behind the post–World War II strikes against General Electric and Westinghouse, *Deadline for Action* uses footage of police suppression of the picketers and animated sequences depicting corporate dominance of the American political system. Wrote J.A. Livingston, "It's worth seeing, both as a technical tour de force and as a masterful piece of propaganda. There's no doubt about this job—it was not done by amateurs. But there might be some doubt whether it was made in America." NOTE: Also released in a 21-minute version. Business responded by producing the film *Crossroads for America* (entry 100). Viewable online at Internet Archive, www.archive.org/details/Deadline1946.

111. DEATH TO WEEDS (1947, sound, 21 min, color, 16mm)

SPONSOR: Dow Chemical Co. PRODUCTION CO.: Jam Handy Organization. NARRATOR: Al Prough. RESOURCES: Copyright 3Mar47 and 5Mar74 MU1751. HOLDINGS: LC/Prelinger.

Promotional film introducing Dow products containing 2,4-D, the first successful selective herbicide. Beginning with a faux-medieval "death sentence" to weeds, the short makes its point by showing crops before and after the application of the new herbicide, the process of applying the product through crop dusting, and a time-lapse sequence of a weed withering in a pot. NOTE: Produced in Kodachrome. Viewable online at the Internet Archive, www.archive.org/details/details/DeathtoW1947.

► **112. DECISION FOR CHEMISTRY (1953, sound, 53 min, b&w, 35mm)**

SPONSOR: Monsanto Chemical Co. PRODUCTION CO.: MPO Productions Inc. DIRECTOR: Sidney Meyers. WRITER: Burton J. Rowles. CAMERA: Michael Nebbia. MUSIC: Alex North. RESOURCES: Copyright not registered; "Audiences Decide for Monsanto," *Bus Scrn* 15, no. 1 (1954): 130; S.P., "The American Scene," *NYT*, Feb. 7, 1954, SM20; Mildred Weiler, "Monsanto's 50 Films Soft-Pedal and Sell," *Industrial Marketing* (Mar. 1956): 92–96. HOLDINGS: AAF, LC/Prelinger.

Film surveying the role of chemistry in American life and the central role of the people, products, and plants of Monsanto. Intended for nontheatrical use and broadcast, *Decision for Chemistry* is structured around questions asked by a young boy. NOTE: Also released in 33-minute nontheatrical and 28-minute television versions. A 16-minute version was shown in 1954 on NBC's *Omnibus*. The film was selected as one of 20 contemporary American documentaries to be shown at New York's Museum of Modern Art in 1954. Sidney Meyers also directed the acclaimed documentary *The Quiet One*.

113. DEMOCRACY'S DIARY (1948, sound, 10 min, b&w, 35mm)

SPONSOR: The New York Times. PRODUCTION CO.: RKO-Pathé. DIRECTOR/CAMERA: Larry O'Reilly. PRODUCER: Jay Bonafield. WRITER: Richard Hanser. NARRATOR: Dwight Wiest. EDITOR: David Cooper. RESOURCES: Copyright 30Apr48 MP3118; "The New York Times Interprets Its Story in a New Picture," *Bus Scrn* 9, no. 8 (1948): 18; "Free Press," *NYT*, May 2, 1948, 85. HOLDINGS: LC.

Promotional film for America's "newspaper of record" that was targeted at clubs, adult groups, and high school audiences. *Democracy's Diary* demonstrates how the newspaper is produced through the teamwork of many specialized workers. Shown are the city room, the morgue, a fashion shoot, and a fire covered by news photographers. NOTE: Released as part of RKO-Pathé's *This Is America* series.

► 114. DESIGN FOR DREAMING (1956, sound, 9 min, color, 35mm)

SPONSOR: General Motors Corp. PRODUCTION CO.: MPO Productions Inc. PRODUCER: Victor D. Solow. CAST: Thelma "Tad" Tadlock, Mark Breau. RESOURCES: Copyright 1Apr56 MP7798; "Motorama: Vision of the Future," *Bus Scrn* 17, no. 4 (1956): 40. HOLDINGS: Getty Images, GMMMA, LC/Prelinger.

Best-known of the films presenting "Motorama," General Motors' annual traveling automobile and appliance trade show. This example introduces the 1956 automobile models, Frigidaire's "Kitchen of Tomorrow," electronic highways of the future, and GM "dream cars" the Oldsmobile Golden Rocket and the turbine-powered Pontiac Firebird II. An amalgam of styles drawn from industrial stage shows and Hollywood musicals, *Design for Dreaming* has become emblematic of 1950s futuristic modernism. NOTE: Debuting at New York's Waldorf-Astoria Hotel, the 1956 "Motorama" show attracted 2 million people during its five-city tour. It was released in 35mm Eastmancolor and 16mm Ansicolor prints and shown in theaters and at automobile dealerships.

115. DESIGN FOR EDUCATION (1939, sound, 2 reels, b&w, 16mm)

SPONSOR: Sarah Lawrence College. PRODUCTION CO.: American Documentary Films Inc. DIRECTOR: Willard Van Dyke. PRODUCER: Theodore Lawrence. WRITERS: Ralph Steiner, Willard Van Dyke. CAMERA: Roger Barlow. RESOURCES: Copyright not registered; *Living Films*, 34; "Alumnae Club to See Film," *Wash Post*, Feb. 8, 1940, 15; *EFG* (1945), 171–72. HOLDINGS: Not reported.

Promotional film showing the college experience of a typical Sarah Lawrence student. *Design for Education* illustrates the progressive education methods applied by the women's school.

116. DESTINATION EARTH (1956, sound, 14 min, color, 35mm)

SPONSOR: Oil Industry Information Committee, American Petroleum Institute. PRODUCTION COS.: John Sutherland Productions; Film Counselors Inc. DIRECTOR: Carl Urbano. WRITERS: Bill Scott, Michel Amestoy, George Gordon. PRODUCTION DESIGNERS: Tom Oreb, Vic Haboush. ANIMATION: George Cannata, Ken O'Brien, Bill Higgins, Tom Ray, Russ von Neida. RESOURCES: Copyright not registered. HOLDINGS: LC/Prelinger, MacDonald.

Science-fiction-influenced cartoon sponsored by petroleum producers to lionize their industry and promote free enterprise. "Colonel Cosmic," an astronaut from the totalitarian planet Mars, flies to Earth, where he discovers cheap oil and the market economy. Returning home, he leads a revolution and frees Martian entrepreneurs to begin oil exploration, start small businesses, and lead the planet out of economic stagnation. NOTE: *Destination Earth* played at New York's Paramount Theatre and was later broadcast and distributed nontheatrically. Produced in Technicolor and released in 35mm and 16mm. Viewable online at Internet Archive, www.archive.org/details/Destinat1956.

117. DIAL S FOR SERVICE (1957, sound, 3 min, color, 16mm)

SPONSOR: Pan American World Airways. PRODUCTION CO.: Henry Strauss Productions. RESOURCES: Copyright

not registered; Richard Rutter, "New Attitudes Made to Order," *NYT*, Dec. 31, 1955, 19; "Industry's Shortest 'Attitude' Film Packs Champion's Punch," *Bus Scrn* 18, no. 8 (1957): 38. HOLDINGS: Not reported.

Unusual training film produced for airline customer service personnel. The entire action of this potent short takes place in a telephone booth, where the caller displays increasing frustration as he deals with the telephone reservations clerk. *Dial S for Service* was praised for its laconic minimalism.

118. THE DOCTOR IN INDUSTRY: THE STORY OF KENNETH W. RANDALL, M.D.
(1946, sound, 55 min, b&w, 35mm)

SPONSOR: General Motors Corp. PRODUCTION CO.: Jam Handy Organization. DIRECTOR: Haford Kerbawy. WRITER: Gordon H. Miller. CAST: William Post Jr., Nell O'Day, Frank Thomas, Thomas Hume. RESOURCES: Copyright 25Apr46 MU496; "Doctor in Industry: General Motors Dramatizes Story of Industrial Medicine," *Bus Scrn* 7, no. 7 (1946): 25; "Better Living," 153–55, 268. HOLDINGS: LC/Prelinger, NLM.

General Motors drama produced to demonstrate the corporate interest in occupational health and safety. *The Doctor in Industry* traces the career of an industrial medicine specialist, from his early service as a physician helping injured factory workers and soldiers to his work as medical director for the automaker. In following his development, the film shows GM's provisions for employee medical care and its proactive role in advancing workplace safety. NOTE: Also distributed in 16mm. Viewable online at Internet Archive, www.archive.org/details/Doctorin1946.

119. DOWN THE GASOLINE TRAIL (1935, sound, 8 min, b&w, 35mm)

SPONSOR: Chevrolet Motor Co. PRODUCTION CO.: Jam Handy Organization. RESOURCES: Copyright 21Mar36 and 23Mar36 MU6294; Steven Heller, "Ephemeral Films: The Prelinger Collection," *Print* 42 (Mar.–Apr. 1988): 126. HOLDINGS: LC/Prelinger, MacDonald.

Theatrical cartoon showing the odyssey of a gasoline drop from its entry into a Chevrolet's fuel tank to its explosive end in the engine cylinder. *Down the Gasoline Trail* uses humor to lighten the technical explanation of how a fuel system works. NOTE: Released as part of Chevrolet's *Direct Mass Selling* series. The cartoon was broadcast from NBC's New York City experimental television station in October 1939. Viewable online at Internet Archive, www.archive.org/details/DowntheG1935.

120. THE DYNAMIC AMERICAN CITY (1956, sound, 14 min, color, 16mm)

SPONSOR: Chamber of Commerce of the United States. PRODUCER: Frederic J. Baskaw. RESOURCES: Copyright not registered. HOLDINGS: LC/Prelinger.

Film promoting urban renewal as a means of stimulating business activity in American cities. *The Dynamic American City* illustrates the stages of the redevelopment process, from the demolition of decaying neighborhoods to their revival. In contrasting the old with the new, the film argues for the aggressive replacement of aging structures. NOTE: Produced in Kodachrome. Viewable online at Internet Archive, www.archive.org/details/DynamicA1956.

121. EASTIN FILM PRESENTS (1940, sound, 16 min, b&w, 16mm)

SPONSOR: Eastin 16mm Pictures. PRODUCTION CO.: Unknown. RESOURCES: Copyright not registered; *EFC* (1940–41), 146. HOLDINGS: Not reported.

Advertising film showing the workings of the well-known film distribution company headquartered in Davenport, Iowa. *Eastin Film Presents* illustrates the back office operations that made nontheatrical motion picture distribution possible, from film inspection and storage to bookkeeping and customer service.

122. ELECTRIC SHIP (ca. 1934, sound, 2 reels, b&w, 35mm)

SPONSOR: General Electric Co. PRODUCTION CO.: Unknown. RESOURCES: Copyright not registered; *EFC* (1936), 81. HOLDINGS: LC.

Advertising travelogue showing the New York–San Francisco journey aboard the new all-electric liner S.S. *Virginia* and featuring demonstrations of its electrical equipment. NOTE: Also distributed in a one-reel 35mm version and in 16mm.

123. ELECTRIFYING NEW YORK (1937, sound, 45 min, b&w, 16mm)

SPONSOR: Consolidated Edison Co. of New York. PRODUCTION CO.: Unknown. RESOURCES: Copyright not registered; *EFC* (1939), 163; “Notes on Television,” *NYT*, Feb. 11, 1940, 136. HOLDINGS: Not reported.

Promotional film for the New York City utility company that dramatizes the history of the city’s electrical power generation and distribution system up to the advent of television. *Electrifying New York* also shows Con Ed’s underground power network and the company’s quick response to outages caused by a midday thunderstorm. NOTE: The film was broadcast in New York City in February 1940 by NBC’s experimental television station.

▶ **124. 1104 SUTTON ROAD (1958, sound, 28 min, color, 35mm)**

SPONSOR: Champion Paper and Fibre Co. PRODUCTION CO.: Wilding Picture Productions. WRITER: Sam Beall. Resources: Copyright 31Dec57 LP10280; “A New Look at Productivity,” *Bus Scrn* 19, no. 5 (1958): 31; “A Champion among Sponsors,” *Bus Scrn* 19, no. 8 (1958): 31–34; “*Better Living*,” 268. HOLDINGS: AAF, LC, LC/Prelinger, MacDonald.

Self-improvement film funded by a paper company. In the story a dissatisfied factory worker imagines what it would be like to become a company foreman or the company president. The worker comes to learn that every employee, regardless of position, must be productive to succeed. Through this parable, *1104 Sutton Road* argues that improving personal relations and communications in the workplace increases productivity and makes each employee a better person. NOTE: Released in Technicolor and also distributed in 16mm. The film, which contains no promotion for Champion or its products, received much attention. Champion also sponsored *Production 5118* (entry 328), another film about workplace communication.

▶ **125. ELLIS IN FREEDOMLAND (1952, sound, 85 min, color, 35mm)**

SPONSOR: Westinghouse Electric Co. PRODUCTION CO.: Roland Reed Productions. CAST: Lucille Ball, Percy Kilbride, James Mason, Edward Arnold, Maureen O’Sullivan, Jerry Colonna, Iron Eyes Cody, Willie Best, Robert Rockwell, Marie Wilson, Jack Mulhall, Alan Hale Jr., Andy Devine. RESOURCES: Copyright not registered; “Westinghouse Promotes Better Retail Selling,” *Bus Scrn* 13, no. 2 (1952): 37; “Dealer Training à la Hollywood,” *Mod Ind* 23 (June 15, 1952): 127. HOLDINGS: MacDonald.

Longest of four dealer promotion films in a two-hour series produced to promote Westinghouse home appliances. *Ellis in Freedomland* breaks into two parts. In the first, a store manager has a dream in which talking appliances, speaking with the well-known voices of major film and television stars, offer tips on increasing sales. The second introduces “Freedom Fair,” Westinghouse’s spring sales event, and celebrates through a song-and-dance number how the company’s appliances free women from the drudgery of housework. NOTE: The cornerstone of “Freedom Fair,” the film series reached 25,000 dealers in 75 cities in a single week. Released in Technicolor and in 16mm.

▶ **126. THE END OF THE ROAD (1919, silent, 7 reels, b&w, 35mm)**

SPONSOR: American Social Hygiene Association. PRODUCTION CO.: War Dept. Commission on Training Camp Activities. DIRECTOR: Edward H. Griffith. WRITERS: Katharine Bement Davis, Edward H. Griffith. CAST: Claire Adams, Richard Bennet. RESOURCES: Copyrights 30Jan 19 LU13332 and 1Mar19 LP14184; “Government Film

to Teach Here Lesson of Life," *Atlan Con*, Mar. 22, 1919, 10; "Sex Film Used by Small as Bait to Women," *CT*, Mar. 26, 1924, 6; *Sex Ed*, 10, 21, 31–34; *Exploitation*, 27–36. HOLDINGS: LC, NARA.

Wartime venereal disease prevention film intended primarily for female audiences. Sponsored by a public health organization devoted to eradicating syphilis, *The End of the Road* tells the parallel stories of two women, one of whom receives instruction in sexual hygiene from her mother, while the other does not. NOTE: *The End of the Road* was originally produced for use by the military. Sometimes referred to as *The Story of Life*, the popular film was also put in theatrical release but withdrawn in 1919.

127. ENTERPRISE (1948, sound, 32 min, color, 16mm)

SPONSOR: Cluett, Peabody & Co. Inc. PRODUCTION CO.: Caravel Films. RESOURCES: Copyright not registered; "Enterprise: The Story of a Town," *Bus Scrn* 9, no. 8 (1948): 21; "Story 'Natural' Makes Company Film," *Mod Ind* 16 (Nov. 15, 1948): 88; J. Austin Burkhart, "Big Business and the Schools," *The Nation*, Nov. 10, 1951, 400–402; *Ec Ed*, 15. HOLDINGS: AAF, Orgone.

Film sponsored by the Troy, New York–based manufacturer of Arrow shirts to explain its reasons for moving its business down south. *Enterprise* tells the true story of how two World War II veterans invited the company to occupy an industrial plant that they had built in the hope of revitalizing Buchanan, Georgia. Five hundred residents signed a pledge stating that they were willing to work in the new factory. Cluett, Peabody & Co. eventually employed one-third of the townspeople. Note: Received a Freedoms Foundation award in 1950.

128. AN EQUAL CHANCE (1949, sound, 10 min, b&w, 35mm)

SPONSOR: New York State Commission Against Discrimination. PRODUCTION CO.: March of Time. RESOURCES: Copyright 15Aug49 MP4608; *EFG* (1951), 286; "Film Tells How to Integrate Minorities into Workforce," *Mod Ind* 23 (Jan. 15, 1952): 62. HOLDINGS: LC.

Film produced to acquaint minority workers with the sponsor's services and promote a diverse workplace. In the story a laborer threatens a walkout after his foreman hires an African American but learns acceptance after he observes the on-the-job skills of the new hire. *An Equal Chance* also illustrates the process through which the commission resolves bias complaints. NOTE: The film was shown in theaters throughout New York State. For more about the sponsor's work, see "State Anti-Bias Unit Ready to Aid Young Persons If Lay-offs Begin," *NYT*, Mar. 16, 1950, 33.

129. AN EVENING WITH EDGAR A. GUEST (1938, sound, 15 min, b&w, 35mm)

SPONSOR: Household Finance Corp. PRODUCTION CO.: Jam Handy Organization. DIRECTOR: Louis Marlowe. MUSIC: Samuel Benavie. EDITOR: W. Kislingbury. RESOURCES: Copyright 12May39 LU8833; "Advertisers' Films Draw Huge Crowds at Nation's Two Big Fairs," *Sales Mgmt* 45 (July 1, 1939): 34–47. HOLDINGS: LC/Prelinger.

Film for the Household Finance Corporation featuring its spokesperson Edgar A. Guest, the popular poet and radio personality. Guest performs without making any explicit reference to the sponsor or its products. NOTE: The short was shown under the title *A Heap o' Livin'* at the 1939–40 New York World's Fair. Also released in 16mm. For more about the sponsor's films, see E.A. Pettryl, "After Giving 5,330 Shows, Here's What Advertiser Learned about Films," *Pr Ink* 184 (July 21, 1938): 50–56.

130. THE EYES OF SCIENCE (1930, sound, 15 min, b&w, 35mm)

SPONSOR/PRODUCTION CO.: Bausch and Lomb Optical Co. DIRECTOR/CAMERA: James Sibley Watson. RESOURCES: Copyright 11Aug30 MP2501; *Living Films*, 35; *EFG* (1945), 332; J.S. Watson Jr., "My Films," in *Unseen Cinema*, 113–15. HOLDINGS: GEM.

History of optical instruments and survey of their modern applications. *The Eyes of Science* illustrates the capacity of precision optics through the use of dramatic photography and visual

effects. NOTE: *Educational Film Guide* mentions the availability of a 45-minute silent version. James Sibley Watson's own filmography indicates that the film was made in collaboration with Melville Webber. For a contemporary account of Watson's film work, see "Klieg Lights Now Glint and Gleam Where Family Horse Once Reigned," *CSM*, Feb. 15, 1929, 4.

131. FACTORY FARMS (1959, sound, 37 min, b&w, 16mm)

SPONSOR: United Packinghouse Workers Union. DIRECTOR/PRODUCER: Harvey Richards. RESOURCES: Copyright not registered. HOLDINGS: See note.

Union-sponsored film documenting farm labor conditions in California. Produced at a time when workers earned near-poverty wages, *Factory Farms* reviews the history of union organizing in California agriculture and argues for improving compensation. NOTE: Activist filmmaker Harvey Richards made documentaries for such organizations as United Farm Workers, Sierra Club, and Women for Peace. Distributed by Estuary Press, www.estuarypress.com.

► **132. FALLEN EAGLE (1950, sound, 21 min, color, 16mm)**

SPONSOR: P. Lorillard & Co. PRODUCTION CO.: Alan Shilin Productions. DIRECTOR/PRODUCER/WRITER: Alan Shilin. CAMERA: Toge Fujihira. RESOURCES: Copyright not registered; "Documenting Indian Life," *Bus Scrn* 13, no. 2 (1952): 34; William M. Freeman, "Industry Telling Story by Movies," *NYT*, Jan. 24, 1954, F1. HOLDINGS: AAFF, LC/Prelinger, MacDonald, UGA.

Advertising film for tobacco products profiling the modern Sioux people of the Rosebud Reservation in South Dakota. *Fallen Eagle* includes reenactments of traditional ceremonies but also points to the economic plight of the current-day Sioux. Improved opportunities, the film suggests, could come from the development made possible by the damming of the Missouri River. NOTE: Part of an award-winning series of seven films. According to *Business Screen*, the sponsor chose a Native American theme to build on the Old Gold cigarette brand's wooden Indian trademark and to pay homage to the Native American's gift of tobacco to the world. William Freeman wrote that the Lorillard series was seen by 75 million in the first five years of release. Released in Kodachrome.

133. FAMILY ALBUM (ca. 1929, sound, 1 reel, b&w, 35mm)

SPONSOR: Western Electric Co. PRODUCTION CO.: Unknown. RESOURCES: Copyright not registered; *EFC* (1936), 42. HOLDINGS: LC/Prelinger.

Early animated sound film made for Western Electric (the equipment manufacturing arm of AT&T) to introduce five innovative products that build on the technology of the telephone. *Family Album* presents "Old Father Tel E. Phone" and his offspring Mike, Loud Speaker, Public Address, Electrical Stethoscope, and Talkie (the sound moving picture). The cartoon features the first sound-on-film recording of the human heartbeat. NOTE: Also distributed in 16mm.

134. FARM PETROLEUM SAFETY (1953, sound, 26 min, color, 16mm)

SPONSOR: Committee on Agriculture, American Petroleum Institute. PRODUCTION CO.: Henry Ushijima Productions. DIRECTOR/CAMERA: Henry Ushijima. WRITER: Edwin Schonfeld. MUSIC: Richard Shores. EDITOR: Arvid Nelson. RESOURCES: Copyright not registered. HOLDINGS: AAFF, LC/Prelinger, MacDonald.

Safety film dramatizing the dangers posed by gasoline and other petroleum products on the family farm. The short includes a shattering sequence in which a mother and her children are burned to death when their house catches fire because of careless petroleum use. NOTE: Produced in Kodachrome. Received a Golden Reel Award at the American Film Assembly in 1954. Viewable online at Internet Archive, www.archive.org/details/farm_petroleum_safety. Henry Ushijima Productions was founded by the Hollywood sound engineer after his internment at Manzanar.

► **135. FEARS OF CHILDREN (1951, sound, 27 min, b&w, 35mm)**

SPONSORS: Oklahoma State Dept. of Public Health; National Association for Mental Health; Mental Health Film Board. PRODUCTION CO.: International Film Foundation. DIRECTOR/WRITER: Francis Thompson. PRODUCER: Julien Bryan. CAMERA: Peter Glushanok. EDITOR: Joseph E. Dushock. CAST: Rex Thompson, Anna Minot Franz, Peter Hobbs, Sarah Cunningham. RESOURCES: Copyright not registered; Lucy Freeman, "Film Unit Set Up for Mental Ills," *NYT*, Oct. 14, 1949, 29; Dorothy Barclay, "Parent Education in Films Stressed," *NYT*, Dec. 12, 1951, 62; Dorothy Barclay, "Banishing Fear," *NYT*, Dec. 16, 1951, 196; "Evaluation of New Films," *Ed Scrn* 31 (Apr. 1952): 156–57; "Fears of Children Film Discussion Guide," *The Coordinator* 4 (Sept. 1955): 25–26. HOLDINGS: AAF, LC/Prelinger, MacDonald, UGA.

Subtle case study produced for parents, teachers, and mental health professionals on the importance of constructive parenting in overcoming childhood fears. The parents of a healthy five-year-old do not grasp why their child fears entering a cave. The mother tries to be sympathetic, but the father shows impatience. Feeling anger at his father, the child drowns his stuffed bear. After the parents take time to think about their son's behavior, they resolve to show greater understanding, and father and son reconcile. "Psychiatrists alone cannot solve the mental health problems of our nation," said a Mental Health Film Board spokesperson commenting on the film. "More and more it will be the responsibility of parents, teachers, nurses, doctors, and ministers" (*NYT*, Dec. 12, 1951). NOTE: A companion pamphlet was issued under the same title. Third in the Mental Health Film Board's *Emotions of Everyday Living* series. Primarily distributed in 16mm. The Mental Health Film Board, founded in 1949 by psychiatrists and filmmakers, sponsored psychiatric films for professionals and the general public. Rex Thompson, the son, played Louis Leonowens in the movie *The King and I*.

136. FEELING ALL RIGHT (1948, sound, 32 min, b&w, 16mm)

SPONSORS: Mississippi State Board of Health; United States Public Health Service. PRODUCTION CO.: Southern Educational Film Production Service. DIRECTOR: Fred Lasse. PRODUCER: William T. Clifford. WRITERS: George Stoney, Nicholas C. Read, W.A. Mason. CAMERA: Gordon Weisenborn. CAST: Eldred Marshall Jr., Blanche "Blandy" Parks, Florida Marshall, George Mix. RESOURCES: Copyright 1Feb49 MP4607; Hodding Carter, "'Double Feature' Fights Syphilis," *Wash Post*, Mar. 27, 1949, B5; "NAACP Protests Film Showing," *NYT*, Aug. 20, 1949, 7; Cecile Starr, "Films with a Purpose," in *Ideas*, 53–55; Hodding Carter, "Mississippi Movie," in *Ideas*, 56–58; Raymond Spottiswoode, "Feeling All Right," in *Ideas*, 183; 1954 *Catalog*, 6; *Sex Ed*, 158–61. HOLDINGS: LC, MacDonald, MoMA.

Public health film informing African Americans about syphilis and its prevention. *Feeling All Right* contextualizes the problem by focusing on a community affected by the disease and the local organizations that are leading the fight against it. The film ends as it begins, with images of home, family, and neighbors. "Its frank and simple appeal is a welcome relief from the histrionics with which producers usually overburden the subject of syphilis," wrote Raymond Spottiswoode. NOTE: The film was part of a government multimedia campaign to combat a disease then infecting an estimated 20 percent of Mississippi's African American population. The production was filmed on a \$30,000 budget with a cast of nonprofessional actors. In its first year of release, *Feeling All Right* was seen by an estimated 1 million viewers. Notable was its use in 60 Mississippi Delta towns in conjunction with a mobile syphilis-testing unit. Public health officials reported testing 15,000 people and treating 1,765 cases. The NAACP opposed distribution of *Feeling All Right*. Roy Wilkins, the group's acting secretary, was quoted in the *New York Times* as saying that it would "bolster that school of thought that would relegate Negro Americans to exclusion, separatism, and inequality in places of public accommodation." Dr. W.A. Mason, credited with collaborating on the script, was a Georgia public health official. For more about the production company, see John N. Popham, "The South Sees Itself via Its Own Educational Films," *NYT*, Jan. 22, 1950, 85.

137. FIBERS AND CIVILIZATIONS (1958, sound, 27 min, color, 16mm)

SPONSOR: Chemstrand Corp. PRODUCTION CO.: MPO Productions. DIRECTOR/WRITER: Lewis Jacobs. PRODUCER/-CAMERA: Larry Madison. MUSIC: Henry Brant. EDITOR: Paul Falkenberg. RESOURCES: Copyright not registered; Howard Thompson, "Newcomers to 16mm Film Field," *NYT*, Dec. 7, 1958, X12. HOLDINGS: LC.

Historical survey tracing the use of natural fibers from ancient times to the present. Commissioned by a synthetic textile manufacturer, the film was praised for its high production values and few references to its sponsor. NOTE: *Fibers and Civilizations* was shown in the U.S. Pavilion at the 1958 Brussels World's Fair.

▶ 138. FINDING HIS VOICE (1929, sound, 11 min, b&w, 35mm)

SPONSOR/PRODUCTION CO.: Western Electric Co. Inc. DIRECTORS: F. Lyle Goldman, Max Fleischer. WRITER: W.E. Erpi [Charles W. Barrell]. RESOURCES: Copyright 21Jun29 MP759. HOLDINGS: GEM, LC/Prelinger, MacDonald, UCLA.

Animated demonstration showing how the Western Electric motion picture sound system works. In this lively cartoon, "Talkie" brings "Mutie" to "Dr. Western," who gives him a voice. The team shows how sound motion pictures are made and reproduced. NOTE: Carlyle Ellis, the early industrial and educational filmmaker, contributes the voice for Dr. Western.

139. 500,000 TO 1 (1954, sound, 22 min, color, 16mm)

SPONSOR: Sinclair Refining Co. PRODUCTION CO.: Atlas Film Corp. RESOURCES: Copyright 15Dec53 MP5440; "Sinclair Film Joins Battle on Insects in *500,000 to One*," *Bus Scrn* 15, no. 4 (1954): 14. HOLDINGS: LC/Prelinger.

Film promoting the insecticides manufactured by Sinclair. Greatly outnumbered, humans are in continual war with insects and must fight back. *500,000 to 1* shows how pests are controlled by quarantine as well as through chemical, mechanical, and biological weapons. NOTE: Released in Kodachrome. Viewable online at Internet Archive, www.archive.org/details/500000_to_one.

140. FLIGHT TO THE FUTURE—TO THE WORLD OF PLASTICS (1952, sound, 39 min, color, 16mm)

SPONSOR: Bakelite Co., Union Carbide Corp. PRODUCTION CO.: Kaleb Film and Television Corp. CAST: Lyle Talbot, John Eldridge. RESOURCES: Copyright 10Jun52 MP2736; "*Flight to the Future*," *Modern Plastics* 29 (Aug. 1952): 88–89. HOLDINGS: LC.

Promotional film for the pioneering American plastics company that surveys the contribution of plastics to everyday life. *Flight to the Future* is structured as a discussion on a transcontinental flight, during which three plastics experts (a manufacturer, an engineer, and a designer) tell the flight attendant about their industry. Over the course of the film, a multitude of plastics products are shown.

141. FLORIDA: WEALTH OR WASTE? (1947, sound, 22 min, color, 16mm)

SPONSOR: Florida Resources–Use Education Project. PRODUCTION CO.: Southern Educational Film Production Service. RESOURCES: Copyright not registered; *Film Forum Review* staff, "*Florida, Wealth or Waste*," in Starr, *Ideas*, 200; *EFG* (1953), 941. HOLDINGS: Not reported.

Environmental documentary investigating the adverse impact of development on Florida's natural resources. Forest fires, erosion, poor soil conservation, and the draining of ground-water have taken their toll, the film argues, and the state's agricultural economy continues to lag owing to inadequate environmental planning, poverty, and a "get-rich-quick" attitude.

142. FOOD FREEZING IN TENNESSEE (1948, sound, 20 min, color, 16mm)

SPONSOR: Winter Garden Freeze Co. PRODUCTION CO.: Sam Orleans and Associates. DIRECTOR/WRITER/-

NARRATOR: Nate Way. PRODUCER: Sam Orleans. CAST: Mrs. Inslee C. King, Elvin Overton, Helen Graham, Susannah McCroskey. RESOURCES: Copyright not registered. HOLDINGS: ETSU.

Promotional film for a Tennessee frozen foods company featuring Knoxville actors, sets by Sterchi Brothers Furniture, and music by local organist Billy Barnes.

143. FOR THE LIVING (1949, sound, 21 min, b&w, 16mm)

SPONSOR: New York City Housing Authority. PRODUCTION CO.: Television-Film Unit, New York Municipal Broadcasting System. DIRECTORS: Leo Seltzer, Lewis Jacobs. PRODUCER: Clifford Evans. WRITER: Doris Pansohoff. CAMERA: Leo Seltzer, Bert Spielvogel. EDITORS: Lewis Jacobs, Rosemarie Hickson. NARRATOR: Frederick March. RESOURCES: Copyright not registered; Charles G. Bennett, "City's First Move Is a Housing Story," *NYT*, July 16, 1949, 15. HOLDINGS: LC/Prelinger.

Documentary about New York City's slum clearance and public housing programs. *For the Living* shows how housing projects in Manhattan and Brooklyn address the needs of the boroughs' diverse populations and provide a refuge for New Yorkers denied access to privately owned housing because of their race or ethnicity. The film offers a dense portrait of the city—slums, streets, new buildings, businesses, and parks—and includes appearances by New York Housing Authority chairman Thomas Farrell and Mayor William O'Dwyer. NOTE: Viewable online at Internet Archive, www.archive.org/details/FortheLi1949.

▶ **144. FOR THE RECORD (1946, sound, 20 min, b&w, 16mm)**

SPONSOR: Unknown. PRODUCTION CO.: Public Affairs Films. DIRECTOR: Julian Roffman. WRITER/EDITOR: Sidney Meyers. MUSIC: Pete Seeger. RESOURCES: Copyright not registered; *EFG* (1948), 270. HOLDINGS: MacDonald.

Pro-labor film blasting the greed and cunning of the "big boys" in government and in the National Association of Manufacturers who oppose organized labor. *For the Record* sees strikes as an important way to protect worker interests and explains how collective-bargaining gains were lost through the Taft-Hartley Act.

145. FOR SOME MUST WATCH (1949, sound, 28 min, b&w, 35mm)

SPONSOR: Institute of Life Insurance. PRODUCTION CO.: International Film Foundation. DIRECTOR: Francis Thompson. PRODUCER: Julien Bryan. CAST: John J. Sutton, Alice Clark, Emilio Mengucci. RESOURCES: Copyright not registered; "Know Your Insurance Agent," *Bus Scrn* 10, no. 4 (1949): 32; Cecile Starr, "For Some Must Watch," in *Ideas*, 200–201. HOLDINGS: AAF, MacDonald, UGA.

Portrait of Jack Sutton, a local hero who helps his neighbors through his successful work in the insurance business. Set in Oneida, New York, *For Some Must Watch* follows Sutton's daily routine as an insurance agent and demonstrates how his assistance enables three families to solve their financial and medical problems. "Bryan's people have a regular habit of emerging as real live persons instead of mere faces passing across the screen," observed *Business Screen*. NOTE: The film used nonprofessional actors and was shot on location. Also released in 16mm.

▶ **146. FORD ANIMATED WEEKLY (1914–16; silent; approx 20 episodes, 1 reel ea; b&w; 35mm)**

SPONSOR/PRODUCTION CO.: Ford Motor Co. RESOURCES: "Ford Film Collection Documents Americana," *Film World and A-V News* 20 (Jan. 1964): 8–10; Mayfield Bray, *Guide to the Ford Film Collection in the National Archives* (Washington, DC: National Archives and Records Service, 1970), 5–6. HOLDINGS: LC, NARA.

Series of some 20 episodes, some with animation, illustrating news events and Ford-related subjects. NOTE: *Film World and A-V News* reported that the series was distributed for virtually no fee to 2,000 theaters and played to a reported 4 million U.S. viewers weekly. Also shown in Hawaii, South America, Europe, and Australia. Replaced by *Ford Educational Weekly* (entry 147) in 1916.

147. FORD EDUCATIONAL WEEKLY

(1916–21; silent; approx 200 episodes, 1 reel ea; b&w; 35mm)

SPONSOR/PRODUCTION CO.: Ford Motor Co. RESOURCES: "Written on the Screen," *NYT*, Jan. 5, 1919, 43; "Ford Film Collection Documents Americana," *Film World and A-V News* 20 (Jan. 1964): 8–10; Mayfield Bray, *Guide to the Ford Film Collection in the National Archives* (Washington, DC: National Archives and Records Service, 1970), 7–34. HOLDINGS: LC, NARA, UCLA.

Documentary series showcasing American industries, cities, and tourist destinations. Among the some 200 episodes are *Old Spanish Missions of Southern California*, *From Mud to Mug*, and *De-Light: Making an Electric Light Bulb*. NOTE: Like its predecessor, *Ford Animated Weekly* (entry 146), the series was circulated to schools, churches, and theaters for virtually no rental fee. In 1919, the Goldwyn Corporation took over distribution. The sponsor reported in *Film World and A-V News* that in 1920 *Ford Educational Weekly* was shown regularly in 7,000 theaters across the country and reached between 10 and 12 million viewers. Episodes were also distributed abroad. The series was replaced in 1921 by *Ford Educational Library*. Other companies followed Ford's example with such series as *Chevrolet Leader News* and *Goodyear Newsreel*.

148. FORD ROUGE PLANT (1937, sound, 30 min, b&w, 35mm)

SPONSOR: Ford Motor Co. PRODUCTION CO.: Audio Productions Inc. RESOURCES: Copyright not registered; *EFC* (1939), 174–75; "More Sales with Business Films," *Pr Ink Mon* 28 (June 1934): 74. HOLDINGS: Not reported.

Tour of the Ford Motor Company's Rouge plant in Dearborn, Michigan, then the largest auto factory in the world. NOTE: For more information on the Rouge plant, see "Henry Ford's Rouge," The Henry Ford, www.thehenryford.org/visit/ford-rouge-factory-tour/history-and-timeline/fords-rouge/.

149. THE FORGOTTEN FRONTIER (1931, silent, 59 min, b&w, 35mm)

SPONSOR: Frontier Nursing Service Inc. DIRECTOR/PRODUCER/CAMERA: Mary Marvin Breckenridge. RESOURCES: Copyright not registered; Patricia King Hanson and Alan Gevinson, eds., *The American Film Institute Catalog of Motion Pictures Produced in the United States: Feature Films, 1931–1940* (Berkeley, CA: University of California Press, 1993), entry F3.1436; Wolfgang Saxon, "Mary Patterson, Philanthropist and Wartime Broadcaster, 97," *NYT*, Dec. 23, 2002, B7. HOLDINGS: LC, NLM, SI/NMAH.

Documentary about the Frontier Nursing Service, founded in 1925 to bring medical and dental care by horseback to Kentucky's isolated mountain communities. In *The Forgotten Frontier*, which was shot near Wendover, Kentucky, locals reenact moments when frontier nurses came to their aid. The film shows the nurse assisting in childbirth, inoculating school-children, and transporting a shooting victim to a doctor for emergency surgery. NOTE: Selected for the National Film Registry. Mary Marvin Breckenridge was originally employed by the service. Later in 1931, she produced the promotional film *She Goes to Vassar*. For more information on the Frontier Nursing Service, see "School History," the Frontier Nursing University, www.frontier.edu/about-frontier/school-history.

150. FREEDOM AND POWER (1952, sound, 29 min, color, 16mm)

SPONSOR: General Electric Co. PRODUCTION CO.: Raphael G. Wolff Studios. RESOURCES: Copyright not registered; "GE Presents *Freedom and Power*," *Bus Scrn* 13, no. 5 (1952): 29; "Electric Power and Our Way of Life," *Bus Scrn* 13, no. 6 (1952): 30; "The Importance of Electric Power," *Mod Ind* 24 (Nov. 15, 1952): 129–31. HOLDINGS: LC/Prelinger, MacDonald.

General Electric cartoon promoting electricity and the freedom of business to operate without governmental intervention. In following the applications of electricity from Benjamin Franklin's kite experiment through the innovations of GE's founder, Thomas Edison, *Freedom and Power* also offers a history of free enterprise. The discussion outlines the role of the electrical industry in supporting national security and the American way of life and argues for

“individual rights” over “state control.” NOTE: Produced in Kodachrome. This short from the *More Power for America* series was broadcast on ABC TV in August 1952. Viewable online at Internet Archive, www.archive.org/details/Freedom1952.

151. FREEDOM HIGHWAY (1956, sound, 35 min, color, 35mm)

SPONSOR: Greyhound Lines. PRODUCTION CO.: Jerry Fairbanks Productions. DIRECTOR: Harold Schuster. WRITERS: Charles L. Tedford, Leo S. Rosencrans. CAMERA: Jerry Fairbanks. ART DIRECTOR: Theobald Holsopple. MUSIC: Edward Paul. EDITOR: Milton Kleinberg. CAST: Marshall Thompson, Tommy Kirk, Morris Ankrum, Angie Dickinson, Charles Maxwell, Tex Ritter. RESOURCES: Copyright not registered; advertisement, *Bus Scrn* 18, no. 6 (1957): 21; *The Uncharted Landscape*, vol. 6, *Secret Century*. HOLDINGS: LC/Prelinger, UCLA.

Drama sponsored by Greyhound to promote long-distance bus travel. An unusual group of travelers meet on a transcontinental Greyhound bus: a father, embittered by the death of his son in Korea, who is riding to Washington to accept his son's Congressional Medal of Honor; a Boy Scout en route to his first Jamboree; a romantic young couple; and Tex Ritter, playing himself and singing about the Alamo and the “freedom road.” Along the way a mysterious stranger helps the father rediscover his faith in his country. Celebrating America's mythology as well as its landscape, this dense film revisits many scenes from history and links highway travel with Manifest Destiny. NOTE: Produced in Eastmancolor and distributed in 35mm and 16mm. Received a Freedoms Foundation award in 1956. Viewable online at Internet Archive, www.archive.org/details/FreedomH1956.

152. FREEDOM OF THE AMERICAN ROAD (1955, sound, 27 min, b&w, 16mm)

SPONSOR: Ford Motor Co. PRODUCTION CO.: MPO Productions Inc. RESOURCES: Copyright not registered; “How Citizen Cooperation Can Win *Freedom of the American Road*,” *Bus Scrn* 17, no. 2 (1956): 33; “Ford Campaign Seeks to Stir Action on Roads,” *NYT*, Feb. 4, 1956, 20. HOLDINGS: LC/Prelinger.

One of many corporate advocacy films made in the mid-1950s that encouraged private citizens to demand better highways. This argument for the construction of the interstate highway system is introduced by Henry Ford II and presents highway improvement case studies involving the Bay Area's Bayshore Freeway, the “Golden Triangle” in Pittsburgh, the Route 128 corridor outside Boston, and county roads in North Carolina. NOTE: *Freedom of the American Road* was part of a public relations campaign described by a Ford spokesman to the *New York Times* as “an all-out, saturation effort on behalf of the American highways.” The film was accompanied by a magazine of the same title. Viewable online at Internet Archive, www.archive.org/details/Freedom1955.

153. FREEDOM TO LEARN (1954, sound, 27 min, color/b&w, 35mm)

SPONSOR: National Education Association. PRODUCTION CO.: Agrafilms Inc. DIRECTOR: Irving Rusinow. WRITER: Jarvis Couillard. RESOURCES: Copyright not registered; “School Film Inspected in Fairfax,” *Washington Post and Times Herald*, Aug. 5, 1955, 41. HOLDINGS: AAF, LC/Prelinger, MacDonald.

Drama about intellectual freedom and censorship in public schools. In this short film sponsored by a teachers union, an elderly and experienced teacher is accused of teaching about communism and is called before the school board. She takes the opportunity to speak up for freedom of speech and the right to open inquiry. NOTE: *Freedom to Learn* provoked criticism from conservative groups. The *Washington Post and Times Herald* reported that an advocate from Virginia Citizens for Better Schools called the film “an insult to the intelligence.” Viewable online at Internet Archive, www.archive.org/details/freedom_to_learn.

154. FROM DAWN TO SUNSET (1937, sound, 24 min, b&w, 35mm)

SPONSOR: Chevrolet Motor Div., General Motors Corp. PRODUCTION CO.: Jam Handy Organization. RESOURCES: Copyright 22Sep37 MU7768; Strother Holland Walker and Paul Sklar, “Business Finds Its Voice,” *Harper's Magazine*, Mar. 1938, 431; *Capitalist Realism*, vol. 2, *Secret Century*; *Corporate Soul*, 241–42; “Better Living,” 131–32, 269. HOLDINGS: LC/Prelinger.

Film picturing a “day in the life” of typical Chevrolet plant workers. After a montage of people leaving home and punching time clocks, the film segues into a 13-minute sequence showing employees getting paid and patronizing local businesses. *From Dawn to Sunset* presents Chevrolet workers not only as the supporters of their families but also as the economic lifeblood of their communities. NOTE: Produced to improve General Motors’ corporate image after the recognition of the United Auto Workers union, *From Dawn to Sunset* portrays labor and management as codependent economic players. The film reapplies socialist realist principles to make a capitalist argument. Released as part of Chevrolet’s *Direct Mass Selling* series. Viewable online at Internet Archive, www.archive.org/details/FromDawn1937.

155. FROM HERE TO THERE! (1964, sound, 9 min, color, 35mm)

SPONSOR: United Airlines. PRODUCTION CO.: Saul Bass & Associates. DIRECTOR: Saul Bass. RESOURCES: Copyright 25Apr64 LP28914; Bosley Crowther, “Once More to the Fair,” *NYT*, Sept. 5, 1965, X1. HOLDINGS: LC.

Promotional short made by famed graphic and title designer Saul Bass for exhibition in the Transportation and Travel Pavilion at the 1964 New York World’s Fair. Sepia-toned airport scenes are interspersed with wide-screen color aerial shots taken by a camera attached to a jet’s fuselage. Bosley Crowther singled out the Cinemascope film’s “pictorial poetry.”

156. FROM POD TO PALATE (1930s, sound, length unknown, b&w, 16mm)

SPONSOR: Reid, Murdoch & Co. PRODUCTION CO.: Unknown. RESOURCES: Copyright not registered. HOLDINGS: MacDonald.

Promotional film showing how Monarch Foods, owned by Reid, Murdoch & Co., brings fruits and vegetables to the American consumer. The film centers on harvesting and cannery operations in Oregon, Minnesota, and Michigan and documents the preparation of peaches, strawberries, raspberries, pears, green beans, and peas to be sold under the Monarch label. The process ends with grocery displays of the canned product.

157. FROM TREES TO TRIBUNES (1921, silent, length unknown, b&w, 35mm)

SPONSOR: Business Survey Dept., *Chicago Tribune*. PRODUCTION CO.: Indian Film Co. RESOURCES: Copyright not registered; “From Trees to Tribunes,” *CT*, June 5, 1921, B4; advertisement, *CT*, Aug. 23, 1923, B4. HOLDINGS: Not reported.

Promotional film showing the process of producing a metropolitan newspaper, from the harvest of trees for paper pulp to the delivery of the printed paper to the subscriber. NOTE: The film was remade in 1931, in 1937, and finally in 1947 in Technicolor to celebrate the *Chicago Tribune*’s 100th anniversary. All versions were released in 35mm and 16mm. The *Tribune* also published a booklet, ran full-page pictorials, and broadcast radio lectures under the same title.

158. THE FRONT LINE (1965, sound, 15 min, color, 16mm)

SPONSORS: Reader’s Digest; Supermarket Institute. PRODUCTION CO.: Fred Niles Communications Centers Inc. RESOURCES: Copyright not registered. HOLDINGS: LC/Prelinger.

Training film for supermarket checkers, the foot soldiers in the “battle for the customer’s dollar” that is fought daily in America’s supermarkets. *The Front Line* profiles three effective checkers, all women, and presents them as role models. The film is an enjoyable period piece that highlights the work of women in the service industries. NOTE: Produced in Ektachrome. Viewable online at Internet Archive, www.archive.org/details/FrontLin1965.

159. FRONTIERS OF THE FUTURE: A SCREEN EDITORIAL WITH LOWELL THOMAS (1937, sound, 10 min, b&w, 35mm)

SPONSOR: National Industrial Council. PRODUCTION CO.: Audio Productions Inc. NARRATOR: Lowell Thomas.

RESOURCES: Copyright not registered; *EFC* (1939), 83; *GM Catalog*, 15. HOLDINGS: LC/Prelinger.

Short sponsored by a manufacturers group to improve the public image of industry during the Great Depression. “Where are tomorrow’s opportunities? What’s ahead in America for you and your children?” asks narrator Lowell Thomas. Looking into the future, Thomas predicts economic revitalization made possible through industrial research. The “frontiers” are emerging fields such as aviation and television broadcasting that will create new opportunities and products for Americans. NOTE: The National Industrial Council comprised representatives of state manufacturers associations. The film, which was also released in 16mm, was sold to corporations in a kit with film strips and a projector. Viewable online at Internet Archive, www.archive.org/details/Frontier1937.

160. GENERAL MOTORS AROUND THE WORLD (1927, silent, 38 min, b&w, 35mm)

SPONSOR: General Motors Export Co. PRODUCTION CO.: Newspapers Film Corp. RESOURCES: Copyright not registered; “Film Shows Progress of Our Autos Abroad,” *NYT*, Jan. 24, 1928, 25; “Auto Film Shows World on Wheels,” *NYT*, Jan. 26, 1928, 26. HOLDINGS: LC/Prelinger.

Panorama of the world operations of General Motors, commissioned by company president J.D. Mooney to accompany his annual report to the GM executive committee. Said to have been shot in 25 countries on five continents, the film documents the reach of this early decentralized business organization and the spread of the automobile to 104 overseas markets. The short also includes scenes at the corporate headquarters in Detroit, in the “Master Controls” statistics room in New York, and of operations in Belgium, Brazil, Egypt, Peru, and Spain. NOTE: The *New York Times* (Jan. 26, 1928) reported that *General Motors around the World* had been screened to an invited audience of journalists, bankers, and exporters on board the *Aquitania*, which was moored at a New York City pier. The Newspapers Film Corporation evolved into the Jam Handy Organization. Viewable online at Internet Archive, www.archive.org/details/GeneralM1927.

▶ **161. GIFT OF LIFE (1920, silent, 4 reels, b&w, 35mm)**

SPONSOR: American Social Hygiene Association. PRODUCTION CO.: Unknown. RESOURCES: Copyright 150ct20 MP1783; *EFC* (1936), 36; *EFC* (1939), 152. HOLDINGS: LC.

Early sex education film sponsored by the national group created to inform the public about sexuality and venereal disease. In *Gift of Life* a scientist helps a boy observe the reproductive processes of tiny plants and animals under a microscope and uses animated diagrams to explain the reproductive processes of higher animals and humans. NOTE: The film was made for high school and college students, PTA groups, and similar audiences and praised by state educational authorities. It was later distributed in 16mm and revised in 1939.

162. GIVE US THIS DAY (ca. 1950, sound, 25 min, color, 16mm)

SPONSOR: Oregon Wheat Growers League. DIRECTOR: Robert Carlisle. PRODUCER: Felber Maasdam. WRITER: William N. Robson. CAMERA: Felber Maasdam. MUSIC: George Poole. NARRATOR: Gayne Whitman. RESOURCES: Copyright not registered. HOLDINGS: UGA.

Agricultural film promoting wheat and showing how it is produced. Profiling an eastern Oregon wheat-farming family working a 1,200-acre ranch, *Give Us This Day* was shot over the course of a year and documents fertilizing, planting, harvesting, and milling operations as well as off-season activities. Included is a time-lapse sequence of wheat germination and growth. The film promotes wheat as a healthy food that builds people who “are taller, healthier, and heavier than those who depend on rice.” The farm family—Floyd and Bobbie Root and sons Bill and Bud—live near The Dalles, Oregon. NOTE: Produced in Kodachrome.

163. GIVE YOURSELF THE GREEN LIGHT (1954, sound, 24 min, color, 16mm)

SPONSOR: Dept. of Public Relations, General Motors Corp. PRODUCTION CO.: Jam Handy Organization. RESOURCES: Copyright 6May54 MU5702. HOLDINGS: LC/Prelinger.

Film by the world's largest automobile company advocating the construction of the interstate highway system. It makes its case by poking fun at the inadequacies of America's antiquated roads (it shows frustrated drivers dissolving into a herd of sheep) and likening "freedom of the road" to the basic freedoms for which Americans have fought and to the Manifest Destiny of national expansion. With numerous scenes of cities, roads, and freeways under construction, the film argues for "better highways and more parking spaces." Included is a sequence showing Robert Moses, New York City's commissioner of construction, accepting an award for best essay in GM's Better Highways Contest. NOTE: Produced in Kodachrome. Viewable online at Internet Archive, www.archive.org/details/GiveYour1954.

164. GOING PLACES (1952, sound, 17 min, color, 16mm)

SPONSOR/PRODUCTION CO.: General Electric Co. RESOURCES: Copyright not registered; "GE Film Hits Traffic Mess...Sells Greater Use of Buses," *Bus Transportation* 31 (Dec. 1952): 68; "Evolution in Traffic," *Bus Scrn* 13, no. 6 (1952): 37. HOLDINGS: LC/Prelinger, UGA.

Promotional film advocating the construction of public transportation systems. *Going Places* uses animation to demonstrate the benefits of buses, trolleys, and streetcars over private automobiles and argues for community involvement in transportation planning. Shot in Los Angeles and New York City, the short includes sequences of traffic jams, accidents, freeways, and public transit facilities. NOTE: General Electric manufactured mass transit vehicles. Viewable online at Internet Archive, www.archive.org/details/GoingPlaces.

165. THE GOLDEN EAGLET (1918, silent, 20 min, b&w, 35mm)

SPONSOR: Girl Scouts of America. PRODUCTION CO.: Unknown. WRITER: Josephine Daskam Bacon. RESOURCES: Copyright not registered; "Motion Picture of Girl Scouts," *Atlan Con*, May 10, 1922, 9. HOLDINGS: GEM.

Adventure of Girl Scout Margaret Ferris, who saves her friend's life by ingeniously applying her merit-badge skills and earns the Scout's highest honor, the Golden Eaglet. This film has been a favorite among Scouts for generations.

166. THE GOLDEN YEARS (1960, sound, 14 min, color, 16mm)

SPONSOR: Brunswick-Balke-Collender Co. PRODUCTION CO.: Jam Handy Organization. RESOURCES: Copyright not registered. HOLDINGS: LC/Prelinger.

Promotional film for the bowling equipment manufacturer that was aimed at bowling center owners and operators. *The Golden Years* positions bowling as a suburban family activity rather than a blue-collar urban pursuit and shows families enjoying the sport at spotlessly new, automated Brunswick Bowling Centers. NOTE: The film is similar to *Golden Opportunity*, made by the Jam Handy Organization for the same sponsor. Produced in Ektachrome. Viewable online at Internet Archive, www.archive.org/details/GoldenYe1960.

167. GOLDEN YEARS OF PROGRESS (1933, sound, length unknown, b&w, 35mm)

SPONSORS: Advertising Federation of America; American Association of Advertising Agencies; Association of National Advertisers. PRODUCTION CO.: Audio Productions. DIRECTOR/WRITER: Charles W. Barrell. RESOURCES: Copyright not registered; "Advertising Urged to 'Sell' New Deal," *NYT*, July 1, 1933, 5; Strother Holland Walker and Paul Sklar, "Business Finds Its Voice," *Harper's Magazine*, Feb. 1938, 322. HOLDINGS: Not reported.

Promotional film for the American advertising industry that was created for exhibition at the 1933–34 Chicago World's Fair. *Golden Years of Progress* recounts the history of advertising through the life of an average American family over the past 50 years. A spokesperson for the

sponsors, quoted in *Harper's Magazine*, said that the film brings "home to the public what a force general advertising had been in giving them the standard of living existing today."

▶ **168. THE GOODALL SUMMERTIME: THE STORY OF WARM WEATHER PROFITS (1932, silent, 50 min, b&w, 16mm)**

SPONSOR: Goodall Worsted Co. PRODUCTION CO.: Caravel Films Inc. RESOURCES: Copyright not registered. HOLDINGS: NHF.

Sales promotion film aimed at menswear shops stocking the sponsor's lightweight "Palm Beach Suits." Framed by a fictional narrative about a merchant eager to boost sales, the film describes the patented Goodall weave and gives tips on selling warm-weather suits. *The Goodall Summertime* includes footage of millworkers and textile manufacture at Sanford Mills in Maine.

169. GOODBYE, MR. GERM (1940, sound, 14 min, b&w, 35mm)

SPONSOR: National Tuberculosis Association. PRODUCTION CO.: DeFrenes Studios. DIRECTOR: Edgar G. Ulmer. CAMERA: Joseph Noble. CAST: James Kirkwood. RESOURCES: Copyright not registered; *EFC* (1940–41), 89. HOLDINGS: AAFF, NARA.

Antituberculosis film targeted at children that drives home its message with live action and animation. The short portrays the infection and cure of a two-year-old boy. Included is a visit to a surreal laboratory, where a doctor addresses the animated tuberculosis bacillus "Tee Bee" via a radio device hooked up to his microscope before killing off the germ and its tribe.

NOTE: Also distributed in 16mm.

▶ **170. GOOD-BYE, MR. ROACH (ca. 1959, sound, 10 min, color, 16mm)**

SPONSOR: Velsicol Corp. PRODUCTION CO.: Clemson College Extension Service. DIRECTOR/CAMERA: L.W. Riley. RESOURCES: Copyright not registered. HOLDINGS: AAFF, LC/Prelinger, MacDonald.

Introduction to cockroaches and their extermination sponsored by an insecticide manufacturer. *Good-bye, Mr. Roach* promotes the use of Velsicol's Chlordane both at home and in larger pest-control projects. In one scene the workers pump the insecticide directly into sewers. Dramatic music accompanies a time-lapse sequence of roaches emerging from eggs. NOTE: The film was a companion to *Goodbye, Mrs. Ant*. Produced in Kodachrome.

171. A GREAT RAILROAD AT WORK (1942, sound, 40 min, b&w, 35mm)

SPONSOR: New York, New Haven, and Hartford Railroad Co. PRODUCTION CO.: Jam Handy Organization. NARRATOR: Lowell Thomas. RESOURCES: Copyright 27Jun42 and 2Jul42 MU12644. HOLDINGS: LC/Prelinger, MacDonald.

Film showcasing the behind-the-scenes operations of a major railroad. Originally produced to inspire corporate spirit among its dispersed employees, *A Great Railroad at Work* testifies to the wartime importance of the industry. Included are scenes showing freight service, track maintenance, passenger amenities on the Yankee Clipper, and operations at New York's Grand Central Terminal. NOTE: The documentary was later distributed in 16mm to civic groups, churches, social organizations, and schools. Viewable online at Internet Archive, www.archive.org/details/GreatRai1942.

172. THE GREAT SWINDLE (1948, sound, 35 min, b&w, 16mm)

SPONSOR: United Electrical, Radio, and Machine Workers of America. PRODUCTION CO.: Union Films. DIRECTOR/PRODUCER: Carl Aldo Marzani. RESOURCES: Copyright 1Feb48 LP1690; *Ec Ed*, 20; "Better Living," 173–75, 269. HOLDINGS: GEM, LC/Prelinger.

Tendentious union-sponsored film confronting the price increases in consumer goods after World War II. Plagued by shortages, worker Tom Grey falls prey to propaganda from the National Association of Manufacturers and votes to remove price controls. Prices skyrocket

and Tom looks for a reason. He sees a union film that traces the cause to corporate domination of the American economy. *The Great Swindle* urges workers to mobilize through union membership and political action. NOTE: Viewable online at Internet Archive, www.archive.org/details/GreatSwi1948. For more on the director, see "Marzani Turns to Film Making Awaiting Red Charge Appeal," *Wash Post*, Feb. 27, 1948, B1.

173. THE GREEN HAND (1939, sound, 45 min, b&w, 35mm)

SPONSORS: Future Farmers of America; Sears, Roebuck Foundation. PRODUCTION CO.: Venard Organization. PRODUCER: C.L. Venard. CAST: Paul Chapman, M.D. Mobley, Alpha Fowler Jr., Mrs. J.W. Bailey. RESOURCES: Copyright not registered; advertisement, *Bus Scrn 2*, no. 4 (1940): 29. HOLDINGS: UGA.

Drama advocating the introduction of scientific agricultural techniques in the South. In the story Fred Dale, a misdirected youth, accidentally shoots the "vocational agriculture" teacher. Persuaded to take agriculture courses and join the Future Farmers of America, he turns himself around. He develops a co-operative project to grow tomatoes for a soup company, falls in love with the company president's daughter, wins the FFA public speaking contest, and rescues his family's farm from foreclosure. His winning speech advocates modern agricultural practices as a way to lead the South out of poverty. NOTE: Shot at the University of Georgia College of Agriculture with nonprofessional actors, the film is based on Fred Chapman's 1932 novel of the same name. Chapman was the university's dean of agriculture. The title is taken from the name of the FFA's entry level of membership, the "Greenhand."

▶ 174. HAMPTON INSTITUTE PRESENTS ITS PROGRAM OF EDUCATION FOR LIFE (1941, silent, 33 min, color, 16mm)

SPONSOR/PRODUCTION CO.: Harmon Foundation. DIRECTORS/CAMERA: Ray and Virginia Garner. WRITER: Evelyn S. Brown. RESOURCES: Copyright not registered; "Mr., Mrs. FDR to See Premiere of Hampton Movie," *Chi Def*, July 19, 1941, 7; "A Hampton Film," *Chi Def*, Dec. 13, 1941, 5; *Negro Year*, 455. HOLDINGS: LC, NARA.

Documentary about the Hampton Institute's philosophy of integrated work and study. The film illustrates the opportunities for African American students in the trades, agriculture, home economics, the arts, education, and business and also shows young men and women in civilian and military training programs. NOTE: The documentary premiered at the home of President Franklin D. Roosevelt in Hyde Park. The Amateur Cinema League listed the film as one of the 10 best 16mm pictures of 1941. Produced in Kodachrome. Also distributed in black and white.

175. HEADS UP BASEBALL (1937, sound, 36 min, b&w, 35mm)

SPONSORS: American League of Professional Baseball Clubs; Fisher Body Div., General Motors Corp. PRODUCTION CO.: Metropolitan Motion Picture Co. DIRECTOR/WRITER: George Moriarty. NARRATOR: Ted Husing. RESOURCES: Copyright not registered; M.R. McKeown, "Detroit: The Commercial Hollywood," *Barron's*, June 29, 1936, 12; "Official Baseball Picture Released," *LAT*, Feb. 2, 1937, A13; *EFC* (1939), 231. HOLDINGS: Not reported.

Motion picture produced by the American League to promote interest in the game. Baseball stars Bob Feller, Joe DiMaggio, and Lou Gehrig explain misunderstood rules and demonstrate the science of pitching, catching, and batting. The film also shows the highlights of the 1936 baseball season. NOTE: Also distributed in 16mm.

176. HEADS WIN (1919, silent, 5 reels, b&w, 35mm)

SPONSOR: International Correspondence Schools. PRODUCTION CO.: Universal Film Manufacturing Co. DIRECTOR: Preston Kendall. PRODUCER: Harry Levey. WRITER: G. Lynn Sumner. CAST: Roy Adams, Ivy Ward. RESOURCES: Copyright 7Apr19 LP13899; advertisement, *Reel and Slide 2* (May 1919): 45; G. Lynn Sumner, "Motion Picture Teaches Advantages of Special Training," *Reel and Slide 2* (June 1919): 13–14. HOLDINGS: Not reported.

Promotional film for the well-known correspondence school. In the narrative a rank-and-file employee of the "Goliath Electric Company" is rejected for promotion and dismissed for his bad temper. Stymied in his job search by a lack of skills, he follows his wife's advice and enrolls in an International Correspondence School to study electrical engineering. The newly trained engineer is rehired. Putting his educational skills to the test during a dramatic emergency, he wins a promotion. NOTE: When screened at the Strand Theater in Scranton, Pennsylvania, in April 1919, *Heads Win* reportedly attracted 7,000 viewers. The film was distributed by the Bureau of Commercial Economics.

177. HEAR NOW (1958, sound, 18 min, b&w, 16mm)

SPONSOR: National Association of Broadcasters. PRODUCTION CO.: Unknown. RESOURCES: Copyright not registered. HOLDINGS: LC/Prelinger.

Promotional film celebrating the contribution of radio to American life. Produced at a time when television was emerging as a major competitor, *Hear Now* recalls the key historical events reported by radio as well as its role in enabling disaster response, disseminating public information, and providing family entertainment. The film brings together historical footage and newly shot sequences.

178. HEMO THE MAGNIFICENT (1957, sound, 59 min, color, 35mm)

SPONSOR: American Telephone & Telegraph Co. PRODUCTION CO.: Frank Capra Productions. DIRECTORS: Frank Capra, William T. Hurtz. PRODUCERS: Frank Capra, Shamus Culhane. WRITER: Frank Capra. ANIMATION: Shamus Culhane Productions. CAST: Frank Baxter, Richard Carlson, June Foray, Marvin Miller, Sterling Holloway. RESOURCES: Copyright 26Feb57 LP9755; "Science Dramatizes Your Circulatory System," *CT*, Mar. 16, 1957, C3; "Bell Shows *Hemo the Magnificent*," *Bus Scrn* 18, no. 2 (1957): 12; Jack Gould, "TV: The Story of Blood," *NYT*, Mar. 21, 1957, 63; Jackie Southerland, "TV Science Film Hard to Follow," *CT*, Mar. 21, 1957, D7; James Gilbert, *Redeeming Culture: American Religion in an Age of Science* (Chicago: University of Chicago Press, 1997), 199–223. HOLDINGS: AAF, AFANA, LC, LC/Prelinger, UCLA.

Popular science film sponsored by the telephone company. Integrating animation and micro-photography, the documentary gives a tour of the body's circulatory system under the guidance of a scientist and a fiction writer. Jack Gould wrote, "Learning and laughter are wonderful companions.... Mr. Capra and the scientists who aided him in the film are to be thanked for making a difficult subject understandable to a layman." The film contains no direct advertising. NOTE: The second offering in the acclaimed *Bell System Science* series, *Hemo the Magnificent* was originally broadcast to an estimated 13 million homes. The Bell System distributed some five hundred 16mm prints to schools and community groups. For more about the *Bell System Science* series, see "Industry Takes a Hand," *Bus Scrn* 18, no. 7 (1957): 38–39.

179. HERITAGE OF SPLENDOR (1963, sound, 18 min, color, 16mm)

SPONSORS: Richfield Oil Co.; Keep America Beautiful Inc.; James H. Matthews & Co. PRODUCTION CO.: Alfred Higgins Productions. NARRATOR: Ronald Reagan. RESOURCES: Copyright not registered; Heather Rogers, *Gone Tomorrow: The Hidden Life of Garbage* (New York: New Press, 2005), 141–44. HOLDINGS: AAF, LC/Prelinger.

Public service film urging Americans to stop roadside littering. Jointly sponsored by a petroleum company, a printing equipment manufacturer, and a national organization encouraging citizens to take greater responsibility for community improvement, *Heritage of Splendor* sees roadside litter not only as an ugly nuisance but as a threat to America's great natural resources. NOTE: Produced in Eastmancolor. Viewable online at Internet Archive, www.archive.org/details/Heritage1963.

180. HIDDEN HARVEST (1935, sound, 85 min, b&w, 35mm)

SPONSORS: Checkerboard Feed Co.; Ralston Purina Co. PRODUCTION CO.: Jam Handy Organization. RESOURCES: Copyright not registered; Ralph M. Cronin, "The ABC's of Building Audiences for Industrial Films," *Sales*

Mgmt 61 (Oct. 1, 1946): 134; Gregory A. Waller, "Free Talking Picture—Every Farmer Is Welcome: Non-Theatrical Film and Everyday Life in Rural America during the 1930s," in *Going to the Movies: The Social Experience of Movie-Going*, eds. Robert Allen, Richard Maltby, and Melvyn Stokes (Exeter, UK: Exeter University Press, forthcoming). HOLDINGS: LC/Prelinger.

Movie for rural audiences that promotes the efficient use of animal feed. Injured in an accident, a wealthy young man goes to live on a farm to recuperate and becomes attracted to the farmer's daughter. Inspired by a screening of an animal feed promotional film titled *Animal Checkers*, the young man helps improve the farm and marries his sweetheart.

181. THE HIGH WALL (1952, sound, 32 min, b&w, 16mm)

SPONSORS: Anti-Defamation League of B'nai B'rith; Illinois Dept. of Public Health; Illinois Dept. of Public Information; Columbia Foundation. PRODUCTION CO.: New World Productions. PRODUCER: Ted Robinson. RESOURCES: Copyright not registered; Dorothy Barclay, "New Film Depicts Bias as a Malady," *NYT*, Feb. 16, 1952, 9. HOLDINGS: LC/Prelinger, UGA.

Film produced for a coalition of public service groups to combat racial and ethnic hatred. The narrative follows an emotionally insecure Chicago teenager whose bigoted thinking leads him to violence. *The High Wall* explores how prejudices are passed like "a contagious disease" from parent to child, teacher to pupils, and youth to youth, and suggests strategies for breaking the cycle.

182. HIGHLIGHTS AND SHADOWS (1938, sound, 55 min, b&w, 35mm)

SPONSOR/PRODUCTION CO.: Eastman Kodak Co. DIRECTORS/WRITERS: Kenneth R. Edwards, James Sibley Watson Jr. PRODUCER: James Sibley Watson Jr. MUSIC: Symphony Orchestra of the Eastman School of Music. CAMERA: James Sibley Watson Jr., Boyd W. Thomas. Narrator: Lowell Thomas. RESOURCES: Copyright not registered; Arthur Ellis, "Camera Angles," *Wash Post*, Mar. 19, 1939, T10; *EFC* (1939), 220; "Kodak Sales Soar 31% to \$40,430,035," *Wash Post*, Apr. 29, 1942, 25; "K.R. Edwards Dies; Eastman Official," *NYT*, Dec. 18, 1949, 88. HOLDINGS: GEM, UCLA.

Kodak promotional film exploring the history and technology of photography. Positioning photography as the apogee of mankind's efforts to record its activity, *Highlights and Shadows* details the research, testing, and manufacturing of cameras, lenses, film, and photographic paper during a tour of Kodak's plant in Rochester, New York. Bursting with montage sequences, optical effects, and dramatic footage, the film functions as a tribute to the medium as well as a demonstration of its possibilities. NOTE: Also released in 16mm. James Sibley Watson was a board member of Eastman Kodak Co. A *New York Times* obituary credited Kenneth R. Edwards as a contributor.

183. HIGHWAY BY THE SEA (1953, sound, 15 min, color, 16mm)

SPONSOR: Ford Motor Co. PRODUCTION CO.: Dynamic Films Inc. DIRECTOR: Lee R. Bobker. MUSIC: Oscar Brand. NARRATOR: Alexander Scourby. RESOURCES: Copyright not registered; "Highway by the Sea—Western Scenic," *Bus Scrn* 15, no. 1 (1954): 115; "Ford's Five-Year Plan," *Bus Scrn* 15, no. 8 (1954): 21. HOLDINGS: Not reported.

Ford travelogue documenting a journey on U.S. Highway 101 from Tijuana, Mexico, to Puget Sound, Washington. Included are points of interest, communities, and landscapes along the West Coast route. Carrying no explicit Ford advertising, the road trip is accompanied by narration and a ballad by folk singer Oscar Brand.

184. HIGHWAY HEARING (1956, sound, 29 min, color, 35mm)

SPONSOR: Dow Chemical Co. PRODUCTION CO.: Universal-International Pictures. WRITER: Oeveste Granducci. RESOURCES: Copyright not registered; "Public Hearings on New Highways Reviewed in a Dow Chemical Film," *Bus Scrn* 18, no. 7 (1957): 48. HOLDINGS: LC/Prelinger, MacDonald.

Argument for the interstate highway system sponsored by Dow Chemical Company, a member of the "highway lobby" by virtue of its manufacture of weed-control chemicals, plastics,

and automobile-cleaning products. In the story Connersville, Indiana, learns it is to be bypassed by a new freeway. At a meeting, government officials, residents, state highway experts, and politicians view a film-within-the-film called *Highway Challenge*, and the locals are won over. *Highway Hearing* concludes with the argument that freeways should provide the greatest good to the greatest number of people. NOTE: Prints for television broadcast were released in black and white. Also distributed in 16mm. Black-and-white version viewable online at Internet Archive, www.archive.org/details/HighwayH1956.

185. THE HOME ECONOMICS STORY (1951, sound, 24 min, color, 16mm)

SPONSOR: Home Economics Div., Iowa State College. PRODUCTION CO.: Film Production Unit, Iowa State College. RESOURCES: Copyright 01Apr51 MP2159; *Mental Hygiene*, 159. HOLDINGS: Iowa State, LC/Prelinger.

Promotional film for the Iowa State College home economics program showing the education of three home economics majors. *The Home Economics Story* outlines the components of the curriculum and the vocational opportunities for graduates. The narrator makes clear that “each girl has been preparing for two careers, one her chosen specialty, the other...a career in homemaking.” NOTE: Produced in Kodachrome. Viewable online at Internet Archive, www.archive.org/details/HomeEcon1951.

186. THE HOME ELECTRICAL (1915, silent, 9 min, b&w, 35mm)

SPONSOR/PRODUCTION CO.: General Electric Co. PRODUCERS: Charles E. Batheholts, John W. Schwem. RESOURCES: Copyright not registered; Max Loewenthal, “Uses of Electricity in the Home,” *LAT*, Nov. 28, 1915, VIII, 4. HOLDINGS: LC/Prelinger.

Film advertising GE’s home appliance line. On a tour of a modern home, the visitor marvels at an array of electrical appliances, including a centralized vacuum cleaner, a refrigerator with a basement compressor, and a cigar lighter. NOTE: The film was part of a national “Home Electrical” campaign involving electrical appliance shows and screenings. Viewable online at Internet Archive, www.archive.org/details/HomeElec_2. For more information on the producer, see John W. Schwem, “My 45 Years of Business Filmmaking,” *Bus Scrn* 15, no. 2 (1954): 56.

▶ **187. HOPE, A RED CROSS SEAL STORY (1912, silent, 1 reel, b&w, 35mm)**

SPONSOR: National Association for the Study and Prevention of Tuberculosis. PRODUCTION CO.: Thomas A. Edison Inc. WRITER: James Oppenheim. RESOURCES: Copyright 8Nov12 LP101; “Film Urges Hygiene,” *Wash Post*, Nov. 10, 1912, E3. HOLDINGS: MoMA.

Tuberculosis prevention film sponsored by the national public health association and produced to assist in the 1912 Red Cross “Christmas Seal” fund-raising campaign. A country banker scoffs at an invitation to assist in a tuberculosis campaign, dismissing TB as an urban disease. He does not know that his fiancée has contracted it and must leave their small town to receive treatment. When she departs, the banker sees his error and organizes local anti-tuberculosis activities. The film ends with the patient’s recovery and the couple’s reunion.

188. HOTEL DEL MONTE (1897, silent, 1 min, b&w, 35mm)

SPONSOR: Southern Pacific Railroad. PRODUCTION CO.: Edison Manufacturing Co. DIRECTOR: James H. White. CAMERA: Frederick W. Blechynden. RESOURCES: Copyright 25Oct1897 60586; *AFI 1893–1910*, 486; *Emergence*, 234. HOLDINGS: LC.

Views of tourists at the opulent resort in Monterey, California. Note: Among the other early titles promoting the sponsor are *Southern Pacific Overland Mail* and *Going Through the Tunnel*.

▶ **189. THE HOUSE I LIVE IN (1945, sound, 11 min, b&w, 35mm)**

SPONSOR: Anti-Defamation League of B’nai B’rith. PRODUCTION CO.: Frank Ross Productions Ltd. DIRECTOR: Mervyn LeRoy. PRODUCER: Frank Ross. WRITER: Albert Maltz. CAMERA: Robert De Grasse. MUSIC: Axel Stordahl.

EDITOR: Philip Martin Jr. CAST: Frank Sinatra. RESOURCES: Copyright 9Nov45 LP13665; Lawrence F. LaMar, "Sinatra's Anti-Bias Movie Short Scores Hit at Preview," *Chi Def*, Oct. 13, 1945, 14; *Film Forum Review* staff, "The House I Live In," in *Ideas*, 202–3; *Mental Hygiene*, 159. HOLDINGS: AAF, GEM, LC, LC/Prelinger, Prelinger, UCLA, UGA.

Advocacy film commissioned by the civil rights organization to discourage ethnic and racial prejudice. Caught in a dispute that assumes ethnic dimensions, a group of boys find common interests through the intervention of Frank Sinatra, who tells a story and sings two songs.

NOTE: The title number was written by Earl Robinson and Lewis Allan [Abel Meeropol]. This widely distributed film, produced at the end of World War II, discourages prejudice but disparages people of Japanese ancestry.

► **190. THE HOUSE IN THE MIDDLE (1954, sound, 12 min, color, 16mm)**

SPONSORS: National Paint, Varnish, and Lacquer Association; National Clean Up–Paint Up–Fix Up Bureau; Federal Civil Defense Administration. PRODUCTION CO.: Robert J. Enders Inc. RESOURCES: Copyright 3May54 MP4701; "Business Sponsors Two Films to Aid Civil Defense Program," *Bus Scrn* 15, no. 5 (1954): 18. HOLDINGS: LC/Prelinger, MacDonald.

Civil defense film promoting the well-maintained house as part of America's line of defense against nuclear attack. Cosponsored by the paint and coating industry's national trade association and the federal government, *The House in the Middle* uses footage shot at the Nevada Proving Ground (now the Nevada Test Site) to demonstrate how a clean, freshly painted house has the survival edge in the event of a nuclear blast. NOTE: Released in 16mm Kodachrome and in black and white. Abridged version for television broadcast. Selected for the National Film Registry.

191. HOW MOTION PICTURES MOVE AND TALK (1939, sound, 11 min, b&w, 35mm)

SPONSOR: Bell & Howell Co. PRODUCTION CO.: Castle Films. RESOURCES: Copyright not registered; "Leading Sales Films of 1938–39 and the Results Attained," *Sales Mgmt* 45 (Oct. 10, 1939): 54; *EFG* (1945), 354. HOLDINGS: LC/Prelinger.

Promotional film for Bell & Howell film projectors illustrating the technological basics of motion pictures. Designed for students and amateur movie buffs, *How Motion Pictures Move and Talk* shows (in animation) how sound is recorded on film and how release prints are made. NOTE: The short film is said to have reached more than 1 million students through 5,000 showings during its first year of release. In addition to the 200 prints made for free educational loan, another 200 prints were available for rent from dealers and distributors. Released in 16mm and 8mm. Viewable online at Internet Archive, www.archive.org/details/HowMotionPic.

192. HOW TO CATCH A COLD (1951, sound, 11 min, color, 35mm)

SPONSOR: Kimberly-Clark Corp. PRODUCTION CO.: Walt Disney Productions. RESOURCES: Copyright 24Aug51 LP1166; Carl Spielvogel, "Advertising: The Company Motion Picture," *NYT*, Feb. 9, 1958, F9. HOLDINGS: AAF, LC, LC/Prelinger, UCLA.

Animated film sponsored by the maker of Kleenex Tissues to give tips on how to prevent the common cold. "Common Man" learns the danger of the "invisible menace" of cold germs from "Common Sense," his miniature alter ego. Common Sense demonstrates the sanitary way to blow one's nose and recommends using disposable tissues. NOTE: Also released in 16mm. Carl Spielvogel wrote that the film was "shown on projectors 233,000 times and 1,416 times on television" in its first seven years of release.

193. THE HUNGRY DRAGON (1925, silent, 1 reel, b&w, 35mm)

SPONSOR: New York Tuberculosis and Health Association. DIRECTOR: Arthur Edwin Krows. PRODUCER: Carlyle Ellis. CAMERA: Walter Pritchard. PUPPETRY: Remo Bufano. RESOURCES: Copyright not registered; "Film Reviews

for October," *Ed Scrn* 4 (Oct. 1925): 498; Arthur Edwin Krows, "Motion Pictures—Not for Theatres," *Ed Scrn* 20 (Apr. 1941): 151. HOLDINGS: Not reported.

Puppet animation film promoting good health habits for children. According to one reviewer, *The Hungry Dragon* drives home its lesson through a fairy-tale-like story involving a little princess and a handsome knight, Right Living: "Bad Food and Late Hours seize the Princess, bind her and carry her off...through the Forest of Declining Health.... And finally they turn loose upon her their pet dragon, Tuberculosis, but the Knight Right Living is in close pursuit. He battles with the dragon, rescues the princess and they live happily ever after" (*Ed Scrn*, Oct. 1925).

194. I'LL TELL THE WORLD (1939, sound, 4 reels, b&w, 35mm)

SPONSOR: Macfadden Publications. PRODUCTION CO.: Splay Pictures Corp. DIRECTOR: Lynn Shores. PRODUCER/WRITER: Herbert Crooker. NARRATOR: Lowell Thomas. CAST: Patricia Murray, Billy and Bobby Mauch, Jed Prouty, Rex the Dog. RESOURCES: Copyright not registered; Bosley Crowther, "Films for the Fair," *NYT*, Mar. 5, 1939, X5; "Advertisers' Films Draw Huge Crowds at Nation's Two Big Fairs," *Sales Mgmt* 45 (July 1, 1939): 34–47. HOLDINGS: Not reported.

Comedy commissioned by the large magazine publisher to illustrate the power of advertising. An American family risks hard times when the father's button business falters because of his resistance to advertising. His family persuades him to give modern marketing a go, and his business bounces back. The story is punctuated with facts and figures demonstrating the efficacy of advertising. NOTE: According to a report in *Sales Management*, *I'll Tell the World* was inspired by a George Sokolsky column, published in Macfadden's *Liberty* magazine. The film was produced in Hollywood and exhibited at half-hour intervals in the Macfadden Auditorium at the 1939–40 New York World's Fair. Herbert Crooker was a staff writer at *Liberty*.

195. THE IMAGE OF A MAN (1958, sound, length unknown, color, 16mm)

SPONSOR: Esquire Magazine. PRODUCTION CO.: Unknown. RESOURCES: Copyright not registered. HOLDINGS: MacDonald.

Film sponsored by *Esquire* to acquaint its sales force with new thinking about consumer behavior as well as the work of Ernest Dichter, a pioneer in motivational research. The film relates *Esquire* to its readership and includes sequences showing upper-middle-class family life of the period.

▶ **196. IN MY MERRY OLDSMOBILE (1931, sound, 7 min, b&w, 35mm)**

SPONSOR: Olds Motor Works. PRODUCTION CO.: Fleischer Studios. DIRECTOR: Dave Fleischer. PRODUCER: Max Fleischer. ANIMATION: Jimmie "Shamus" Culhane, Al Eugster, Rudy Zamora. CAST: Billy Murray, Gus Wickie. RESOURCES: Copyright not registered; Leonard Maltin, *Of Mice and Magic* (New York: New American Library and McGraw-Hill, 1980), 88, 96. HOLDINGS: GEM, LC/Prelinger, UCLA.

Advertising cartoon filled with double entendres and suggestive imagery. Leonard Maltin called it "a delightful short, with a bouncing-ball chorus, that ranks alongside any contemporary Fleischer cartoon in terms of quality and content." NOTE: *In My Merry Oldsmobile* takes its title from the 1905 song by Gus Edwards and Vincent P. Bryan. The film was distributed theatrically.

197. IN OUR HANDS (1950; sound; 4 films, 11–21 min ea; b&w; 35mm)

SPONSORS: Inland Steel Co.; Borg-Warner Corp. PRODUCTION CO.: Wilding Picture Productions. DIRECTOR: Jack Tilles. WRITER: James Prindle. CAMERA: J.J. LaFleur. EDITOR: Glen McGowan. RESOURCES: Copyright 1Dec50 LP573; "In Our Hands: Workers Talk Economics," *Mod Ind* 22 (July 15, 1951): 40–45; "Public Relations—Bold New Concept Pays Off," *Iron Age* 168 (Aug. 23, 1951): 85; *Selling*, 83–84; *Mental Hygiene*, 164. HOLDINGS: LC/Prelinger.

Four-part series crafted by large business interests to promote free enterprise and small government. *Part 1: How We Got What We Have* transports a young couple back to the Stone Age, where they lack sophisticated tools and come to blows with another couple over resources. *Part 2: What We Have* shows the public benefit of industry by illustrating the bounties enjoyed by a typical housewife. In *Part 3: How to Lose What We Have* citizens vote for the big government "Master Plan," which ushers in forced collectivization, the mandatory relocation of families, and the closure of churches. *Part 4: How to Keep What We Have* urges Americans to oppose an expanded government role, a step that the film argues would lead to a planned economy. More dramatic than most free-enterprise booster films, *In Our Hands* recognizes little distinction between government planning and dictatorship. NOTE: The sponsors took the films on a rail tour to five cities, showing it to workers aboard a special car equipped with a meeting room and a theater. The sponsor also distributed an economic education course for workers under the same title. *Modern Industry* reported that screening the film with this discussion program "loosens even inarticulate tongues." The series received a Freedoms Foundation award in 1950. Also released in 16mm. Viewable online at Internet Archive, www.archive.org/details/InOurHan1950.

198. IN THE SUBURBS (1957, sound, 20 min, color/b&w, 16mm)

SPONSOR: Redbook Magazine. PRODUCTION CO.: On Film Inc. DIRECTOR: Tracy Ward [Virginia Bell]. CAMERA: Bert Spielvogel. DESIGNERS: Tracy Ward [Virginia Bell], Bert Spielvogel, Jean Sharpe, Carlo Arcamone, Joseph Cole, Herbert Hagens. RESOURCES: Copyright 29Nov57 LP10279. HOLDINGS: LC, LC/Prelinger.

Film promoting advertising in *Redbook* as the best way to reach young suburban consumers, a growing demographic of the late 1950s. It makes the point through a rich collection of actuality footage showing families and children engaged in leisure activities at home and at the shopping center. Assembled like a collage, *In the Suburbs* integrates photographs and text and mixes sound with silent footage, color with black and white, and handheld with tripod shots. The narration is delivered with amused detachment. NOTE: Produced in Kodachrome. Viewable online at Internet Archive, www.archive.org/details/IntheSub1957. On Film was a Princeton company with close ties to the avant-garde film community.

199. IN TUNE WITH TOMORROW (1939, sound, 15 min, color, 35mm)

SPONSOR: Plymouth Div., Chrysler Corp. PRODUCTION CO.: Loucks & Norling Studios. DIRECTOR/PRODUCER: John Norling. MUSIC: George Steiner. NARRATOR: Edward "Major" Bowes. RESOURCES: Copyright not registered; "The World's Fair Survey of Motion Pictures and Slidefilms at the Fairs," *Bus Scrn* 2, no. 1 (1939): 24; "Polaroid Movie Has First Showing," *NYT*, May 7, 1939, 40; "Woes in Producing of Film Described," *NYT*, May 16, 1939, 19; "Advertisers' Films Draw Huge Crowds at Nation's Two Big Fairs," *Sales Mgmt* 45 (July 1, 1939): 34–47; "Leading Sales Films of 1938–39 and the Results Attained," *Sales Mgmt* 45 (Oct. 10, 1939): 52; Folke T. Kihlstedt, "Utopia Realized: The World's Fairs of the 1930s," in *Imagining Tomorrow: History, Technology, and the American Future*, ed. Joseph J. Corn (Cambridge, MA: MIT Press, 1986), 111. HOLDINGS: Sabucat.

Innovative stop-motion animation film. Produced for showing at the Chrysler pavilion at the 1939–40 New York World's Fair, *In Tune with Tomorrow* illustrates the precision assembly techniques used to make Plymouths. The assembly is synchronized to music and accompanied by the narration of Edward "Major" Bowes, Chrysler's familiar radio announcer. NOTE: Produced in Technicolor and Polaroid 3-D, *In Tune with Tomorrow* is thought to be both the first 3-D film in color and the first 3-D film with spoken word. Shooting consumed 36 days. A revised version, *New Dimensions*, was shown at the fair in 1940 and seen by 1.5 million people. The film was reissued in 1954 as *Motor Rhythm*.

200. IN THE WAKE OF THE STORM (1925, silent, 1 reel, b&w, 35mm)

SPONSOR/PRODUCTION CO.: International Harvester Co. RESOURCES: Copyright not registered; advertisement, *Ed Scrn* 4 (June 1925): 324; unsigned review, *Ed Scrn* 4 (Sept. 1925): 422. HOLDINGS: Not reported.

Report on the disaster response to the devastating tornado that swept across southern Indiana on March 18, 1925, taking some 900 lives and leaving thousands homeless. Farm machinery contributed by International Harvester helped revitalize damaged cropland and get inhabitants back on their feet. NOTE: International Harvester loaned the film at no charge to community and educational groups.

201. INCREASING FARM EFFICIENCY: DELCO FARM LIGHTING (1918, silent, 1 reel, b&w, 35mm)

SPONSOR: William Lowman. PRODUCER: Harold Chenoweth. RESOURCES: Copyright not registered. HOLDINGS: Nebraska.

Promotional film commissioned by a Nebraska Delco franchise owner to illustrate the benefits of farm electrification. The documentary shows how electric lighting transforms rural life and pictures the illuminated interiors of farms, businesses, and a church. NOTE: After he was named Delco Salesman of the Year in 1918, William Lowman used his award money to finance this film. *Increasing Farm Efficiency* was shown in his hometown of Silver Creek as well as at the national Delco convention.

202. INCREDIBLE MACHINE (1968, sound, 15 min, color, 16mm)

SPONSOR: American Telephone & Telegraph Co. PRODUCTION CO.: Owen Murphy Productions. DIRECTOR: Paul Cohen. RESOURCES: Copyright not registered. HOLDINGS: AAFF, LC/Prelinger.

Informational film about recent advances in communications technology developed at the Bell Telephone Laboratories. The breakthroughs include computer graphics, computer-synthesized speech, and computer-generated movies and music as well as prototypes for other cutting-edge applications. NOTE: Received an award at the American Film Festival in 1969.

▶ **203. INDUSTRY ON PARADE (1950–60; sound; approx 503 episodes, approx 13 min ea; b&w; 35mm)**

SPONSOR: National Association of Manufacturers. PRODUCTION COS.: NBC; Arthur Lodge Productions. RESOURCES: "National Association of Manufacturers TV Newsreel Gets Widespread Showings," *Bus Scrn* 13, no. 3 (1952): 64; *Selling*, 52; Susan B. Strange and Wendy Shay, "Industry on Parade Film Collection 1950–1960, #507," National Museum of American History, americanhistory.si.edu/archives/d4507.htm. HOLDINGS: LC, LC/Prelinger, MacDonald, SI/NMAH, SPPN Images, UCLA, UGA.

Series portraying the nation's industrial sector during the 1950s. The films strove for a broad representation of American enterprises and even included profiles of mom-and-pop operations. NOTE: *Industry on Parade* was a key component of a public relations campaign to promote the benefits of free enterprise. The series was produced by NBC until 1953, when it moved to Arthur Lodge Productions. The National Association of Manufacturers supplied episodes at no charge to television stations, which often aired them through the sponsorship of local businesses. The NAM also loaned episodes at no charge to schools and community groups. The series won a Peabody Award in 1954 for television national public service. Selections are viewable online at Internet Archive.

204. INDUSTRY'S DISINHERITED (1949, sound, 21 min, b&w, 16mm)

SPONSOR: United Electrical, Radio, and Machine Workers of America. PRODUCTION CO.: Union Films. PRODUCER: Carl Aldo Marzani. RESOURCES: Copyright not registered. HOLDINGS: AAFF, UCLA.

Advocacy film sponsored by the leftist labor union to expose the plight of senior citizens shut out of the postwar economic boom. *Industry's Disinherited* shows the poverty and despair of

older Americans forced to rely on inadequate pension and social security payments, and demands increased government benefits for seniors.

205. THE INFORMATION MACHINE (1957, sound, 10 min, color, 35mm)

SPONSOR: IBM Corp. PRODUCTION CO.: Eames Studio. DIRECTORS: Charles and Ray Eames. MUSIC: Elmer Bernstein. NARRATOR: Vic Perrin. RESOURCES: Copyright not registered; Howard Thompson, "Newcomers to the Nontheatrical Film Field," *NYT*, Oct. 12, 1958, X9; Lucia Eames, "Filmography," Eames Office, eames-office.com/index2.php?mod=filmography. HOLDINGS: LC, LC/Prelinger, MacDonald.

Film humanizing the concept of computers through animation and live action. Taking a historical view, *The Information Machine* portrays the computer as a logical extension of the human desire to make connections and traces the machine's evolution from primitive calculation devices. NOTE: The film was exhibited in the United States Pavilion at the 1958 Brussels World's Fair.

206. INGENUITY IN ACTION (1959, sound, 26 min, color, 16mm)

SPONSOR: Hot Rod Magazine. PRODUCTION CO.: Sid Davis Productions. DIRECTORS: Sid Davis, Haile Chase. WRITER: Haile Chase. RESOURCES: Copyright not registered; Eleanor "Ma" Sidebotham, "Youth's *Ingenuity in Action*," *CSM*, Mar. 15, 1961, 11. HOLDINGS: LC/Prelinger.

How-to film sponsored by *Hot Rod* magazine to help novices prepare for drag races and car shows. A portrait of the nomadic auto racer culture of the 1950s, *Ingenuity in Action* pictures races, auto shows, and life on the road and includes appearances by racers Chuck Jones and Wally Parks, *Hot Rod* publisher Robert Petersen, and auto executives Ed Cole and Tex Colbert. NOTE: Produced and released in 16mm Kodachrome. Viewable online at Internet Archive, www.archive.org/details/Ingenuit1958.

► **207. THE INHERITANCE (1964, sound, 60 min, b&w, 35mm)**

SPONSOR: Amalgamated Clothing Workers of America. PRODUCTION CO.: Harold Mayer Productions. DIRECTOR/PRODUCER: Harold Mayer. WRITER: Millard Lampell. MUSIC: George Kleinsinger. EDITOR: Lawrence Silk. MUSIC: Judy Collins, Pete Seeger, Tom Paxton, Page Gaynes. NARRATOR: Robert Ryan. RESOURCES: Copyright 14May64 MP14411; A.H. Weiler, "Screen: A Tribute to the Workingman," *NYT*, Nov. 9, 1964, 42. HOLDINGS: LC, MacDonald.

Documentary celebrating the 50th anniversary of the Amalgamated Clothing Workers of America by outlining the improvements the union has won for clothing workers over its five decades. *The Inheritance* draws from archival and modern live-action footage and features songs contributed by popular artists. NOTE: The film premiered theatrically in New York City and was shown widely to unions and community organizations. It was also distributed in 40- and 16-minute versions.

208. THE INNER MAN STEPS OUT (1951, sound, 32 min, b&w, 35mm)

SPONSOR: General Electric Co. PRODUCTION CO.: Pathéscope Productions. DIRECTOR: Robert Wilmot. PRODUCER: Henry Strauss. WRITER: Dun Roman. CAMERA: William Steiner. MUSIC: Morris Mamorsky. EDITOR: Rogers Keene. RESOURCES: Copyright not registered; Richard Rutter, "New Attitudes Made to Order," *NYT*, Dec. 31, 1955, 19; Nancy Lou Blitzen, "Looking into Pictures: Pros and Cons of the Psychological Trend in Films," *Bus Scrn* 18, no. 6 (1957): 28–30. HOLDINGS: AAF, LC/Prelinger, UGA.

Management-training film for plant supervisors that avoids the usual platitudes. *The Inner Man Steps Out* recommends that supervisors discover their "inner man" and empathize more with workers. The producer believed his film helped to bring about changes to GE's corporate culture. NOTE: Also distributed in 16mm.

209. INSIDE TEST CITY, U.S.A. (1959, sound, 15 min, color, 16mm)

SPONSOR: Reader's Digest Association Inc. PRODUCTION CO.: United States Productions. RESOURCES: Copyright not registered. HOLDINGS: Secret Cinema.

Reader's Digest promotional film publicizing the magazine's test-marketing service for consumer product manufacturers. "For the last two decades," the narrator explains, "American business has tested more of its products in Columbus [Ohio] than in any other major American community. Through the years, industry has discovered that what happens in Columbus today will be happening all over America tomorrow." *Inside Test City, U.S.A.* interviews local businessmen and consumers, all of whom are loyal *Reader's Digest* readers. Two comment that "most people read the Bible and the *Digest*." The narrator points out with pride that the *Reader's Digest* has greater penetration in affluent areas than in poorer ones. NOTE: Produced in Ektachrome.

210. INTERNATIONAL MAPLE (1954, sound, 10 min, color, 16mm)

SPONSOR/PRODUCTION CO.: Maine Dept. of Agriculture. PRODUCER: Hildreth Gilman Hawes. RESOURCES: Copyright not registered; *EFC* (1954–58), 151. HOLDINGS: NHF.

Promotional film made by the state of Maine to highlight one of its major agricultural products. The short chronicles an innovative project through which co-operatives of French-Canadian families harvest maple syrup in northern Maine and sell it at auction. The film includes interviews with co-operative members.

211. IT WORKS (ca. 1924, silent, length unknown, b&w, 35mm)

SPONSOR: New York City Dept. of Health. PRODUCTION CO.: Unknown. RESOURCES: Copyright not registered; "Join in Health Work," *NYT*, Aug. 12, 1923, E2. HOLDINGS: Not reported.

Documentary showing how 22 social service agencies collaborated to found and operate the East Harlem Health Center, an integrated public and preventive health care facility in East Harlem. NOTE: For more information on the center, see Savel Zimand, "Nearly Six Years of Concentrated Effort in This District Has Produced Definite Results—High Death Rate Figures Heavily Cut," *NYT*, July 17, 1927, XX5.

▶ **212. IT'S EVERYBODY'S BUSINESS (1954, sound, 22 min, color, 35mm)**

SPONSORS: Chamber of Commerce of the United States; E.I. duPont deNemours & Co. PRODUCTION CO.: John Sutherland Productions. PRODUCER: John Sutherland. WRITERS: John Sutherland, William Scott, George Gordon. ART DIRECTOR: Maurice Noble. MUSIC: Eugene Poddany, Les Baxter. ANIMATION: Carl Urbano, Bill Melendez, Emery Hawkins, Abe Levitow, Bill Higgins. NARRATOR: Macdonald Carey. RESOURCES: Copyright 1Jun54 LP4570; "The Chamber of Commerce of the United States Believes *It's Everybody's Business*," *Bus Scrn* 15, no. 4 (1954): 31–33; "Better Living," 269. HOLDINGS: AAF, LC/Prelinger, MacDonald.

Animated history of the American economic system told from a pro-free enterprise perspective. Free enterprise, the narrator argues, can be traced to the Bill of Rights, and the Founding Fathers regarded "political and economic freedom" as "interlocking inseparably." However, in contrast to what the film characterizes as the favorable economic climate of colonial America (where individuals had the "freedom to go into business"), today's government imposes taxes and regulation. The film features John Sutherland's usual humor and memorable visual devices, including images of the "tax monster," the tidal wave of war, and paper money riding a railroad train. NOTE: Released in Technicolor. Also distributed in 16mm. Awarded a Freedoms Foundation Gold Medal.

▶ **213. JERRY PULLS THE STRINGS (1938, sound, 45 min, b&w, 35mm)**

SPONSOR: American Can Co. PRODUCTION CO.: Caravel Films Inc. RESOURCES: Copyright not registered; "Jerry Pulls the Strings," *Bus Scrn* 1, no. 3 (1938): 22; *EFC* (1939), 199. HOLDINGS: MacDonald.

Advertisement for vacuum-packed canned coffee that was produced primarily for screening at the 1939–40 New York World's Fair. In the narrative a young puppeteer proves to his prospective father-in-law, a coffee packer, that puppeteering is a viable occupation by using mar-

ionettes to tell the story of coffee. The young man uses 80 string puppets and deep, dimensional sets to explain how coffee is grown, harvested, roasted, and packed in vacuum cans to retain flavor. NOTE: Also distributed in 16mm. Written and supervised by National Tie-Ins Inc. For more about Caravel Films, see "Opening of Production Center Marks Caravel's 37th Year," *Bus Scrn* 18, no. 6 (1957): 20.

214. JIM STAYS ON THE FARM (1935, sound, 50 min, b&w, 16mm)

SPONSORS/PRODUCTION COS.: California-Oregon Power Co.; Mountain States Power Co. PRODUCER: C.J. Hurd. CAMERA: H.D. Kem. RESOURCES: Copyright not registered; H.D. Kem, "Visual Education Builds Agricultural Load," *Electrical West* 75 (July 1935): 28–29; "Staff Makes Movie," *Bus Wk*, Mar. 21, 1936, 22–23. HOLDINGS: Not reported.

Narrative made by two regional power companies to promote rural electrification and attract new customers. Jim returns from college eager to bring power to his family's farm. He overcomes his father's opposition by showing him the modernization achieved by electrified farms in their area. NOTE: Produced in-house, the film was shown regularly in the region for more than a year after release and reportedly helped boost power use by 19 percent. The California-Oregon Power Company is now a division of PacifiCorp.

215. A JOLT FOR GENERAL GERM (1930, sound, 1 reel, b&w, 35mm)

SPONSOR: Lehn & Fink Inc. PRODUCTION CO.: Fleischer Studios. RESOURCES: Copyright 21May31 MP2566; Peter B.B. Andrews, "The 'Sponsored' Movie," *Advertising & Selling* 16 (Dec. 10, 1930): 36–38, 73; "Producers Drop Sponsored Films," *Advertising Age*, June 6, 1931, 6. HOLDINGS: Not reported.

Animated advertisement for Lysol in which the disinfectant helps a boy win the war against germs. NOTE: Shown in Paramount theaters to more than 5 million viewers in 1930.

216. JOURNEYS THROUGH THE VALLEY (1920, silent, 2 reels, b&w, 35mm)

SPONSOR: San Jose Chamber of Commerce. PRODUCTION CO.: Unknown. RESOURCES: Copyrights 1Dec21 MP2074 and 15Dec21 MP2085; "Community Advertising by Means of Films," *Am City* 26 (Mar. 1922): 265–67. HOLDINGS: NARA.

Annual report of Northern California's San Jose Chamber of Commerce, purportedly the first such report presented as a motion picture. NOTE: While originally created for locals, *Journeys Through the Valley* was also distributed to a wider audience by Ford Motor Company. Some 100 distribution prints were made, 76 for Ford. The film was screened in 2,500 American theaters under the title *Journeys Through "the Valley of Earth's Delight"* and reached between 30 and 40 million viewers. It was also shown in nontheatrical venues and sent to India, Australia, England, and South Africa.

217. JUST IMAGINE (1947, sound, 11 min, b&w, 35mm)

SPONSOR: American Telephone & Telegraph Co. PRODUCTION CO.: Jam Handy Organization. DIRECTOR: Frank Goldman. RESOURCES: Copyright not registered; *EFG* (1948), 361. HOLDINGS: AAF, LC/Prelinger, MacDonald.

AT&T stop-motion animation film produced for theatrical release and community group showings. Coming to life from a print advertisement, Tommy Telephone uses magic to produce a telephone. He puts slips of paper representing raw materials into a hopper and grinds out components, which assemble themselves into the complete product to the accompaniment of music. NOTE: The Jam Handy Organization made a number of stop-motion animation films in the style of Oskar Fischinger's short commercial films of the 1930s. Viewable online at Internet Archive, www.archive.org/details/JustImag1947.

▶ 218. LABOR'S REWARD (1925, silent, 5 reels, b&w, 35mm)

SPONSOR: Union Label Trades Dept., American Federation of Labor. PRODUCTION CO.: Rothacker Film Manufacturing Co. RESOURCES: Copyright not registered; "Film Will Depict History of Labor," *Atlan Con*,

May 22, 1926, 14; Steven J. Ross, "Struggles for the Screen: Workers, Radicals, and the Political Uses of Silent Film," *American Historical Review* 96 (Apr. 1991): 353–55; *Working-Class*, 160–72; Steven J. Ross, "Visualizing Ideology: Movies, Politics, and the Working Class," USC Dornsife, dornsife.usc.edu/hist225g/pages/home/index.html. HOLDINGS: UCLA.

Union narrative urging consumers to buy goods carrying the union label. Following a historical prologue tracing the subjugation of labor from ancient times to the present, *Labor's Reward* introduces Mary, a young worker in an oppressive nonunion bookbindery, and Tom, who works in a union shop. Mary collapses from overwork, and she and her coworkers strike, organize a union with Tom as their American Federation of Labor representative, and win the dispute. In one scene Tom, who has unthinkingly bought a nonunion-made hat, returns it for a union one. The film portrays unions as respectable, service-oriented groups that help workers. NOTE: Surviving are reel 3 and part of reel 1.

219. LAND OF THE FREE (1940, sound, 30 min, b&w, 35mm)

SPONSOR: Dodge Div., Chrysler Corp. PRODUCTION CO.: Wilding Picture Productions Inc. RESOURCES: Copyright not registered; "The National Theme in Pictures," *Bus Scrn* 2, no. 5 (1940): 17; *EFC* (1940–41), 174. HOLDINGS: LC/Prelinger.

Isolationist film arguing that America can take care of itself. Extolling the country's prosperity, power, and self-sufficiency, *Land of the Free* intersperses historical re-creations with images of American plenty—the prolific countryside, productive workers, World's Fairs, and consumer goods. The film was among current releases singled out by *Business Screen* as reinforcing the "wave of public sentiment for 'America First.'" NOTE: Also distributed in 16mm.

▶ **220. LAND OF WHITE ALICE (1960, sound, 27 min, color, 16mm)**

SPONSOR: Western Electric Co. PRODUCTION CO.: Knickerbocker Productions. DIRECTOR/PRODUCER: Willard Van Dyke. WRITER: Norman Rosten. MUSIC: Daniel Pinkham. NARRATOR: Shepperd Strudwick. RESOURCES: Copyright 14Nov60 MP11285; "Journey to the *Land of White Alice*," *Bus Scrn* 21, no. 7 (1960): 39; Ralph Caplan, "Industry on the Screen," *Industrial Design* 7 (Apr. 1960): 54. HOLDINGS: LC.

Film sponsored by Western Electric (AT&T's equipment manufacturing division), the builder of the United States Air Force's White Alice Communications System in Alaska. *Land of White Alice* introduces the people and geography of the new state as well as the Western Electric radio-relay system, which links far-flung military sites, alert stations, and missile-warning facilities. Ralph Caplan praised the film's "intrinsically dramatic and highly photogenic" portrayal of communications equipment. NOTE: According to Caplan, the sponsor found fault with the film's "soft-sell" approach and added a three-minute prologue.

▶ **221. LANGUAGE OF FACES (1961, sound, 17 min, b&w, 16mm)**

SPONSOR: American Friends Service Committee. PRODUCTION CO.: Unknown. DIRECTOR/PRODUCER: John Korty. MUSIC: Teiji Ito. NARRATOR: Meredith Dallas. RESOURCES: Copyright not registered; Howard Thompson, "New Fare in the 16mm Film Marts," *NYT*, June 4, 1961, X7. HOLDINGS: AAF, LC, UCLA.

Pacifist plea sponsored by a Quaker group. To a voice-over commentary describing the arms race, *Language of Faces* presents a montage of human faces and activities that culminates in a silent vigil at the Pentagon. NOTE: John Korty also made *The Autobiography of Miss Jane Pittman*. Teiji Ito, husband of Maya Deren, composed the score for Deren's *Meshes of the Afternoon*.

222. THE LAST CLEAR CHANCE (1959, sound, 26 min, color, 16mm)

SPONSOR: Union Pacific Railroad. PRODUCTION CO.: Wondsel, Carlisle & Dunphy Inc. DIRECTOR/PRODUCER: Robert Carlisle. WRITER: Leland Baxter. CAMERA: Bert Spielvogel. EDITOR: Mort Fallick. CAST: Bill Boyett, Mr. and Mrs. Harold Agee, Bill Agee. RESOURCES: Copyright not registered; "That *Last Clear Chance* to Live Safely," *Bus Scrn* 21, no. 4 (1960): 37. HOLDINGS: LC/Prelinger, MacDonald.

Safety film sponsored by a large railroad urging drivers to be more careful at railroad crossings. The skillful drama tells the story of two brothers in an Idaho farm family, one of whom is an experienced but reckless driver, the other a beginner. *The Last Clear Chance* ends with a tragic accident. While covering the usual driving dos and don'ts, the film incorporates many additional themes: a teen's feeling of invulnerability, the police officer as authority figure, and the train's dual role as economic partner and potential killer. NOTE: The film draws its scenario from a real-life family and was shot in Nampa and Meridian, Idaho. Distributed only in western states served by the sponsor. Released in 16mm.

223. LAST DATE (1950, sound, 19 min, b&w, 35mm)

SPONSOR: Lumbermens Mutual Casualty Co. PRODUCTION CO.: Wilding Picture Productions. DIRECTOR: Lewis D. Collins. WRITER: Bruce Henry. CAST: Richard "Dick" York, Joan Taylor, Robert Stern, Sally Hughes. RESOURCES: Copyright 13Feb50 LP12; Dick Griffin, "Prize Article Tells Sad Tale of New Word," *CT*, Mar. 18, 1951, A6; "Insurance and the Film in Education and Training," *Bus Scrn* 13, no. 6 (1952): 33-34; *Mental Hygiene*, 172. HOLDINGS: LC/Prelinger, MacDonald, UCLA.

Insurance company-sponsored safety film targeting teenage drivers. The drama centers on a reckless driver, who together with his girlfriend, takes one risk too many. Like other safety films made for teenagers, *Last Date* implies that death is preferable to disfigurement. The dramatic accident sequence and surprise ending have often been emulated by other films targeting the same audience. NOTE: Best known of a dozen films sponsored by Lumbermens (and its parent company, Kemper Insurance), *Last Date* introduced "teenicide" into the English language. In theatrical showings, wrecked cars were often parked outside to reinforce the message. *Business Screen* reported that it was seen by more than 14 million in its first three years of release. Named by the National Committee on Films for Safety as best nontheatrical picture on prevention of traffic accidents in 1949. *Last Date* also won awards from the Cleveland Film Council and the American Public Relations Association. Dick York went on to star in the television series *Bewitched*. Viewable online at Internet Archive, www.archive.org/details/-last_date. For more about driver safety films, see H. Paul Abbott, "Visual Aids in Property-Casualty Insurance Teaching," *Journal of the American Association of University Teachers of Insurance* 18 (Mar. 1951): 14-27.

224. LEAVE IT TO ROLL-OH (1940, sound, 9 min, b&w, 35mm)

SPONSOR: Chevrolet Motor Co. PRODUCTION CO.: Jam Handy Organization. RESOURCES: Copyright 26Apr40 LU9603; "Better Living," 270. HOLDINGS: LC/Prelinger.

Film sponsored by the automobile manufacturer to demonstrate the capacity of electromechanical relays used in its cars. Roll-Oh, a domestic robot, expertly performs many household chores while its owner relaxes with a magazine. Presented as a humorous look at the future, *Leave It to Roll-Oh* drives home the efficacy of Chevrolet cars' advanced technology without resorting to explicit advertising. NOTE: Produced as part of the *Direct Mass Selling* series, *Leave It to Roll-Oh* was shown at the 1939-40 New York World's Fair. Viewable online at Internet Archive, www.archive.org/details/LeaveItt1940.

225. LET MY PEOPLE LIVE (1938, sound, 20 min, b&w, 35mm)

SPONSOR: National Tuberculosis Association. PRODUCTION CO.: Motion Picture Service Corp. DIRECTOR: Edgar G. Ulmer. MUSIC: Tuskegee Choir. CAST: Rex Ingram, Peggy Howard, Ernestine Coles. RESOURCES: Copyright not registered; Peggy Howard, "Let My People Live, New Broadway Film," *Chi Def*, July 9, 1938, 10; *EFC* (1939), 159. HOLDINGS: GEM, MacDonald, NARA, NLM, UGA.

Drama made for African American audiences to emphasize the importance of early tuberculosis testing and treatment. The story compares the plight of a mother, who succumbs to TB because of her misplaced faith in superstitious "cures," with that of her daughter and son,

who seek medical help and overcome the disease. *Let My People Live* has an all-black cast and a sound track that includes African American spirituals. NOTE: The credits indicate that the film was made "in cooperation with Tuskegee Institute, National Urban League, WPA, and the Veterans Administration." It was shot on location in Tuskegee, Alabama, and shown at the 1939–40 New York World's Fair. Also released in 16mm.

226. LET'S GO AMERICA! AMERICA YESTERDAY, TODAY AND TOMORROW (1936, sound, 10 min, b&w, 35mm)

SPONSORS: National Association of Manufacturers; National Industrial Council. PRODUCTION CO.: Audio Productions Inc. NARRATOR: John A. Young. RESOURCES: Copyright not registered; *EFC* (1939), 83. HOLDINGS: LC, MacDonald, UCLA.

One of many films sponsored by the NAM during the Depression to foster faith in the economic leadership of its corporate members. *Let's Go America!* suggests that the creative spirit that led to America's development will continue to shape its economy. It ends with two young men and a woman driving a swank roadster toward the glowing future, which promises television, air conditioning, air travel, and innovative home design. NOTE: Also released in 16mm.

227. A LETTER FROM AMERICA (1948, sound, 32 min, b&w, 35mm)

SPONSOR: Goodyear Tire & Rubber Co. PRODUCTION CO.: Wilding Picture Productions. DIRECTOR: Lewis D. Collins. WRITER: Leo Rosencrans. RESOURCES: Copyright not registered; "A Letter from Free America," *Bus Scrn* 9, no. 8 (1948): 25; "Time to Show the Facts," *Bus Scrn* 10, no. 2 (1949): 21–22; *EFG* (1951), 283; "Better Living," 168–71, 270. HOLDINGS: AAF.

Film created to celebrate the sponsor's Golden Anniversary and promote the American economic system. The story begins with a letter, written by an immigrant worker to his family behind the iron curtain, that describes the American way of life and the opportunities provided by his employer, Goodyear. Flashbacks show the worker's arrival in America, his experience with the American democratic system, and his success at Goodyear. He explains that because many workers are also corporate shareholders, there is no longer a gap between capital and labor. NOTE: Received a Freedoms Foundation award in 1950.

228. LETTER TO A REBEL (1948, sound, 17 min, b&w, 35mm)

SPONSOR: National Association of Manufacturers. PRODUCTION CO.: RKO-Pathé. DIRECTOR: Larry O'Reilly. PRODUCER: Jay Bonafield. WRITER: Oviatt McConnell. CAMERA: Larry O'Reilly. MUSIC: Nathaniel Shilkret. EDITOR: David Cooper. NARRATOR: Dwight Weist. RESOURCES: Copyright 25Jun48 MP3189; R.L.C., "Oklahoma sans Song," *Wash Post*, July 15, 1948, 12; A.H. Weiler, "By Way of Report," *NYT*, July 18, 1948, X3; *EFG* (1951), 285; *Ec Ed*, 24; "Better Living," 167–68, 270. HOLDINGS: LC, MacDonald, UCLA.

Film sponsored by the trade group to promote the American economic system. Taking the form of a "visualized" letter from a newspaper editor to his son, the film responds to an anti-capitalist column written by the son for his college newspaper. The father describes their heritage and their pioneer and abolitionist ancestors, and extols America's free press and economic abundance. Wrote R.L.C., "Dad seems to live in a world where prices have not risen 100 per cent and where there seem to be no housing problems. While one wouldn't disagree with Dad's Americanism, he doesn't seem to have a very clear idea, for a newspaper editor, of what's going on." NOTE: *Letter to a Rebel* was the ninth in the NAM's *This Is America* series. It received a boost when the president of the Motion Picture Association of America, Eric Johnson, appeared in a prologue and urged screenings by local chambers of commerce. Director Larry O'Reilly shot on location in his own town, Monroe, New York. Updated in 1950.

229. LIFE OF THE MOLDS (1958, sound, 21 min, color, 16mm)

SPONSOR: Charles Pfizer & Co. PRODUCTION CO.: Affiliated Film Producers. DIRECTOR: Willard Van Dyke.

PRODUCER: Irving Jacoby. CAMERA: J.M.B. Churchill Jr., Robert H. Young. RESOURCES: Copyright not registered; advertisement, *NYT*, Mar. 23, 1958, SMA14; Howard Thompson, "New Fare in 16mm," *NYT*, July 27 1958, X5; Howard Thompson, "Top 16mm Films," *NYT*, Jan. 4, 1959, X12. HOLDINGS: AAFF, LC/Prelinger.

Applied science film sponsored by a manufacturer of antibiotics. Using time-lapse and microphotography, *Life of the Molds* shows beneficial uses of molds as well as their destructive qualities. Howard Thompson wrote, "Never before, at least on film, was the commonplace mold so entrancingly X-rayed" (*NYT*, July 27, 1958).

230. LISTEN: IT'S FM (1941, sound, 20 min, color, 16mm)

SPONSOR: General Electric Co. PRODUCTION CO.: Unknown. RESOURCES: Copyright 29Aug41 LP10685; *EFG* (1945), 249. HOLDINGS: Not reported.

Film explaining the scientific principles of frequency modulation. GE was an early manufacturer of FM receivers. NOTE: Followed two years later by GE's *Story of FM*.

► **231. THE LIVING CIRCLE (1956, sound, 14 min, color, 35mm)**

SPONSOR: United Fruit Co. PRODUCTION CO.: John Sutherland Productions. NARRATOR: Marvin Miller. RESOURCES: Copyright not registered; advertisement, *Bus Scrn* 18, no. 1 (1957): 63; "United Fruit on the Screen," *Bus Scrn* 17, no. 3 (1957): 35. HOLDINGS: MacDonald.

Short sponsored by the United Fruit Company to blunt "communist propaganda claims" in the American and Latin American press. Using animation and live action, the short describes the benefits of the "living circle" of interdependent trade between Central America and the United States. NOTE: The companion to *Bananas? Si, Señor!* (entry 40), *The Living Circle* was reportedly seen by more than 17 million viewers during its first eight months of release. Both films were distributed with Spanish sound tracks for Latin American audiences. Produced in Eastmancolor.

232. THE LIVING CITY (1952, sound, 24 min, b&w, 16mm)

SPONSOR: Twentieth Century Fund. PRODUCTION CO.: Encyclopaedia Britannica Films. DIRECTOR/PRODUCER/-WRITER/EDITOR: John Barnes. CAMERA: Andy Costikian, Haskell Wexler, Louis Clyde Stoumen. RESOURCES: Copyright 25Nov53 MP4216; "New Film on Urban Rebuilding," *Am City* 69 (Feb. 1954): 125; Mae Tinee, "Living City Tells Aspects of Life Here," *CT*, Apr. 18, 1954, F11. HOLDINGS: AFANA, LC.

Film urging community action to fight inner-city blight. *The Living City*, much of which is set in Chicago, sees the growth of suburbs as a cause of urban decay and demonstrates how ordinary citizens can work to rebuild rundown areas in their own cities. It includes some animation sequences. NOTE: The Twentieth Century Fund is a nonpartisan foundation devoted to public policy. Based in part on Miles L. Colean's *Renewing Our Cities* (New York: Twentieth Century Fund, 1953). Received an Academy Award nomination for Best Documentary Short Subject in 1953.

233. LIVING UNLIMITED (1951, sound, 14 min, color, 35mm)

SPONSOR: Frigidaire Div., General Motors Corp. PRODUCTION CO.: John Sutherland Productions. NARRATOR: Marvin Miller. RESOURCES: Copyright not registered; "1976: Junior Gets No Ear-Scrubbing," *NYT*, Dec. 6, 1956, 57. HOLDINGS: GMMMA, MacDonald.

Advertising film illustrating Frigidaire's plans for convenient, high-tech appliances for the "housewife of the future." Animated sequences explain the woman's role as helpmate and how man's inventions have made her housework easier. Looking ahead 25 years, *Living Unlimited* predicts even more innovations, including the computerized meal planner, the flying car, disposable bedsheets, the ultrasonic dishwasher, the videophone, and the automatic spanking machine. Included is live-action footage of the "Kitchen of Tomorrow." NOTE: Also released in 16mm.

234. LONG DISTANCE (ca. 1946, sound, 16 min, b&w, 35mm)

SPONSOR: American Telephone & Telegraph Co. PRODUCTION CO.: Unknown. RESOURCES: Copyright not registered. HOLDINGS: Prelinger.

One of AT&T's many advertising films promoting long-distance service and the national telephone network. *Long Distance* is a paean to the operator, mythologizing the "alert young woman" heard in the customer's receiver. Equating the development of long-distance service with American territorial expansion, this polished film includes animated maps illustrating the growth of the telephone network and footage showing how calls are routed. NOTE: Five years later, direct-dial long-distance service would begin to displace live operators. Also distributed in 16mm. Viewable online at Internet Archive, www.archive.org/details/long_distance.

235. LOOK TO LOCKHEED FOR LEADERSHIP (1940, sound, 31 min, b&w, 35mm)

SPONSOR: Lockheed Aircraft Corp. PRODUCTION CO.: Tradefilms Inc. DIRECTOR: Shirley C. Burden. WRITER: Walter Wise. CAMERA: Floyd Crosby, Albert Wetzel. EDITOR: Gene Milford. NARRATOR: John Hiestand. RESOURCES: Copyright not registered; *Living Films*, 41; *EFC* (1940–41), 104. HOLDINGS: LC/Prelinger.

Promotional film discussing the aircraft manufacturer's contributions to American aviation. *Look to Lockheed for Leadership* spotlights the speed records of Lockheed test pilots and illustrates the process of aircraft design, testing, and construction at Lockheed plants. NOTE: Also released in 16mm. Viewable online at Internet Archive, www.archive.org/details/LooktoLo1940.

236. LOOK TO THE LAND (1953, sound, 20 min, color, 16mm)

SPONSOR: Twentieth Century Fund. PRODUCTION CO.: Encyclopaedia Britannica Films. DIRECTOR/PRODUCER-/WRITER/EDITOR: John Barnes. CAMERA: Haskell Wexler, Louis Clyde Stoumen, Gordon Weisenborn, John Barnes. RESOURCES: Copyright 18Mar54 MP5882; "Keeping Nature on Our Side," *Bus Scrn* 15, no. 3 (1954): 44. HOLDINGS: AAF, LC/Prelinger.

Film urging resource conservation. Visiting farms and ranches as well as a river basin and timberland, the symbolic "Wanderer" tells the story of America's misuse of its land and resources. *Look to the Land* argues that because all are dependent on the land, all must participate in its conservation. The film uses folk songs as musical accompaniment. NOTE: Adapts to the screen J. Frederick Dewhurst's *America's Needs and Resources: A Twentieth Century Fund Survey* (New York: Twentieth Century Fund, 1947). Released in Kodachrome. Viewable online at Internet Archive, www.archive.org/details/Looktoth1953.

237. LOOKING AHEAD THROUGH ROHM & HAAS PLEXIGLAS (1947, sound, 24 min, b&w/color, 35mm/16mm)

SPONSOR: Rohm & Haas Co. PRODUCTION CO.: Jam Handy Organization. RESOURCES: Copyright 14Feb47 MU1653. HOLDINGS: LC/Prelinger.

One of many postwar titles made to promote consumer products that emerged from the conversion of America's war industries. *Looking Ahead Through Rohm & Haas Plexiglas* aims to interest manufacturers and industrial designers in using Plexiglas. The film shows the transformation of the aviation plastic into a glamorous material for furniture and finishes, a change dramatized visually by the switch from black and white to color. The new design possibilities are showcased in the "Dream Suite of Tomorrow." NOTE: The black-and-white section of the film was produced in 35mm and reduced to 16mm. It was then spliced together with the 16mm Kodachrome "Dream Suite" sequence. All release prints were in 16mm. Viewable online at Internet Archive, www.archive.org/details/LookingAhead.

238. LOS ANGELES: "CITY OF DESTINY" (1948, sound, 32 min, color, 16mm)

SPONSOR: Standard of California. PRODUCTION CO.: Rodney Gilliam Productions. PRODUCER: Rodney Gilliam. RESOURCES: Copyright not registered. HOLDINGS: PFA.

Petroleum company travelogue exploring the points of interest in Los Angeles. *Los Angeles*

shows local industries and includes a scene with Shirley Temple on a Hollywood set. NOTE: Produced in Kodachrome.

239. LOUISIANA STORY (1948, sound, 78 min, b&w, 35mm)

SPONSOR: Standard Oil Co. of New Jersey. PRODUCTION CO.: Robert Flaherty Productions Inc. DIRECTOR/-PRODUCER: Robert J. Flaherty. WRITERS: Frances H. Flaherty, Robert J. Flaherty. CAMERA: Richard Leacock, Bert Spielvogel. MUSIC: Virgil Thomson, Eugene Ormandy. EDITORS: Helen van Dongen, Ralph Rosenblum. NARRATOR: Robert Flaherty. CAST: Joseph Boudreaux, Lionel Le Blanc, Mrs. E. Bienvenu, Frank Hardy. RESOURCES: Copyright 28Sep48 LP2093; Ezra Goodman, "Pioneer's Return," *NYT*, Aug. 31, 1947, X3; Thomas M. Pryor, "Cajun Country Tale," *NYT*, Sept. 26, 1948, X5; Bosley Crowther, "The Screen in Review," *NYT*, Sept. 29, 1948, 36; Ott H. Coelln, "*Louisiana Story*," *Bus Scrn* 9, no. 7 (1948): 25; *Before Video*, 102–3. HOLDINGS: AFANA, GEM, LC, MoMA, UCLA.

Documentary humanizing the story of oil exploration in the Louisiana bayou. Focusing on a young Cajun boy and his pet raccoon, the narrative unfolds with oil drillers setting up a derrick near his home. The boy befriends the crew and helps them with their work. When the well begins to produce, the men move on to their next assignment. Ott Coelln wrote, "There is no 'selling' in *Louisiana Story*. This picture says that oil takes men and skill to get, that the men who do its work are regular guys. It is the kind of free verse that needs to be written in films." NOTE: Robert Flaherty told Thomas Pryor that the budget for *Louisiana Story* was \$258,000 (*NYT*, Sept. 26, 1948). Received an Academy Award nomination for Best Writing Motion Picture Story in 1949. Selected for the National Film Registry.

240. LOVE HONOR AND OBEY (THE LAW) (1935, sound, 2 reels, b&w, 35mm)

SPONSOR: B.F. Goodrich Tire & Rubber Co. PRODUCTION CO.: Audio Productions Inc. CAST: Harry Langdon. RESOURCES: Copyright 29Apr35 and 23May35 LU5561; "Movie Merchandising," *Bus Wk*, June 15, 1935, 18–19; "Leading Sales Films of 1934–35 and the Results Attained," *Sales Mgmt* 37 (Oct. 10, 1935): 394. HOLDINGS: Not reported.

Traffic safety film that makes its point through humor. NOTE: According to *Business Week*, Goodrich salesmen passed out free tickets to screenings; after each show a prize was awarded to the viewer who remembered the largest number of traffic violations that occurred in the film. Also distributed in 16mm.

241. THE MACHINE: MASTER OR SLAVE? (1941, sound, 14 min, b&w, 16mm)

SPONSOR: Alfred P. Sloan Foundation. PRODUCTION CO.: Educational Film Institute, New York University. DIRECTOR: Walter Niebuhr. WRITER: Charlton Ogburn Jr. CAMERA: Dan Cavelli, Frank Zucker. NARRATOR: Don Goddard. RESOURCES: Copyright not registered; *EFC* (1943), 94; *Ec Ed*, 25. HOLDINGS: LC/Prelinger, MacDonald.

Film exploring the employment implications of the introduction of new technology. *The Machine: Master or Slave?* fears that as tasks are automated, workers could become economically marginalized and less able to afford manufactured goods. Thus automation, if thoughtlessly implemented, could diminish consumer demand and hurt the industries using it. The film wonders if business, employee, and consumer interests can be reconciled. Raising questions rather than answering them, *The Machine* encourages managers to be aware of broader issues as they embrace new technology. NOTE: Viewable online at Internet Archive, www.archive.org/details/machine-master_or_slave.

242. THE MAGIC BOND (1955, sound, 25 min, b&w, 16mm)

SPONSOR: Veterans of Foreign Wars. PRODUCTION CO.: Calvin Co. DIRECTOR: Robert Altman. RESOURCES: Copyright not registered; Patrick McGilligan, *Robert Altman: Jumping off the Cliff: A Biography of the Great American Director* (New York: St. Martin's Press, 1989), 69–88. HOLDINGS: LC/Prelinger.

Public information film profiling the veterans' organization and its work in the community. *The Magic Bond* shows how friendships and the service ethos are forged on the battlefield

and maintained through the activities of the VFW. NOTE: *The Magic Bond* was one of several films Robert Altman made for Calvin. Viewable online at Internet Archive, www.archive.org/details/MagicBon1955.

243. THE MAGIC CUP (1957, sound, 27 min, color, 16mm)

SPONSOR: National Coffee Association. PRODUCTION CO.: Dynamic Films Inc. DIRECTOR: Lee R. Bobker. PRODUCER: Nathan Zucker. ART DIRECTOR: Paul Heller. RESOURCES: Copyright not registered; "Fresh Blend for a Fragrant Brew," *Bus Scrn* 18, no. 1 (1957): 169; *EFG* (1954–58), 183. HOLDINGS: Not reported.

Promotional film in which a "genie" magically traces the journey of coffee from the bean to the breakfast table. According to *Business Screen*, *The Magic Cup* gives viewers "a feeling of comfort and well-being" from learning more about their "daily beverage." The review also singled out the film's striking visual qualities, including splashes of saturated color.

▶ **244. THE MAGIC KEY (1950, sound, 25 min, color, 16mm)**

SPONSOR: Chamber of Commerce of the United States. PRODUCTION CO.: Raphael G. Wolff Studios. RESOURCES: Copyright not registered; "Industrial Films," *Fac Man* 108 (Aug. 1950): 236; "A Spokesman for Advertising," *Bus Scrn* 17, no. 4 (1956): 40. HOLDINGS: Not reported.

Film presenting the business perspective on the state of the postwar American economic system. The "magic key" to sustaining prosperity, the film argues, is advertising. NOTE: Received a Freedoms Foundation award in 1951 and televised in 1952. Updated version released in 1956.

245. MAINLINE U.S.A. (1946, sound, 20 min, color, 35mm)

SPONSOR: Association of American Railroads. PRODUCTION CO.: Dudley Pictures. DIRECTOR/PRODUCER: Carl Dudley. WRITERS: Herman Boxer, Carl Dudley. CAMERA: Edward Hutton, E.E. Olsen. MUSIC: Vincent Manuzio. EDITORS: Thor Brooks, Kat Phillips. RESOURCES: Copyright not registered; "Things for Children to Do," *NYT*, Feb. 7, 1947, 7. HOLDINGS: AAFB, LC, MacDonald, Orgone, UGA.

Story of American railroads and how they benefit industry and consumers. *Mainline U.S.A.* includes many images of the contemporary American landscape. NOTE: Among the materials distributed with the film were booklets, children's comic books, and paper train foldouts. Produced in Technicolor. Remade in 1957.

246. MAKE MINE FREEDOM (1948, sound, 10 min, color, 35mm)

SPONSOR: National Education Program, Harding College, with funding by Alfred P. Sloan Foundation and Falk Foundation. PRODUCTION CO.: John Sutherland Productions. MUSIC: Scott Bradley, Paul J. Smith. RESOURCES: Copyright 6Apr48 LP1607; Frank Hughes, "Rights Sold to Harding College Film," *CT*, Jan. 25, 1948, 6; "Foundation Assets Put at 2 Billions," *NYT*, Aug. 17, 1949, 21; Raymond Spottiswoode, "Make Mine Freedom," in *Ideas*, 204; *Ec Ed*, 26, 31. HOLDINGS: LC/Prelinger, MacDonald.

Cartoon parable presenting the American system of government as the best in the world. "Dr. Utopia," a snake-oil salesman of "foreign" appearance, convinces Americans to drink his quackish "ism" formula. Citizens are plunged into a totalitarian nightmare in which strikes are banned, private property is confiscated, and dissenters are brainwashed. Fortunately "John Q. Public" takes charge and expels the bad doctor from town. *Make Mine Freedom* was part of the public relations offensive by business to loosen government controls after World War II. NOTE: Part of Harding College's *Fun and Facts about America* series. Produced and released in Technicolor, the cartoon was distributed theatrically through MGM and made available in 16mm for school and factory screenings. The *New York Times* reported that the Sloan Foundation estimated that 20 million viewers saw the film in its first year of release. Received awards from the Freedoms Foundation in 1949 and the Cleveland Film Festival in 1950. Viewable online at Internet Archive, www.archive.org/details/MakeMine1948. For more about the cartoon series and its reception, see Thomas F. Brady, "Cartoon Film Stirs Dispute in West by Satirizing U.S. Farm Planning," *NYT*, Mar. 18, 1951, 1, 38.

247. MAKING FILMS THAT TEACH (1954, sound, 18 min, b&w/color, 16mm)

SPONSOR/PRODUCTION CO.: Encyclopaedia Britannica Films. RESOURCES: Copyright 05Nov54 MP5858; *EFG* (1954–58), 185. HOLDINGS: AAF, LC/Prelinger.

Film celebrating the 25th anniversary of the educational film company. *Making Films That Teach* illustrates the film production process, including location shooting in exotic locales, and includes numerous clips from Encyclopaedia Britannica films. NOTE: The black-and-white film ends with a color sequence. Viewable online at Internet Archive, www.archive.org/details/MakingFi1954.

248. THE MAKING OF A SHOE: FROM COWHIDE PELT TO GOODYEAR WELT (1915, silent, 2 reels, b&w, 35mm)

SPONSOR: United Shoe Machinery Co. PRODUCTION CO.: Thomas A. Edison Inc. RESOURCES: Copyright not registered; "Films and Commercial 'Extension,'" *Reel and Slide* 1 (Nov. 1918): 15; "Productions Worth While," *Reel and Slide* 1 (Dec. 1918): 30; Arthur Edwin Krows, "Motion Pictures—Not for Theaters," *Ed Scrn* 17 (Oct. 1938): 251. HOLDINGS: Not reported.

Industrial film detailing the manufacture of Goodyear welt shoes, high-quality leather shoes known for their durability. The process required 174 machines and 210 distinct operations. NOTE: *The Making of a Shoe* was distributed by the Bureau of Commercial Economics and shown at the 1915 San Francisco World's Fair.

249. THE MAKING OF AN AMERICAN (1920, silent, 1 reel, b&w, 35mm)

SPONSOR: Dept. of Americanization, State of Connecticut. PRODUCTION CO.: Worcester Film Corp. DIRECTOR: Guy Hedlund. RESOURCES: Copyright not registered; "Americanization Rally Call Issued," *CSM*, Oct. 20, 1919, 8; Jan-Christopher Horak, "Making Americans: Program Notes," Northeast Historic Film, www.oldfilm.org/nhfWeb/alamotheatre/MakingAmericans.htm. HOLDINGS: LC, NHF.

Docudrama encouraging immigrants to master English and become successful, assimilated Americans. In the story the poor English-language skills of an Italian immigrant limit his employment possibilities and lead to an on-the-job accident. Learning from his experience, the immigrant puts himself through night school, lands a factory job, advances to foreman, and becomes a community leader. The film includes scenes shot at the Hartford Rubber Works Co. NOTE: According to Jan-Christopher Horak, *The Making of an American* was shown to more than 100,000 people in 1920. Selected for the National Film Registry.

► **250. MAN AGAINST MICROBE (1932, sound, 15 min, b&w, 35mm)**

SPONSOR: Metropolitan Life Insurance Co. PRODUCTION CO.: Audio Cinema Inc. RESOURCES: Copyright not registered; "More Sales with Business Films," *Pr Ink Mon* 28 (June 1934): 71; *EFC* (1936), 21. HOLDINGS: LC, NLM.

Short produced as part of Metropolitan Life's health education program. *Man Against Microbe* recaps 300 years of progress in public health and shows the contributions of major research scientists. The optimistic close depicts a baby receiving an immunization against diphtheria, which at the time was still a national health problem. NOTE: *Man Against Microbe* was distributed in sound and silent versions and also made available in 16mm. In 1934, it played in New York City theaters as part of a diphtheria immunization campaign.

251. THE MAN IN THE DOORWAY (1957, sound, 31 min, color, 35mm)

SPONSOR: American Cyanamid Co. PRODUCTION CO.: MPO Productions Inc. RESOURCES: Copyright not registered; "Chemistry and America's Future—a Cyanamid Anniversary Theme," *Bus Scrn* 18, no. 6 (1957): 41; *EFG* (1954–58), 187. HOLDINGS: Not reported.

Film made to celebrate the chemical company's 50th anniversary and to promote the role of chemistry in resource conservation and agriculture. A ghost from ancient times, a farmer, and a scientist each stand before a gateway: the first, a crumbling Mediterranean farmhouse; the

second, a well-kept barn; the third, a modern research laboratory. Each represents an approach to harnessing science for the good of humanity. The enigmatic film points out the imbalance between diminishing natural resources and increasing consumption and argues that conservation should be seen as a business opportunity.

► **252. MAN TO MAN (1954, sound, 30 min, b&w, 35mm)**

SPONSORS: Michigan State Dept. of Mental Health; New Jersey Dept. of Institutions and Agencies; Alaska Dept. of Public Health; Mental Health Film Board. PRODUCTION CO.: Affiliated Film Producers. DIRECTOR: Irving Jacoby. WRITERS: Irving Jacoby, Jack Neher. CAMERA: Richard Leacock. EDITOR: Aram Boyajian. RESOURCES: Copyright not registered; "Trainer Film, *Man to Man*, Analyzes Hospital Psychiatry," *Bus Scrn* 15, no. 6 (1954): 54. HOLDINGS: AAF, LC/Prelinger, MacDonald, NLM.

Sensitive film produced for the training of mental health workers. *Man to Man* portrays the bond that develops between an aide in a psychiatric hospital and a severely depressed patient.

NOTE: Also released in 16mm.

253. THE MAN WHO LEARNED (1910, silent, 11 min, b&w, 35mm)

SPONSOR: New York Milk Committee. PRODUCTION CO.: Edison Manufacturing Co. DIRECTOR: Ashley Miller. RESOURCES: Copyright J145147-50 2Sept1910; Boyd Fisher, "Motion Pictures to Make Good Citizens," *Am City* 7 (Sept. 1912): 236; "Preach Pure Milk by Moving Pictures," *NYT*, Mar. 25, 1913, 15; Arthur Edwin Krows, "Motion Pictures—Not for Theatres," *Ed Scrn* 19 (Feb. 1939): 50; *AFI 1893–1910*, 647. HOLDINGS: Not reported.

Public health film promoting the pasteurization of milk. NOTE: The New York Milk Committee, which was part of the New York Association for Improving the Condition of the Poor, endorsed pasteurization in 1908.

254. MANAGING THE FAMILY INCOME (1941, sound, 38 min, b&w, 35mm)

SPONSOR: Household Finance Corp. PRODUCTION CO.: Jam Handy Organization. RESOURCES: Copyright 7Apr41 and 9Apr41 LU10375; *EFC* (1943), 245. HOLDINGS: LC/Prelinger.

Consumer education film stressing the importance of household budgeting. Sponsored by the national loan company, *Managing the Family Income* illustrates how an ordinary family can protect itself against financial emergencies by spending within its income and by making regular savings deposits. NOTE: Shown to schools and women's groups. Also distributed in 16mm. Supersedes a one-reel version made in 1934.

255. MANHATTAN'S TRAFFIC PROBLEM (1940, sound, 30 min, b&w, 16mm)

SPONSOR: Borough President of Manhattan. PRODUCTION CO.: Craftsman Motion Picture Co. RESOURCES: Copyright not registered; "Program for Today at the World's Fair," *NYT*, Sept. 17, 1940, 24; *EFC* (1940–41), 63. HOLDINGS: Not reported.

Film showing Manhattan's approach to tackling traffic congestion. NOTE: *Manhattan's Traffic Problem* was shown at the 1939–40 New York World's Fair. Also distributed as a silent film and in a 22-minute sound version.

256. MANUFACTURING AND CIRCULATING A MAGAZINE (ca. 1915, silent, 4 reels, b&w, 35mm)

SPONSOR: Curtis Publishing Co. PRODUCTION CO.: Unknown. RESOURCES: Copyright not registered; *BCE*, 13–14; "Films at Public Library," *Wash Post*, Dec. 16, 1915, 11; "Productions Worth While," *Reel and Slide*, 1 (Dec. 1918), 29. HOLDINGS: Not reported.

Promotional film illustrating the magazine production process. The story begins at the paper warehouse and continues through copper plate making, printing, binding, folding, trimming, subscription label preparation, and final shipping. NOTE: Distributed by the Bureau of Commercial Economics.

257. THE MARCH OF PROGRESS (1945, sound, 20 min, b&w, 35mm)

SPONSOR: Key System. PRODUCTION CO.: Hugh Harman Productions. RESOURCES: Copyright not registered. HOLDINGS: LC/Prelinger, UCLA.

Film sponsored by the Key System, the interurban electric railway linking Bay Area cities via the San Francisco–Oakland Bay Bridge. *The March of Progress* discusses the growing importance of mass transportation in the region and envisions new rapid transit possibilities. NOTE: The Key System was eventually acquired by AC Transit. Also released in 16mm. Viewable online at Internet Archive, www.archive.org/details/MarchofP1945.

258. A MARTYR TO HIS CAUSE (1911, silent, length unknown, b&w, 35mm)

SPONSOR: American Federation of Labor. PRODUCTION CO.: Seeley Studios. RESOURCES: Copyright not registered; Philip Foner, “*A Martyr to His Cause: The Scenario of the First Labor Film in the United States*,” *Labor History* 24 (Winter 1983): 103–11; *Working-Class*, 93–95. HOLDINGS: Not reported.

Labor-financed film produced to counter the open shop movement, which promoted optional union membership in the workplace. *A Martyr to His Cause* defends John and James McNamara, two labor activists accused of bombing the *Los Angeles Times*, a proponent of the open shop. Considered by Steven Ross the “first major worker-made feature film,” the film portrays “manufacturers, and corrupt courts as co-conspirators who try to crush the spirit of democracy” (*Working-Class*). NOTE: The film was pulled from distribution after James McNamara confessed to the bombing.

▶ 259. MASTER HANDS (1936, sound, 32 min, b&w, 35mm)

SPONSOR: Chevrolet Motor Co. PRODUCTION CO.: Jam Handy Organization. CAMERA: Gordon Avil. MUSIC: Samuel Benavie. EDITOR: Vincent Herman. RESOURCES: Copyright 18May 36 and 27May36 MU6488; *Capitalist Realism*, vol. 2, *Secret Century*. HOLDINGS: LC/Prelinger.

Industrial film detailing the manufacture of automobiles at Chevrolet’s Flint plant. *Master Hands* shows tool and die making, founding, casting, welding, part fabrication, and final assembly. The process concludes with the consumer behind the wheel of his new car. The film is set to a Wagnerian score performed by the Detroit Philharmonic Orchestra and includes only two lines of narration; in *Master Hands* the elemental work of industrial production speaks for itself. NOTE: Part of Chevrolet’s *Direct Mass Selling* series and probably produced for screening at a stockholders meeting. An alternate version incorporates explanatory text. During World War II, the film was reedited to include footage of military vehicle production; it was later used for vocational training. Selected for the National Film Registry.

▶ 260. MEET KING JOE (1949, sound, 9 min, color, 35mm)

SPONSOR: National Educational Program, Harding College, with funding by Alfred P. Sloan Foundation. PRODUCTION CO.: John Sutherland Productions. RESOURCES: Copyright 31Jan49 MP3889; *Ec Ed*, 27. HOLDINGS: AAF, LC/Prelinger, UCLA.

Pro-business cartoon explaining the role of investment capital in building America’s prosperity. Because of far-sighted investment in industry, the American worker, personified by Brooklyn-accented Joe, is “king of the workers of the world” and has higher wages and shorter hours than his counterparts abroad. *Meet King Joe* argues that in view of the rewards workers reap from the American economic system, it is in labor’s best interest to cooperate with management. NOTE: Part of Harding College’s *Fun and Facts about America* series. Also distributed in 16mm. For more about the National Education Program, see Cabell Phillips, “Wide Anti-Red Drive Directed from Small Town in Arkansas,” *NYT*, May 18, 1961, 26.

261. MEMO TO MARS (1954, sound, 24 min, color, 16mm)

SPONSOR: U.S. Rubber Co. PRODUCTION CO.: Wilding Picture Productions. RESOURCES: Copyright 14Jan55 LP4590; "U.S. Rubber Company Pitches into Traffic Battle with Film," *Bus Scrn* 16, no. 3 (1955): 10. HOLDINGS: LC/Prelinger, MacDonald.

Humorous animated parable sponsored by the tire manufacturer to advocate the construction of interstate highways. In this science-fiction cartoon, a Martian automaker sends his district manager to the United States to scout out the market for the "convertible Jet-16." The visitor determines that Martian cars are too advanced for the congested, poorly maintained roads found on Earth. The only hope, the Martian concludes, is for Americans to insist on improving their highways.

▶ **262. MEN AND DUST (1940, sound, 17 min, b&w, 35mm)**

SPONSOR: Tri-State Survey Committee Inc. PRODUCTION CO.: Lee Dick Inc. DIRECTOR: Lee Dick. WRITER/CAMERA: Sheldon Dick. MUSIC: Fred Stewart. EDITOR: Jules V.D. Bucher. NARRATORS: Storrs Haynes, Will Geer, Eric Walz. RESOURCES: Copyright not registered; *Living Films*, 42; *EFC* (1940–41), 84; Gerald Markowitz and David Rosner, "'The Street of Walking Death': Silicosis, Health, and Labor in the Tri-State Region, 1900–1950," *Journal of American History* 77 (Sept. 1990): 525–52. HOLDINGS: MacDonald, NARA.

Documentary sponsored by a labor advocacy group to draw attention to the industrial diseases plaguing zinc and lead miners in the tristate region of Kansas, Missouri, and Oklahoma. NOTE: Sheldon Dick initially came to the region to take photographs for a Tri-State Survey Committee report and stayed on to make *Men and Dust*. Gerald Markowitz and David Rosner write that the tristate advocacy campaign was pivotal in alerting the public to the industrial health hazards faced by American workers in some industries. Also distributed in 16mm.

▶ **263. MEN AND MACHINES (1936, sound, 10 min, b&w, 35mm)**

SPONSOR: National Association of Manufacturers. PRODUCTION CO.: Audio Productions Inc. NARRATOR: Lowell Thomas. RESOURCES: Copyright not registered; "Machine 'Lectures' in Its Own Defense," *NYT*, July 23, 1936, 24; Strother Holland Walker and Paul Sklar, "Business Finds Its Voice," *Harper's Magazine*, Feb. 1938, 324–25; "Better Living," 131, 133, 270. HOLDINGS: MacDonald.

Dramatized documentary supporting workplace mechanization. *Men and Machines* argues that the introduction of labor-saving machines results in cost savings and more leisure time for Americans. The concluding narration accompanies a montage of consumer goods and reminds viewers that "we Americans are sitting on top of the world." NOTE: The film was distributed in a multimedia package as part of the "Business Facts Program" for employers. Also released in 16mm. Remade in 1947.

264. MEN WITH CARS (1958, sound, 32 min, color, 35mm)

SPONSOR: American Oil Corp. PRODUCTION CO.: P.G.L. Productions. DIRECTOR: Franta G. Herman. PRODUCERS: Dick Lerner, Bud Palmer. EDITORS: Henry Trettin, Frank Herman. RESOURCES: Copyright not registered; Howard Thompson, "Newcomers to 16mm. Film Field," *NYT*, Dec. 7, 1958, X12. HOLDINGS: UCLA.

Advertising film from Amoco spotlighting the International Grand Prix sports car race in Sebring, Florida. *Men with Cars* treats the town and the participants with as much weight as the competition itself. Howard Thompson considered the film a "dandy, unpretentious camera close-up."

▶ **265. MENTAL HOSPITAL (1953, sound, 19 min, b&w, 16mm)**

SPONSORS: Oklahoma State Dept. of Health; Oklahoma State Dept. of Mental Health. PRODUCTION CO.: University of Oklahoma. DIRECTOR: Layton Mabrey. WRITER: Dwight V. Swain. CAMERA: Wayne Rock. RESOURCES: Copyright not registered; *EFL* (1978), 1402. HOLDINGS: AAFF, LC/Prelinger, MacDonald.

Case study documenting a patient's treatment for paranoid schizophrenia. Made for health

professionals, *Mental Hospital* shows daily life at the state facility, including hydrotherapy and electroconvulsive therapy sessions. The film ends with the patient's discharge. NOTE: Shot at the Central State Hospital in Norman, Oklahoma. Since patients were not legally competent to sign releases, the producer recruited crew and friends for the cast.

266. MICKEY'S SURPRISE PARTY (1939, sound, 1 reel, color, 35mm)

SPONSOR: National Biscuit Co. PRODUCTION CO.: Walt Disney Co. RESOURCES: Copyright 13March39 MP9205; Bosley Crowther, "Films for the Fair," *NYT*, Mar. 5, 1939, X5; "Advertisers' Films Draw Huge Crowds at Nation's Two Big Fairs," *Sales Mgmt* 45 (July 1, 1939): 34–47. HOLDINGS: LC.

Animated advertisement for Nabisco that is reputed to be the first sales promotion film made by Walt Disney Co. When Minnie tries to surprise Mickey with homemade birthday cookies, she accidentally pours popcorn into the batter. Mickey saves the day by buying Oreos, Ritz crackers, and other Nabisco products to replace the ruined treats. NOTE: This Technicolor cartoon was distributed theatrically and exhibited at the 1939–40 World's Fairs in New York and San Francisco.

► **267. THE MIDDLETON FAMILY AT THE NEW YORK WORLD'S FAIR (1939, sound, 55 min, color, 35mm)**

SPONSOR: Westinghouse Electric & Manufacturing Co. PRODUCTION CO.: Audio Productions Inc. DIRECTOR/-WRITER: Robert S. Snody. CAMERA: William Steiner. MUSIC: Edwin E. Ludig. EDITOR: Sol E. Feuerman. CAST: Marjorie Lord, James Lydon, Ruth Lee, Harry Shannon. RESOURCES: Copyright not registered; "The Middleton Family in the Movies," *Bus Scrn* 1, no. 8 (1939): 17; Thomas M. Pryor, "Tomorrow's Propaganda," *NYT*, June 18, 1939, 116; "Leading Sales Films of 1938–39 and the Results Attained," *Sales Mgmt* 45 (Oct. 10, 1939): 52; *Corporate Soul*, 295–98; "Better Living," 138–43; Andrew Wood, "The Middleton Family at the New York World's Fair," www.sjsu.edu/faculty/wooda/middleton/index1.html. HOLDINGS: Getty Images, LC, MacDonald, Prelinger, SI/NMAH.

Drama illustrating the contribution of free enterprise, technology, and Westinghouse products to the American way of life. *The Middleton Family at the New York World's Fair* pits a bohemian artist boyfriend against an all-American electrical engineer who believes in improving society by working through corporations. In experiencing together Westinghouse's technological marvels at the fair, the family win back their daughter from her left-leaning boyfriend. Among the memorable moments are the dishwashing contest between Mrs. Modern and Mrs. Drudge; Electro, the smoking robot; and the Westinghouse time capsule. NOTE: The film was based on a story by G.R. Hunter and Reed Drummond. Thomas Pryor reported that the film's budget was \$70,000 to \$100,000. Released in 35mm Technicolor and 16mm Kodachrome prints. Also known as *The Middleton Family at the World's Fair*.

268. MIDWEST HOLIDAY (1952, sound, 27 min, color, 16mm)

SPONSOR: Standard Oil Co. of Indiana. PRODUCTION CO.: Wilding Picture Productions. RESOURCES: Copyright 30Jan53 LP2432. HOLDINGS: LC/Prelinger, MacDonald.

Travelogue sponsored by the petroleum company. Deceptively simple, *Midwest Holiday* interweaves a trailer adventure through 10 states, a boy-meets-girl narrative, and the broader themes of America's freedom of the road and Manifest Destiny. NOTE: Produced in Kodachrome. Received a Freedoms Foundation award in 1954. Viewable online at Internet Archive, www.archive.org/details/MidwestH1952.

269. THE MIRACLE OF CORN (ca. 1934, sound, length unknown, b&w, 35mm)

SPONSOR: Kellogg Co. PRODUCTION CO.: Castle Films. RESOURCES: Copyright not registered; "More Sales with Business Films," *Pr Ink Mon* 28 (June 1934): 58; *EFC* (1936), 51. HOLDINGS: Not reported.

Film spotlighting the role of corn in American history and agriculture and the production of Kellogg cereal products. NOTE: *Printer's Ink Monthly* reported that more than 2 million students saw the film.

270. MOBILE TELEPHONES (1949, sound, 11 min, b&w, 35mm)

SPONSOR: New York Telephone Co. PRODUCTION CO.: Unknown. RESOURCES: Copyright not registered. HOLDINGS: AAFB.

Film introducing mobile radiotelephone service for users along major highways and in urban areas. *Mobile Telephones* contrasts the path of calls made through regular ground-based equipment with those sent via radio channels. NOTE: Also released in 16mm. The Bell System began limited mobile telephone service the year this film was produced.

271. A MODERN KNIGHT (ca. 1931, sound, 1 reel, b&w, 35mm)

SPONSOR: American Telephone & Telegraph Co. PRODUCTION CO.: Unknown. RESOURCES: Copyright not registered; "More Sales with Business Films," *Pr Ink Mon* 28 (June 1934): 57; "Phone Movies Held Good-Will Medium," *NYT*, June 5, 1936, 16. HOLDINGS: Not reported.

Advertising drama involving the use of the telephone in tracking down the location of an abducted child. Reunited with her family, the girl is told that she was saved by "a modern knight in black armor"—the telephone. NOTE: Produced primarily for theatrical use. In a Federal Communications Commission meeting, an AT&T official reportedly denied that *A Modern Knight* and similar Bell films had been created as business propaganda. For more information on advertising films by AT&T, see "How Films Serve Bell System," *Bus Scrn* 20, no. 6 (1959): 33.

272. MOLLY GROWS UP (1953, sound, 14 min, b&w, 16mm)

SPONSOR: Personal Products Corp. PRODUCTION CO.: Photo & Sound Productions for Medical Arts Productions. DIRECTOR: Charles Larrance. WRITER: Donald M. Hatfield. CAMERA: Walter Schenk. ART DIRECTOR: Fred Barker. EDITOR: George Watson. CAST: Betsy Hawkins, Wendy Larrance, Jane Taylor, Joe Miksak. RESOURCES: Copyright not registered; *EFG* (1954–58), 202; *Mental Hygiene*, 183. HOLDINGS: LC/Prelinger, MacDonald.

Well-acted film explaining the process of menstruation to girls. Sponsored by the manufacturer of Modess sanitary napkins, *Molly Grows Up* avoids clichés and overt product advertising. NOTE: Viewable online at Internet Archive, www.archive.org/details/MollyGro1953. The producer also made *As Boys Grow*, a sex education film for teenage boys.

273. A MOON IS BORN (1957, sound, 4 min, color, 35mm)

SPONSOR: International Business Machines Corp. PRODUCTION CO.: Transfilm Inc. RESOURCES: Copyright not registered; "Preview of the Earth Satellite," *Bus Scrn* 18, no. 5 (1957): 36; Carl Spielvogel, "Advertising: The Company Motion Picture," *NYT*, Feb. 9, 1958, F9. HOLDINGS: Not reported.

Short promotional film envisioning the launching and tracking of *Vanguard*, the United States' first Earth satellite. *A Moon Is Born* uses animation to visualize the rocket take-off and the role of IBM computers in tracking the satellite. NOTE: Shown in theaters and on television. *A Moon Is Born* was released shortly after the Soviet Union's *Sputnik* launch in October 1957. After a failed attempt in December, *Vanguard* was successfully put into orbit in March 1958. For more about the American program, see "*Vanguard I*," National Air and Space Museum, www.nasm.si.edu/spacecraft/SS-vanguard.htm.

▶ **274. MORE THAN MEETS THE EYE (1952, sound, 15 min, color, 16mm)**

SPONSOR: CBS Radio Network, Columbia Broadcasting System. PRODUCTION CO.: United Productions of America. DIRECTOR: John Hubley. NARRATOR: Robert Trout. RESOURCES: Copyright 28May52 MP2487; "'But My Business Is Different!,'" *Mod Ind* 24 (Aug. 15, 1952): 117; "CBS Network Presents Colorful Case," *Bus Scrn* 13, no. 6 (1952): 31. HOLDINGS: LC.

Film sponsored by the radio network to assert the continued relevance of radio advertising at a time when television was emerging as a major broadcast medium. *More Than Meets the Eye* visualizes sound through symbols and was lauded by *Modern Industry* as borrowing effectively from abstract art. NOTE: For more information about the production company, see Bosley Crowther, "McBoing Boing, Magoo and Bosustow," *NYT*, Dec. 21, 1952, SM14.

275. A MOVIE TRIP THROUGH FILMLAND (1921, silent, 2 reels, b&w, 35mm)

SPONSOR: Eastman Kodak Co. PRODUCTION CO.: Bosworth, DeFrenes, and Felton. ANIMATION: Paul M. Felton. RESOURCES: Copyright 17Dec21 MP2119; "How Films Are Made, Shown on the Screen, as Feature at Grand," *Atlan Con*, July 16, 1922, D4; "Stills from *A Trip Through Filmland*," *LAT*, Aug. 27, 1922, VIII, 2; John E. Webber, "Industrial Films as Advertising and Educational Mediums," *Ed Scrn* 4 (Sept. 1925): 445–47. HOLDINGS: GEM.

Documentary illustrating the making of nitrate motion-picture film at the Kodak plant in Rochester, New York. Celebrating movies as the universal human language, *A Movie Trip Through Filmland* begins with an extraordinary animated sequence showing film in use around the globe. At the time, Kodak produced nearly 150,000 miles of film annually, which the documentary drives home by showing the same length of film wrapped around the earth six times. NOTE: The film played in theaters for more than three years. Also known as *A Trip Through Filmland*.

276. MR. B NATURAL (1956, sound, 27 min, color, 16mm)

SPONSOR: C.G. Conn Ltd. PRODUCTION CO.: Kling Film Productions. DIRECTOR: Phil Patton. WRITER: Marvin David. MUSIC: Bernie Saber. CAST: Betty Luster, Paul Richards. RESOURCES: Copyright not registered; "'Selling' Youth on Music Values," *Bus Scrn* 18, no. 5 (1957): 40; *Mental Hygiene*, 186. HOLDINGS: Not reported.

Film sponsored by a musical instrument manufacturer to encourage junior high students to take up music. Mr. B Natural, a "hep pixie" embodying the spirit of music, shows high schooler Buzz Turner how playing an instrument could turn around his life. Taking up the trumpet, Buzz joins the school band, becomes popular, and stars as soloist at the school's Victory Dance.

277. MR. PEANUT AND HIS FAMILY TREE (1939, sound, 3 min, color, 16mm)

SPONSOR: Planters Nut and Chocolate Co. PRODUCTION CO.: Ted Eshbaugh Studios. RESOURCES: Copyright not registered; "Advertisers' Films Draw Huge Crowds at Nation's Two Big Fairs," *Sales Mgmt* 45 (July 1, 1939): 34–47; "Exhibit Theatres at the Fair," *Bus Scrn* 1, no. 6 (1939): 21. HOLDINGS: Not reported.

Humorous animated advertisement showing how peanuts grow underground. NOTE: Thought to be the first animated film produced in 16mm Kodachrome, *Mr. Peanut and His Family Tree* was exhibited at the 1939–40 World's Fairs in New York and San Francisco.

278. MUNICIPAL SERVICES (ca. 1940, sound, 75 min, color, 16mm)

SPONSOR/PRODUCTION CO.: City of Portland. RESOURCES: Copyright not registered; "Movies and Radio Put Cities in Closer Touch with People," *CSM*, Apr. 13, 1940, 2; "Motion Pictures to Publicize Local Affairs," *Am City* 56 (Apr. 1941): 93. HOLDINGS: Not reported.

Report to Portland, Oregon, residents on the array of services provided by their city. Written, directed, and photographed by city employees, *Municipal Services* highlights Portland's harbor patrol, tree removal service, and police officer training. NOTE: Produced in Kodachrome.

► 279. THE NATION AT YOUR FINGERTIPS (1951, sound, 10 min, b&w, 35mm)

SPONSOR: American Telephone & Telegraph Co. PRODUCTION CO.: Audio Productions Inc. RESOURCES: Copyright not registered. HOLDINGS: AAF, LC/Prelinger, MacDonald.

Promotional film introducing self-service long-distance dialing. Showing the prototype service in Englewood, New Jersey, *The Nation at Your Fingertips* demonstrates how direct dial and the new area code system enable callers to make contact instantly without operator assistance.

The film ends with a corporate promise to continue the AT&T tradition of technological innovation.

280. [NATIONAL CASH REGISTER FILMS] (1903; silent; 30 films, 1–3 min ea; b&w; 35mm)

SPONSOR: National Cash Register Co. PRODUCTION CO.: American Mutoscope & Biograph Co. CAMERA: Robert K. Bonine. RESOURCES: Copyright not registered; *Emergence*, 312; *AFI 1893–1910*, 413. HOLDINGS: Not reported.

Series of 30 films showing the sponsor's facilities in Dayton, Ohio, and the activities of executives, including founder John H. Patterson. Created to accompany company lectures, the series included such titles as *Girls in Physical Culture*, *Testing Jacks*, and *Visitors in Wheeling Chairs*.

281. NEIGHBORHOOD STORY (1955, sound, 20 min, b&w, 16mm)

SPONSOR: Baden Street Settlement. PRODUCTION CO.: Syracuse University Audio-Visual Center. DIRECTOR: Harold Smith. PRODUCER: Irving M. Kriegsfeld. Writer: Ruth Nikrant. RESOURCES: Copyright 22April54 MP5061; Howard Thompson, "The Non-Theatrical Screen Scene," *NYT*, May 1, 1955, X5. HOLDINGS: AAF, LC.

Graphic, down-to-earth documentary sponsored by a settlement house in Rochester, New York, to explain its services to the community. The story focuses on the family of a 10-year-old boy and their social worker. NOTE: Founded in 1901, the Baden Street Settlement continues to provide an array of social services to the poor and disadvantaged of Rochester.

282. THE NEW AGE OF ARCHITECTURE (1958, sound, 42 min, b&w, 16mm)

SPONSOR: Architectural Forum Magazine. PRODUCTION CO.: Transfilm Inc. Director/Writer: Joseph Krumgold. RESOURCES: Copyright 30Sep58 MP9738; Howard Thompson, "Newcomers to the Nontheatrical Film Field," *NYT*, Oct. 12, 1958, X9. HOLDINGS: LC.

Film commissioned by a leading architectural journal to discuss major trends in its field. Among the 16 architects, planners, and builders appearing are Eero Saarinen, Edward Durell Stone, Ludwig Mies van der Rohe, and Frank Lloyd Wright. NOTE: Joseph Krumgold was an award-winning children's book writer.

283. NEW ARCHITECTURE (1934, sound, 1 reel, b&w, 35mm)

SPONSOR: Richard Neutra Studio. PRODUCTION CO.: Roger Barlow. DIRECTORS/CAMERA: Leroy Robbins, Roger Barlow. RESOURCES: Copyright not registered; *Living Films*, 44. HOLDINGS: Not reported.

Film sponsored by the prominent Los Angeles modernist architectural studio to explore the integration of buildings with their natural surroundings. NOTE: For a list of Roger Barlow's films, see *Lovers*, 363.

284. THE NEW CALIFORNIA (1948, sound, 22 min, b&w, 35mm)

SPONSOR: Bank of America. PRODUCTION CO.: March of Time. RESOURCES: Copyright 30Nov48 MP110; "Case Histories: Cavalcade of California," *Bus Scrn* 10, no. 3 (1949): 27; *EFG* (1951), 728. HOLDINGS: LC, MacDonald.

Film commissioned by the San Francisco-based bank to celebrate the centennial of California statehood. Applauding the state's postwar prosperity, the documentary singles out the role of far-sighted businessmen, investors, and bankers in fostering growth. *The New California* includes a montage of the state's landscapes, cities, industries, and communities. NOTE: One of the many sponsored films produced by March of Time in its last decade. A 10-minute version was shown theatrically in West Coast theaters. Also released in 16mm.

285. NEW FORESTS FOR OLD (ca. 1932, silent, 10 min, b&w, 16mm)

SPONSOR/PRODUCTION CO.: Dept. of Forests and Waters, State of Pennsylvania. RESOURCES: Copyright not registered. HOLDINGS: Penn.

Conservation film sponsored by a state agency to encourage reforestation. In the story a forward-looking farmer and his son learn from a state forester about Pennsylvania's program

to sell tree seedlings for planting on unused acreage. The son takes delight in imagining his father's newly planted trees taking root and flourishing over the next 50 years.

286. NEW NEIGHBOR (1953, sound, 25 min, b&w, 35mm)

SPONSOR: U.S. Steel Corp. PRODUCTION CO.: Jam Handy Organization. DIRECTOR: Haford Kerbawy. CAMERA: Pierre Mols. PRODUCTION DESIGNER: Charles Nasca. MUSIC: Samuel Benavie. EDITOR: Harold Rogers. NARRATOR: George Hicks. RESOURCES: Copyright 13Apr53 MU5544; "Levitt Reveals Plans of New Defense Houses," *Wash Post*, Dec. 2, 1951, R7; "Fairless Works Shaping Up Fast," *NYT*, Oct. 19, 1952, F6; William G. Weart, "Bucks County Life Revamped by Boom," *NYT*, Dec. 25, 1953, 23. HOLDINGS: LC/Prelinger.

Documentary about the construction of the Fairless Works, U.S. Steel's state-of-the-art steel mill outside Philadelphia, and Levittown/Fairless Hills, the adjoining 16,000-home community built by developers Levitt & Sons primarily for steelworkers. The first furnace is christened Hazel, after the wife of company chairman Benjamin Fairless. *New Neighbor* also recounts the rags-to-riches success story of the U.S. Steel chairman. NOTE: Narrator George Hicks was the familiar host of the *U.S. Steel Hour* radio program. Also released in 16mm. Viewable online at Internet Archive, www.archive.org/details/NewNeigh1953.

► **287. NEW YORK CALLING (1942, sound, 24 min, color, 35mm)**

SPONSOR/PRODUCTION CO.: New York Central Railroad. PRODUCER: Frederick G. Beach. WRITER: Gordon Auchincloss. NARRATOR: Vincent Connelly. RESOURCES: Copyright not registered; "New York Calling: Road's Color Film," *CSM*, Mar. 7, 1942, 3; "New Films of the Month," *Ed Scrn* 21 (May 1942): 195; *EFC* (1943), 347; Frederick G. Beach, "Films Serve the New York Central," *Bus Scrn* 7, no. 5 (1946): 25. HOLDINGS: MacDonald.

Travelogue sponsored by a railroad company serving New York City. Approaching the metropolis by rail, the film covers major tourist destinations such as Coney Island, Times Square, celebrated nightclubs, and Rockefeller Center, where NBC provides an experimental television demonstration. NOTE: Produced in Technicolor. Also released in 16mm. Revised in 1948.

288. 1999 A.D. (1967, sound, 27 min, color, 16mm)

SPONSOR: Philco-Ford Corp. PRODUCTION CO.: Unknown. NARRATOR: Alexander Scourby. CAST: Wink Martindale, Marj Dusay. RESOURCES: Copyright not registered; "House of Tomorrow," *CT*, July 29, 1967, SA8. HOLDINGS: AV Geeks, MacDonald.

A whimsical yet serious-minded look into the future sponsored by the appliance and radio manufacturer. In the "1999 House of Tomorrow," each family member's activities are enabled by a central computer and revolve around products remarkably similar to those made by the sponsor. Power comes from a self-contained fuel cell, which supports environmental controls, an automatic cooking system, and a computer-assisted "education room." NOTE: Produced in Eastmancolor. Renowned interior decorator Paul McCobb designed the futuristic home.

289. NOT BY BOOKS ALONE (1945, sound, 22 min, color, 16mm)

SPONSOR: Rochester Public Library. PRODUCTION CO.: Social Documentary Films. DIRECTOR: Margaret Cussler. CAMERA: Mary L. de Give. RESOURCES: Copyright not registered; *EFG* (1949), 318; Margaret Cussler, *Not by a Long Shot: Adventures of a Documentary Film Producer* (New York: Exposition Press, 1951), 107–43; Joseph W. Barnes and Robert W. Barnes, "From Books to Multimedia: A History of the Reynolds Library and the Reynolds Audio-Visual Department of the Rochester Public Library," *Rochester History* 36 (Oct. 1974): 24. HOLDINGS: GEM, LC.

Documentary sponsored by the Rochester Public Library illustrating the range of community services offered by public libraries. *Not by Books Alone* shows how libraries advance education, provide recreational opportunities, help job seekers, and promote good citizenship. NOTE: The film was translated into several languages and shown at UNESCO conferences in Paris and Mexico City. Produced in Kodachrome.

290. NOT ONE TO SPARE (1931, silent, 33 min, b&w, 16mm)

SPONSORS: Harmon Foundation; Religious Motion Picture Foundation. PRODUCTION CO.: Unknown. RESOURCES: Copyright not registered. HOLDINGS: NARA.

Depression-era drama encouraging rural families to stay together and uphold spiritual values in economically difficult times. In the story a wealthy but childless man writes his impoverished brother offering financial help in exchange for one of his seven children. The farmer and his wife reluctantly decide to give up their eldest daughter but change their minds at the last minute. The rich brother sends a check anyway. NOTE: For more about the sponsors, see "W.E. Harmon Endows Religious Movie Co., Gives \$50,000 to Aid Interest in Churches," *NYT*, Sept. 17, 1925, 4.

▶ **291. NOW YOU'RE TALKING (1927, silent, 9 min, b&w, 35mm)**

SPONSOR: American Telephone & Telegraph Co. PRODUCTION CO.: Inkwell Studios. DIRECTOR: Dave Fleischer. WRITER: Max Fleischer. CAMERA: S. Roy Luby. RESOURCES: Copyright not registered; *More Treasures*, 91–94. HOLDINGS: LC.

Animated and live-action film explaining the proper handling of the desk telephone. In the story a distracted and sleep-deprived businessman abuses his phone, which is rushed to the hospital for emergency care. All is put right, and the ringing phone announces that the businessman is a new father. NOTE: Also known as *Tale of the Upright Telephone*.

292. AN OLD CHINESE PROVERB: ONE PICTURE IS WORTH 10,000 WORDS (1946, sound, 22 min, color, 16mm)

SPONSOR/PRODUCTION CO.: Jerry Fairbanks Productions. RESOURCES: Copyright not registered; "On Making of Films," *Bus Scrn* 8, no. 1 (1947): 60. HOLDINGS: LC/Prelinger, UCLA.

Promotional film for Jerry Fairbanks Productions, the Hollywood-based firm specializing in industrial, advertising, and television films. This behind-the-scenes look at a nontheatrical producer's operations is punctuated with clips from the studio's films, including ones from the *Popular Science* and *Speaking of Animals* series. NOTE: Jerry Fairbanks, the head of Paramount Pictures' shorts department in the early 1940s, opened his own studio after World War II and invented the Zoomar television lens. Viewable online at Internet Archive, www.archive.org/details/OldChine1946.

293. ON THE FIRING LINE (1936, sound, 19 min, b&w, 35mm)

SPONSOR: National Tuberculosis Association. PRODUCTION CO.: Courier Productions Inc. NARRATOR: Vaughan Glaser. RESOURCES: Copyright not registered; *EFC* (1939), 160. HOLDINGS: LC/Prelinger.

Public health travelogue highlighting places that have figured prominently in efforts to combat tuberculosis. The railroad journey begins in Washington, D.C., and proceeds to Saranac Lake, New York, where Edward Livingston Trudeau developed modern treatment methods, and California, a state whose healthy climate attracts recuperating patients. Along the way, the film discusses the infection and death rate of different ethnic and racial groups and includes footage of mobile clinics serving African American communities in the South. NOTE: Also released in 16mm. Viewable online at Internet Archive, www.archive.org/details/OntheFir1936.

294. ON TO JUPITER (1939, sound, 20 min, b&w, 35mm)

SPONSOR: Public Relations Dept., General Motors Corp. PRODUCTION CO.: Sound Masters Inc. RESOURCES: Copyright not registered; "Sloan Declares That U.S. Is Just Started on Career," *CSM*, Apr. 20, 1939, 1; *EFC* (1940–41), 64; *GM Catalog*, 27; "Better Living," 271. HOLDINGS: GMMA, MacDonald, UGA.

Film presenting the corporation as the engine for technological and economic advancement. In the story a businessman believes that America has already "reached the ultimate in human

progress” and cannot continue to break new ground. He is challenged by “the Spirit of Change,” a seer who calls up images from the country’s past, present, and future to demonstrate the continuum of technological achievement. The Spirit of Change caps his argument by showcasing modern inventions—the television, the home facsimile machine, and plastics—and the vision of the future presented by the New York World’s Fair “Futurama” exhibit. NOTE: Also distributed in 16mm. *On to Jupiter* was shown at the dedication of GM’s exhibit at the 1939–40 New York World’s Fair and is said to have been inspired by the life story of inventor Charles F. Kettering, GM’s research director.

► **295. ONCE UPON A HONEYMOON (1956, sound, 14 min, color, 35mm)**

SPONSOR: American Telephone & Telegraph Co. PRODUCTION CO.: Jerry Fairbanks Productions. DIRECTOR: Gower Champion. WRITERS: Kenneth H. Bennett, Leo S. Rosencrans. CAMERA: Jerry Fairbanks. PRODUCTION DESIGNER: Theodore Holsopple. MUSIC: Edward Paul. EDITOR: Milton Kleinberg. CAST: Virginia Gibson, Ward Ellis, Chick Chandler, Alan Mowbray, Veronica Pataky. RESOURCES: Copyright not registered. HOLDINGS: AAFF, LC/Prelinger, MacDonald, UCLA.

Glossy musical made to promote color “decorator” telephones. The short tells the story of newlyweds whose honeymoon must be delayed until the husband completes a new song for his client. As the husband struggles with writer’s block, his wife dreams about a remodeled home with color phones in every room, from the bedroom to the kitchen. Fortunately the telephone dial clicks provide the needed musical inspiration for the husband, and the couple jubilantly sing his new song “Castle in the Sky” as they dance out the door. NOTE: This delightful film, produced in Technicolor and Superscope, exemplifies the enthusiasm and excess of mid-1950s advertising. Local telephone company offices distributed sheet music for “Castle in the Sky,” written by Richard Pribor, with lyrics by Al Stewart. Also distributed in 16mm.

296. ONCE UPON A TIME (1934, sound, 10 min, color, 35mm)

SPONSOR: Metropolitan Life Insurance Co. PRODUCTION CO.: Audio Productions Inc. DIRECTOR: F. Lyle Goldman. RESOURCES: Copyright not registered; “Colored Film on Safe Driving Uses Pandora Box Characters,” *CSM*, Dec. 12, 1934, 2; Bernard A. Grimes, “20 Basic Questions on Business Films,” *Pr Ink Mon* 31 (Aug. 1935): 72–73; *EFC* (1936), 48; “Advertisers’ Films Draw Huge Crowds at Nation’s Two Big Fairs,” *Sales Mgmt* 45 (July 1, 1939): 34–47. HOLDINGS: LC, UCLA.

Driver safety cartoon, told through song, created as part of an insurance company’s public education program. When Pandora opens her box, goblins “Carelessness” and “Discourtesy” escape to cause traffic accidents. Good fairies “Carefulness” and “Courtesy” charm the goblins back into the box. NOTE: Produced in Technicolor. Also released in 16mm.

► **297. ONE WORLD OR NONE (1946, sound, 9 min, b&w, 16mm)**

SPONSOR: National Committee for Atomic Information. PRODUCTION CO.: Philip Ragan Associates. PRODUCER: Philip Ragan. NARRATOR: Raymond Gram Swing. RESOURCES: Copyright not registered; Richard L. Coe, “Film-land’s Fumbles Reflect Its Fear of the A-Bomb,” *Wash Post*, Aug. 3, 1947, B3; “Candidate Using Animated Cartoon to Present Arguments Gets Crowds,” *LAT*, Nov. 6, 1950, 11; *EFG* (1951), 460; *Film Forum Review* staff, “*One World or None*,” in *Ideas*, 216–17. HOLDINGS: AAFF, LC, LC/Prelinger, MacDonald, UGA.

Warning about the threat of nuclear war. Sponsored by atomic scientists, *One World or None* uses animation to explain the development of atomic energy and the devastation that would result if a bomb were dropped on the United States. Atomic weapons were created by an international effort, and the only defense, the narrator argues, is for the world community to come together to seek their control. NOTE: The Federation of American Scientists prepared a book by the same title; see Dexter Masters and Katherine Way, eds., *One World or None: A Report to the Public on the Full Meaning of the Atomic Bomb* (New York: Whittlesey House,

1946), also available online at www.fas.org/oneworld. Producer Philip Ragan showed the film during his failed run for Congress in 1950.

298. ONE-TENTH OF A NATION (1940, sound, 3 reels, b&w, 35mm)

SPONSOR: American Film Center, with funding by General Education Board, a Rockefeller Foundation project. PRODUCTION CO.: Film Associates Inc. DIRECTOR: Felix Greene. WRITER: Maurice Ellis. CAMERA: Roger Barlow, Henwar Rodakiewicz, Theodore Lawrence. MUSIC: Roy Harris. RESOURCES: Copyright not registered; "Film on Race Education to Be Made This Spring," *Chi Def*, Apr. 27, 1940, 10; "3 Photographers for Exposition Are Jailed," *Chi Def*, June 29, 1940, 1; "Film on Negro Education Shown at Race Progress Exposition Here," *Chi Def*, Sept. 7, 1940, 17; *Living Films*, 46; William J. Sloan, "The Documentary Film and the Negro: The Evolution of the Integration Film," *Journal of the Society of Cinematologists* 4 (1964-65): 66. HOLDINGS: Not reported.

Film advocating the improvement of educational facilities for African Americans, then one-tenth of America's population. The documentary describes African American education in the South, from one-room schools to modern universities, and was considered by William Sloan "perhaps the most outstanding" prewar film on the "problems of the Negro." NOTE: While filming in Memphis, crew members were jailed on suspicion of being agitators. Also released in 16mm.

299. THE OPEN DOOR: THE STORY OF FOREMAN JIM BAXTER, HIS FAMILY, AND HIS JOB (1945, sound, 44 min, b&w, 35mm)

SPONSOR: Public Relations Staff, General Motors Corp. PRODUCTION CO.: Jam Handy Organization. DIRECTOR: Haford Kerbawy. PRODUCER: Esther Schrodell. WRITER: Gordon H. Miller. CAST: William Post Jr., Betty Kelley, George Mathews, Harvey Stephens. RESOURCES: Copyright 3Dec45 MU16571; "Better Living," 151-55, 271. HOLDINGS: LC/Prelinger.

Management training film commissioned by GM at a time when factory foremen were considering unionization. Machinist Jim Baxter is promoted and must decide whether to cast his lot with management or with workers. He discusses the question in the workplace and at home. Rather than permitting "third parties" to represent him, the new foreman decides to work out problems by talking directly with the plant manager. NOTE: Also distributed in 16mm. Viewable online at Internet Archive, www.archive.org/details/OpenDoor1945.

300. OPERATION CORRECTION (1961, sound, 44 min, b&w, 16mm)

SPONSOR/PRODUCTION CO.: American Civil Liberties Union of Northern California. NARRATOR: Ernest Besig. RESOURCES: Copyright not registered; "ACLU Re-narrates *Operation Abolition*," *CSM*, Dec. 1, 1961, B16; Committee on Academic Freedom, National Council for the Social Studies, "Operation Abolition: A Bibliography," *Social Education* 26 (May 1962): 242-43; B.S. Greenberg, "Operation Abolition vs. Operation Correction: Two Controversial Political Films," *Audiovisual Communications Review* 11 (May 1963): 40-46. HOLDINGS: LC/Prelinger, UCLA.

Response to *Operation Abolition*, the House Un-American Activities Committee film criticizing the 1960 anti-HUAC demonstrations in San Francisco. *Operation Correction* takes the form of a deconstruction of the original film and includes commentary from lawyers, journalists, and civil libertarians. The executive director of the local ACLU chapter gives the narration. NOTE: Viewable online at Internet Archive, www.archive.org/details/Operatio1961.

301. OPERATION HOURGLASS (1956, sound, 28 min, color, 16mm)

SPONSOR: Cummins Engine Co. PRODUCTION CO.: International Film Foundation. DIRECTOR: Alexander Hammid. PRODUCER: Julien Bryan. WRITER: Maxime Furland. CAMERA: Robert Ziller, Peaslee Bond. RESOURCES: Copyright not registered; Howard Thompson, "Newcomers to 16mm. Film Field," *NYT*, Oct. 7, 1956, 131; *EFG* (1954-58), 225. HOLDINGS: Not reported.

Industrial film sponsored by the engine manufacturer to illustrate the scientific removal of

dust from diesel engines. Howard Thompson considered this work from avant-garde filmmaker Alexander Hammid “as simple, precise and brilliant as a diamond.”

302. OPERATOR (1969, sound, 14 min, color, 16mm)

SPONSOR: American Telephone & Telegraph Co. PRODUCTION CO.: Maysles Films Inc. DIRECTOR: Nell Cox. CAMERA: Richard Leacock. MUSIC: New York Rock and Roll Ensemble. RESOURCES: Copyright not registered. Holdings: LC/Prelinger, UCLA.

Recruitment film intended to interest young people, especially women, in working as telephone operators. Beginning with a silent-film clip of the Keystone Kops, the cinema verité-style film shows operators at work and interviews them about their jobs. *Operator* ends with a psychedelic rock-and-roll sequence.

303. OPPORTUNITIES UNLIMITED (1956, sound, 18 min, color, 16mm)

SPONSORS: Life Magazine; Fortune Magazine. PRODUCTION CO.: Transfilm Inc. DIRECTOR: Steve Muffatti. CAMERA: Eli L. Levitan, Harvey Plastrik. ART DIRECTOR: Howard Kanudo. ANIMATION: Ben Farish, Bill Hudson, Keith Robinson, Howard Smith. RESOURCES: Copyright not registered; Howard Thompson, “The 16mm Screen Scene,” *NYT*, Mar. 31, 1957, 125. HOLDINGS: LC/Prelinger.

Film targeting magazine advertisers. *Opportunities Unlimited* describes the growing mid-1950s market of lower-income consumers and families with children. “Slick as a whistle—an extremely attractive blend of animation and live action depicting the current economic boom and its significance to producers and consumers,” wrote Howard Thompson. NOTE: Produced in Kodachrome. Viewable online at Internet Archive, www.archive.org/details/opportunities_unlimited.

▶ **304. THE ORDEAL OF THOMAS MOON (1957, sound, 19 min, b&w, 16mm)**

SPONSOR: Smith, Kline & French. PRODUCTION CO.: Gerald Productions Inc. DIRECTOR: Michael Nebbia. CAST: Dominick “Dom” DeLuise. RESOURCES: Copyright not registered; “*The Ordeal of Thomas Moon*,” *Bus Scrn* 18, no. 4 (1957): 35. HOLDINGS: AAFB.

Medical film sponsored by the Philadelphia-based pharmaceutical firm to illustrate how obesity affects the performance of simple everyday tasks. This unusual short made for physicians shows the struggle of an overweight traveler ascending the stairs at Pennsylvania station and trying to enter a phone booth to make a call. Fed up and exhausted, the man seeks medical advice. NOTE: *The Ordeal of Thomas Moon* was shot on location and used natural sound. The film contains no direct advertising. Smith, Kline & French (now GlaxoSmithKline) produced the obesity drug Dexedrine.

▶ **305. ORIGINAL FILMS OF FRANK B. GILBRETH (1945, silent, 32 min, b&w, 16mm)**

SPONSOR: Chicago Chapter, Society for the Advancement of Management. PRODUCERS: James S. Perkins, Lillian M. Gilbreth, Ralph M. Barnes. RESOURCES: Copyright not registered; “Machine Measures Motion,” *Wash Post*, Apr. 20, 1913, MS1. HOLDINGS: LC/Prelinger, SI/NMAH.

Footage drawn from Frank Gilbreth’s time and motion studies. The anthology includes a clip of his family, who were often used in his work-efficiency experiments. NOTE: Also known as *Original Films of Frank and Lillian Gilbreth*. The compilation was also issued in a 26-minute version with narration by James S. Perkins. Other films by Gilbreth are held by Purdue University. For more about Gilbreth’s use of films in research, see “Many Inventions,” *The Outlook*, Mar. 29, 1913, 736.

306. OUR MR. SUN (1956, sound, 59 min, color, 35mm)

SPONSOR: American Telephone & Telegraph Co. PRODUCTION CO.: Frank Capra Productions Inc. DIRECTORS: Frank Capra, William T. Hurtz. PRODUCER/WRITER: Frank Capra. ANIMATION: United Productions of America. CAST: Eddie Albert, Frank Baxter, Lionel Barrymore, Sterling Holloway, Marvin Miller. RESOURCES: Copyright

LP9113 7Nov56; Jack Gould, "Television: *Our Mr. Sun*," *NYT*, Nov. 20, 1956, 58; Richard Dyer MacCann, "Use of Animated Cartoons to Expand TV Techniques," *CSM*, Nov. 20, 1956, 9; "Industry Takes a Hand," *Bus Scrn* 18, no. 7 (1957): 38–39; James Gilbert, *Redeeming Culture: American Religion in an Age of Science* (Chicago: University of Chicago Press, 1997), 199–223. HOLDINGS: AAF, GEM, LC, LC/Prelinger, UCLA.

Popular scientific film directed by Frank Capra that launched the *Bell System Science* series. Combining animation and live action, *Our Mr. Sun* uses a scientist-writer team to present information about the sun and its importance to humankind. NOTE: Produced in Technicolor, the film was originally telecast in 1956 and 1957 to 9 million homes; some 600 16mm prints were distributed to schools and community organizations through the Bell Telephone System film libraries.

307. OVER SAPPHIRE SEAS (1934, sound, 10 min, b&w, 35mm)

SPONSOR: Panama-Pacific Steamship Co. PRODUCTION CO.: Unknown. RESOURCES: Copyright not registered. HOLDINGS: LC/Prelinger.

Travelogue presenting an ocean cruise aboard an all-electric liner en route to the West Coast via the Panama Canal. *Over Sapphire Seas* shows ports of call, the onboard facilities, and passenger activities.

▶ **308. PALMOUR STREET (1949, sound, 22 min, b&w, 16mm)**

SPONSOR: Mental Health Div., Georgia Dept. of Public Health. PRODUCTION CO.: Southern Educational Film Production Service. DIRECTORS: Bill Clifford, George Stoney. WRITER: George Stoney. CAMERA: Bill Clifford. MUSIC: Louis Applebaum. NARRATOR: Rev. William Holmes Borders. RESOURCES: Copyright not registered; *EFG* (1951), 249; "Palmour Street, Film Discussion Guide," *The Coordinator* 4 (Sept. 1955): 57–58. HOLDINGS: AAF, LC/Prelinger, MoMA, NYPL.

Neorealist mental health film produced for parents and health care workers. *Palmour Street* shows the daily life of an African American family and demonstrates how good parenting prepares children for adulthood and nurtures emotional growth. NOTE: The film was shot in Gainesville, Georgia, with a local cast.

309. PARTY LINES (1947, sound, 16 min, color, 35mm)

SPONSOR: American Telephone & Telegraph Co. PRODUCTION CO.: Eddie Albert Productions. CAMERA: Vernon Lewis. PUPPETRY: Bil and Cora Baird. RESOURCES: Copyright not registered; "Puppets for Public Relations," *Bus Scrn* 8, no. 4 (1947): 30. HOLDINGS: AAF, MacDonald, SI/NMAH, UGA.

Instructional film using marionettes to illustrate the proper etiquette for telephone subscribers sharing party lines. NOTE: Produced in Kodachrome.

▶ **310. THE PASSAIC TEXTILE STRIKE (1926, silent, 7 reels, b&w, 35mm)**

SPONSOR: International Workers Aid. PRODUCTION CO.: Passaic Strike Relief Committee. DIRECTOR: Sam Russak. PRODUCER: Albert Wagenknecht. WRITER: Margaret Larkin. CAMERA: Lester Balog, Sam Brody, William Schwartfeller. RESOURCES: Copyright not registered; Steven J. Ross, "Struggles for the Screen: Workers, Radicals, and the Political Uses of Silent Film," *American Historical Review* 96 (Apr. 1991): 355–56; *Behind the Mask*, 498–508; *Working-Class*, 162; *More Treasures*, 151–56. HOLDINGS: LC.

Feature produced to tell labor's side of the story in the bitter 1926 strike against wool mills in Passaic, New Jersey. The two-reel "Prologue," featuring real strikers in dramatic roles, serves as an introduction to actuality footage of union meetings, picket lines, and rallies. NOTE: Premiering at an open-air screening in September 1926, *The Passaic Textile Strike* was sent on a national screening tour to raise money for worker relief. Two reels are lost.

311. THE PAYROLL DOLLAR (ca. 1926, silent, length unknown, b&w, 35mm)

SPONSOR: Regional Plan Association of San Francisco Bay Counties. PRODUCTION CO.: Alexander Productions.

PRODUCER: Philip W. Alexander. RESOURCES: Copyright not registered; R.V. Black, "Regional Plan for the San Francisco Bay Counties," *Am City* 33 (July 1925): 22–23; Guy Wilfrid Hayer, "Explaining City Planning Through the Movies," *Am City* 35 (July 1926): 39–40. HOLDINGS: Not reported.

Film encouraging the building of planned cities in the West. Shot on location in northern California, *The Payroll Dollar* illustrates the design, zoning, and beautification of the new city by use of an impressively detailed miniature. The film argues that planned cities are good for business and help circulate the "payroll dollar."

312. PEOPLE COME FIRST (1940, sound, 2 reels, color, 16mm)

SPONSOR/PRODUCTION CO.: American Transit Association. DIRECTOR/WRITER: Irving Jacoby. RESOURCES: Copyright not registered; *Living Films*, 46; "Technicolor Film Shows Traffic Shots," *Wash Post*, Dec. 14, 1940, 17. HOLDINGS: Not reported.

Film proposing public transportation as a means of eliminating traffic congestion in cities. *People Come First* was described in *Living Films* as a "documentary film drama of city life and transportation." NOTE: The film was used by city transit agencies to promote development of their services.

▶ 313. PEOPLE OF THE CUMBERLAND (1937, sound, 2 reels, b&w, 35mm)

SPONSOR: Highlander Folk School. PRODUCTION CO.: Frontier Films. DIRECTORS: Robert Stebbins [Sidney Meyers], Eugene Hill [Jay Leyda], Elia Kazan, William Watts. WRITERS: Erskine Caldwell, David Wolff [Ben Maddow]. CAMERA: Ralph Steiner. MUSIC: Alex North, Earl Robinson, Elie Siegmeister. SOUND EDITOR: Helen Van Dongen. NARRATOR: Richard Blaine. RESOURCES: Copyright not registered; *Living Films*, 46; *EFC* (1943), 351; William Alexander, *Film on the Left: American Documentary Film from 1931 to 1942* (Princeton, NJ: Princeton University Press, 1981), 174–85; Charles Wolfe, "Straight Shots and Crooked Plots," in *Lovers*, 253–56. HOLDINGS: LC, MoMA.

Documentary celebrating the work of the Highlander Folk School, a progressive adult education center founded in 1932 in the mountain community of Monteagle, Tennessee. *People of the Cumberland* demonstrates how education and the labor movement can transform an impoverished mining region and bring hope to its people. Made by activist filmmakers, the movie ends with a call for a "new kind of America."

314. PERVERSION FOR PROFIT (ca. 1962, sound, 29 min, color, 16mm)

SPONSOR: Citizens for Decent Literature. PRODUCTION CO.: The Christophers. NARRATOR: George Putnam. RESOURCES: Copyright not registered; Kay Sullivan, "Cincinnati vs. Pornography," *Catholic Digest* 23 (June 1959): 12–19; Sid Bernstein, "Stricter State Laws Against Smut Asked," *LAT*, Nov. 27, 1962, E8; Norman Mark, "Censorship: Fanatics and Fallacies; The Anonymous Smut Hunters," *The Nation*, July 5, 1965, 5–7; Howard Junker, "Smut Hunters: The New Jurisprudence," *The Nation*, Nov. 15, 1965, 358–60. HOLDINGS: LC/Prelinger.

Film sponsored by a lay Catholic advocacy group to encourage local communities to enact antipornography laws. In *Perversion for Profit*, an antipornography lecture by Los Angeles broadcast personality George Putnam is illustrated with examples of indecent literature, shown with red "censor bars" covering the objectionable sections. The film argues that pornography, especially homosexual erotica and material with violent content, distorts the moral development of children and must be kept out of their hands. NOTE: CDL was founded in 1957 by Charles Keating and others in Cincinnati, Ohio. Released in 16mm Eastmancolor. The film circulated in probably no more than a few dozen prints and was followed by CDL's *Printed Poison* and *Pages of Death*. Viewable online at Internet Archive, www.archive.org/details/Perversi1965.

315. PETER IN PRUNELAND (1939, sound, 15 min, color, 35mm)

SPONSOR: California Prune Growers Association. PRODUCTION CO.: Associated Exposition Designers. DIRECTOR: Orville Goldner. RESOURCES: Copyright not registered; "Advertisers' Films Draw Huge Crowds at Nation's Two Big Fairs," *Sales Mgmt* 45 (July 1, 1939): 34–47. HOLDINGS: AAF.

Animated advertisement produced by California prune growers. To snappy jingles, the prune-shaped puppet Peter promotes his product. NOTE: Exhibited at the 1939–40 San Francisco World's Fair. Also released in 16mm.

316. PETE-ROLEUM AND HIS COUSINS (1939, sound, 16 min, color, 35mm)

SPONSOR: Petroleum Industry Exhibition Inc. PRODUCTION CO.: Loucks & Norling Studios. DIRECTOR/PRODUCER: Joseph Losey. PRODUCTION DESIGNER: Howard Bay. MUSIC: Oscar Levant, Hanns Eisler. ANIMATION: Charles R. Bowers. PUPPETRY: Lou Bunin. RESOURCES: Copyright not registered; Bosley Crowther, "Films for the Fair," *NYT*, Mar. 5, 1939, X5; "Advertisers' Films Draw Huge Crowds at Nation's Two Big Fairs," *Sales Mgmt* 45 (July 1, 1939): 34–47. HOLDINGS: Not reported.

World's Fair film that playfully promotes the petroleum industry. With stop-motion animation by silent comedian Charley Bowers, *Pete-Roleum and His Cousins* uses small rubber puppets to represent a clan of oil drops and their leader, Pete. Annoyed by a heckler, they quit serving humankind, shut down the world economy, and prove the importance of petroleum. The film also weaves in the story of petroleum in America from the pioneer days to the present. NOTE: Produced in Technicolor. The sponsor was a consortium organized by major petroleum companies for the purpose of mounting an exhibit at the 1939–40 New York World's Fair. The film was Joseph Losey's first screen credit.

317. PHILADELPHIA: ON THE MARCH (1951, sound, 15 min, color, 16mm)

SPONSOR: "Know Your City" Office, Philadelphia Commercial Museum. PRODUCTION CO.: News Reel Laboratory. DIRECTOR: Paul Wendkos. PRODUCER: Louis W. Kellman. WRITER: Henry Klein. NARRATOR: John Facenda. RESOURCES: Copyright not registered; Henry Davis Nadig, "Two Films Made for City of Philadelphia by News Reel Lab," *Bus Scrn* 12, no. 7 (1951): 50; "Municipal Movies Produced in Burbank and Philadelphia," *Am City* 67, (Jan. 1952): 112. HOLDINGS: Not reported.

Public information film sponsored by a city-funded agency to showcase municipal improvements. *Philadelphia: On the March* reviews redevelopment and infrastructure projects on the drawing board, including new housing, schools, expressways, and the public area surrounding Independence Hall, which became a national park in 1948. NOTE: The Philadelphia Commercial Museum was later incorporated into the city's Board of Trade and Conventions. Paul Wendkos went on to direct the *Gidget* movies.

318. PITTSBURGH (1959, sound, 27 min, color, 35mm)

SPONSOR: Pittsburgh Bicentennial Association. PRODUCTION CO.: On Film Inc. DIRECTOR: James Stanley [Stan Brakhage]. NARRATOR: Alexander Scourby. MUSIC: Pittsburgh Symphony Orchestra. RESOURCES: Copyright not registered; Joyce Rheuban, "Brakhage Filmography," *Artforum* 11 (Jan. 1973): 80–81. HOLDINGS: Pittsburgh Filmmakers.

Film sponsored by the Pittsburgh Bicentennial Association to celebrate the 200th anniversary of the city and its rebirth through the work of local citizens. *Pittsburgh* traces the city's history from its founding at the confluence of three rivers through its industrial development, decline, and renaissance. This arresting short directed by Stan Brakhage illustrates its subject through animated photographs, archival footage, and new handheld shots. In one of the film's several unusual effects, the city's air pollution abatement effort is dramatized by showing smoke retreating into smokestacks. NOTE: Produced in Eastmancolor. Pittsburgh Filmmakers reconstituted the work on video in 1997. The avant-garde filmmaker took other assignments from On Film during the 1950s.

319. A PLACE TO LIVE (1941, sound, 16 min, b&w, 16mm)

SPONSOR: Philadelphia Housing Association. PRODUCTION CO.: Documentary Film Productions. DIRECTOR/-PRODUCER: Irving Lerner. WRITERS: Muriel Rukeyser, David Forrest. CAMERA: Roger Barlow. MUSIC: David Diamond, Max Goberman. NARRATOR: William Watts. CAST: Frieda N. Blank, William Kesselring. RESOURCES: Copyright not registered; *EFC* (1943), 96; *Film Forum Review* staff, "A Place to Live," in *Ideas*, 205–6. HOLDINGS: LC/Prelinger.

Advocacy film sponsored by a citizens watchdog group dedicated to improving Philadelphia housing. In this documentary with dramatized scenes, a schoolboy walks home through slum alleys infested with rats to a squalid "bandbox" house (three stacked rooms). The family yearns for a healthier place to live. According to *Educational Film Catalog*, "No problem is solved but a suggestion or two is made. The film lays the foundation for an approach to a solution." NOTE: Nominated for an Academy Award for Best Documentary Short Subject in 1941. For background on the sponsor, see John F. Bauman, *Public Housing, Race, and Renewal: Urban Planning in Philadelphia, 1920–1974* (Philadelphia: Temple University Press, 1987).

320. PLAYTIME (1928, silent, 2 reels, b&w, 35mm)

SPONSORS: Women's City Club of New York; New York City Board of Education; New York City Dept. of Parks. PRODUCTION CO.: Pathé Frères. RESOURCES: Copyright not registered; "Film Advances Playgrounds," *NYT*, Dec. 11, 1927, X5; "Two-Reel Film, *Playtime*, Is a Plea for More Recreational Opportunities in Cities," *Am City* 38 (Jan. 1928): 13; Elizabeth Richey Dessez, "Motion Pictures for Social Groups," *CSM*, Aug. 14, 1928, 10. HOLDINGS: Not reported.

Film by a New York City women's civic group advocating the creation of more parks. In the story Tommy and Ruth move to the city and are forced to play in places not intended for children. Tommy is nearly asphyxiated in a factory fire; Ruth escapes but her doll is not so fortunate. The solution comes when the two find a safe playground. As a reviewer in *American City* wrote, "The picture is frank propaganda for more play places—propaganda needed in most American cities."

321. PORTRAIT OF A CITY (1951, sound, 25 min, color, 16mm)

SPONSOR: Ford Motor Co. PRODUCTION CO.: Raphael G. Wolff Studios. RESOURCES: Copyright not registered; "Color Portrait of Detroit," *Bus Scrn* 12, no. 7 (1951): 37. HOLDINGS: LC.

Celebratory film from Ford commemorating Detroit's 250th anniversary. *Portrait of a City* reenacts scenes from the city's history and presents a tour of its streets, parks, skyscrapers, factories, and waterfront. NOTE: The film was broadcast on Detroit television and distributed through Ford's film libraries. Revised in 1961.

322. PORTRAIT OF A LIBRARY (1940, sound, 23 min, b&w, 16mm)

SPONSORS: Montclair Public Library, with support by Agnes Osborne Fund. PRODUCTION CO.: Hans Burger. DIRECTOR/PRODUCER/WRITER: Hans Burger. CAMERA: Sy Wexler. EDITORS: Hans Burger, Sy Wexler. RESOURCES: Copyright not registered; *Living Films*, 47; *EFC* (1943), 79. HOLDINGS: Not reported.

Portrait of a forward-looking public library in New Jersey. The film illustrates the unique place of libraries in American communities. NOTE: Inspired by head librarian Margery C. Quigley and William Elder Marcus's book *Portrait of a Library* (New York: Appleton-Century, 1936).

323. THE POWER BEHIND THE NATION (1940, sound, 38 min, color, 16mm)

SPONSOR: Norfolk & Western Railway Co. PRODUCER: Waldo E. Austin. NARRATOR: Bob Trout. RESOURCES: Copyright 1Nov40 MP10711; *EFC* (1940–41), 126. HOLDINGS: LC, UGA.

Overview of the bituminous coal industry sponsored by a major coal carrier. *The Power behind the Nation* explores coal's geological origins and its many uses as a fuel and a source of chemical by-products. The coal production process is traced from mining to transport and ends with

a scene at the coal terminal at Lambert Point, Virginia. NOTE: This film includes what is said to be the first color motion picture footage shot in a coal mine.

324. POWER FOR PROGRESS (1957, sound, 24 min, color, 16mm)

SPONSOR: Los Angeles Dept. of Water and Power. PRODUCTION CO.: Raphael G. Wolff Studios. RESOURCES: Copyright not registered; "Lifeline Facts for the People," *Bus Scrn* 18, no. 5 (1957): 36. HOLDINGS: UCLA.

Profile of the city-owned utility and its accomplishments. *Power for Progress* credits its sponsor with securing water from the Owens and Colorado rivers and laying the groundwork for L.A.'s growth and prosperity. According to *Business Screen*, this public relations film was intended to answer critics from private utilities and from regions adversely affected by Water and Power's appropriation of water resources.

325. POWERS OF TEN (1977, sound, 9 min, color, 35mm)

SPONSOR: IBM Corp. PRODUCTION CO.: Eames Studio. DIRECTORS: Charles and Ray Eames. COMPOSER: Elmer Bernstein. NARRATOR: Philip Morrison. RESOURCES: Copyright 23Jul79 PA48-313. HOLDINGS: LC, LC/Prelinger.

Landmark film dramatizing the relative size of man in the universe. Starting with an image of a picnic, *Powers of Ten* repeatedly envisions the same spot from a position ten times farther away at intervals of ten seconds until it brings the viewer to the edge of the universe. Then it reverses the process, traveling to the interior of an atom. NOTE: Also released in 16mm. *Powers of Ten* was inspired by Kees Boeke's *Cosmic View: The Universe in 40 Jumps* (New York: John Day, 1957) and remakes the Eameses' 1968 film *A Rough Sketch for a Proposed Film Dealing with the Powers of Ten and the Relative Size of Things in the Universe*. Selected for the National Film Registry.

326. THE PREPARATION OF CONDENSED MILK (ca. 1915, silent, 3 reels, b&w, 35mm)

SPONSOR: Borden Condensed Milk Co. PRODUCTION CO.: Unknown. RESOURCES: Copyright not registered; *BCE*, 23-24; "Productions Worth While," *Reel and Slide* 1 (Dec. 1918): 29. HOLDINGS: Not reported.

Detailed document of condensed milk production from the company that invented the process. The film begins with the cows and ends with the sealed can. NOTE: Distributed by the Bureau of Commercial Economics.

327. THE PRICE OF FREEDOM (1949, sound, 23 min, b&w, 35mm)

SPONSOR: National Association of Manufacturers. PRODUCTION CO.: Apex Film Corp. DIRECTOR: William J. Thiele. PRODUCER: Jack Chertok. WRITERS: Holcombe Parks, William J. Thiele, David P. Sheppard, Thomas M. Wolff. MUSIC: David Chudnow. EDITOR: Jack Ruggiero. CAST: Arthur Franz, Ray Collins, Michael Chekhov, Will Wright. RESOURCES: Copyright 29Apr49 MP4393; "The Price of Freedom," *Bus Scrn* 10, no. 4 (1949): 21-22; J. Austin Burkhart, "Big Business and the Schools," *The Nation*, Nov. 10, 1951, 400-402; *Selling*, 202; "Better Living," 178-80, 272. HOLDINGS: AAF, LC, MacDonald, UCLA.

Cold War drama from the nation's largest industrial trade association. After visiting Germany and learning about the emergence of the Nazi Party in the 1930s, a young and previously apathetic newspaper columnist writes a series of electrifying pieces about the threat of communism. *Business Screen* reported that the film warns that freedom "can be traded for pretty-sounding guarantees of a better life" and must be vigilantly safeguarded. NOTE: Also released in 16mm. Received a Freedoms Foundation award in 1950.

328. PRODUCTION 5118 (1955, sound, 30 min, color, 35mm)

SPONSOR: Champion Paper & Fibre Co. PRODUCTION CO.: Wilding Picture Productions. DIRECTOR: Kirby Grant. WRITER: Sam Beall. RESOURCES: Copyright 14Nov55 LP6263; "Production 5118," *Bus Scrn* 16, no. 7 (1955): 38-39. HOLDINGS: LC/Prelinger, MacDonald.

Film promoting good interpersonal communication. In the story a corporate executive fails to communicate effectively at work and at home, and dramatized tableaux demonstrate the

unfortunate results. NOTE: Produced in Eastmancolor. Also released in 16mm. The film premiered at the 1955 meeting of the Public Relations Society of America and won a Freedoms Foundation award in 1956. Also known as *Prod. 5118*. For more about Champion's films, see "A Champion among Sponsors," *Bus Scrn* 19, no. 8 (1958): 31–34.

329. THE PUBLIC AND PRIVATE CARE OF INFANTS (1912, silent, 1 reel, b&w, 35mm)

SPONSOR: Department of Child-Helping, Russell Sage Foundation. PRODUCTION CO.: Thomas A. Edison Inc. DIRECTORS: Carleton King, Charles M. Seay. RESOURCES: Copyright 6Dec12 LP159; advertisement, *Atlan Con*, Dec. 15, 1912, B14. HOLDINGS: MoMA.

Early drama about child care. A young widow with twin infants must hire caregivers for her children so she can work as a domestic. She places one child with a foster mother and the other in an "asylum." The institutionalized twin dies. "Many babies die in institutions who would live if given family home care," an intertitle argues. In the film's coda, the young mother finds a sympathetic female employer who allows child care at her home.

330. PUEBLO BOY (1947, sound, 22 min, color, 16mm)

SPONSOR: Ford Motor Co. PRODUCTION CO.: Transfilm Inc. RESOURCES: Copyright not registered; Raymond Spottiswoode, "Men of Gloucester, Pueblo Boy, Southern Highlanders," in *Ideas*, 205. HOLDINGS: LC/Prelinger, MacDonald.

Travelogue showcasing a father-son visit to a Native American powwow in Gallup, New Mexico. According to Raymond Spottiswoode, this Ford-sponsored film reveals "not so much America as the mind of Henry Ford Sr." NOTE: Released in 16mm Technicolor, *Pueblo Boy* was part of Ford's *Americans at Home* series. For more about the series, see "Ford Sponsors Series *Americans at Home*," *Bus Scrn* 8, no. 2 (1947): 12.

331. THE PURPLE MARTIN STORY (1966, sound, 13 min, color, 16mm)

SPONSORS: Griggsville Wild Bird Society; Trio Manufacturing Co. PRODUCTION CO.: Griggsville Wild Bird Society. WRITER: George Mobus. CAMERA: Wayne Bradshaw. Narrator: Rex Davis. RESOURCES: Copyright not registered; advertisement, *CT*, Mar. 20, 1966, A8. HOLDINGS: Nature.

Introduction to the purple martin, a type of migrating swallow that, because of its voracious appetite for flying insects, was proposed as a mosquito-abatement alternative to dangerous pesticides such as DDT. *The Purple Martin Story* advocates erecting special metal houses, made by sponsor Trio Manufacturing, to attract and protect the birds. The short was cosponsored by a grassroots community group with the help of the local Jaycees. NOTE: *The Purple Martin Story* is still in circulation. J.L. Wade, who headed Trio, authored *What You Should Know about the Purple Martin* (Griggsville, IL: J.L. Wade, 1966).

332. THE PURPLE TURTLE (1962, sound, 14 min, color, 16mm)

SPONSORS: American Crayon Co.; National Kindergarten Association. PRODUCTION CO.: ACI Productions. DIRECTOR/PRODUCER/CAMERA: Stelios Roccas. MUSIC: Richard Wernick. RESOURCES: Copyright not registered; Phyllis Ehrlich, "Parents Urged to Give Tyro Artist Free Hand," *NYT*, Mar. 5, 1962, 19; Howard Thompson, "Screen Entries in 16mm," *NYT*, Mar. 11, 1962, X7; "Film on Tots with Paints," *CSM*, Mar. 17, 1962, 6. HOLDINGS: LC/Prelinger, MacDonald.

Film showing kindergarteners in art class. Unscripted and informal, *The Purple Turtle* is narrated by the children and captures their excitement in expressing themselves through painting and sculpture.

333. THE QUIET REVOLUTION (1956, sound, 9 min, color, 16mm)

SPONSOR/PRODUCTION CO.: Tractor and Implement Div., Ford Motor Co. RESOURCES: Copyright not registered; William G. Weart, "Bucks County Life Revamped by Boom," *NYT*, Dec. 25, 1953, 23. HOLDINGS: Not reported.

Advertising film showcasing the use of Ford tractors in the construction of the planned

community of Levittown, Pennsylvania. *The Quiet Revolution* illustrates how Ford tractors contributed to the 16,000-home project and helped the builders and landscapers achieve unprecedented economies of scale. NOTE: Produced in Kodachrome. Viewable online at Internet Archive, www.archive.org/details/QuietRev1956.

334. RED ASPHALT (1964, sound, 17 min, b&w, 16mm)

SPONSOR/PRODUCTION CO.: California Highway Patrol. DIRECTOR/PRODUCER: John Ryan. RESOURCES: Copyright not registered; Linda Mathews, "The Reel Fellows: Documentaries to Aid Charity," *LAT*, Nov. 28, 1967, B6. HOLDINGS: Not reported.

Driving safety film made for screening in high schools and driver education programs. *Red Asphalt* includes graphic scenes of road accidents on California highways. NOTE: Inspired by *Signal 30*, filmed in Ohio by Highway Safety Films, *Red Asphalt* was made by the Reel Fellows, a group of Hollywood cinematographers and technicians working pro bono. The CHP distributed the film to high schools and often sent an officer to lecture with the screening. Beginning in 1979, several remakes were made on video.

335. THE REDWOODS (1967, sound, 20 min, color, 16mm)

SPONSOR: Sierra Club. PRODUCTION CO.: King Screen Productions. DIRECTORS/PRODUCERS: Mark Jonathan Harris, Trevor Greenwood. CAMERA/EDITOR: Richard Chew. RESOURCES: Copyright 19Jun68 MP19665. HOLDINGS: LC, LC/Prelinger.

Environmental advocacy film that was part of a national campaign aimed at protecting old-growth redwood acreage, 90 percent of which had already been logged. NOTE: *The Redwoods* won an Academy Award for Best Documentary Short Subject in 1967. Redwood National Park was established the following year.

336. THE RELAXED WIFE (1957, sound, 14 min, color, 16mm)

SPONSORS: J.B. Roerig & Co.; Charles Pfizer & Co. PRODUCTION CO.: On Film Inc. RESOURCES: Copyright not registered; "Pfizer Shows Stockholders Some Stimulating Data," *NYT*, Apr. 17, 1956, 41; Norma Lee Browning, "Happy Pills Can Make You Sad," *CT*, Feb. 10, 1957, F19. HOLDINGS: LC/Prelinger.

Promotional film for physicians about the new tranquilizer Atarax. The story centers on a placid, unruffled wife and her anxious husband. Amid minimal, abstract sets the couple learn how to relax together. Narrated in rhyme, the film warns against perfectionism and urges viewers to enjoy life. NOTE: The unusual screen credits indicate that the film was "created by" Tracy Ward and others. Produced in Ektachrome.

337. THE REWARD OF THRIFT (1914, silent, 2 reels, b&w, 35mm)

SPONSOR: American Bankers' Association. PRODUCTION CO.: Unknown. RESOURCES: Copyright not registered; "Pictures Tell Thrift Story," *LAT*, Oct. 16, 1914, II, 7; *Working-Class*, 83. HOLDINGS: Not reported.

Film urging the public to save money for major purchases. An ironworker learns that by building up a nest egg in a savings bank, he can eventually buy a comfortable house.

338. RFD GREENWICH VILLAGE (ca. 1969, sound, 11 min, color, 16mm)

SPONSOR: Cotton Producers Association. PRODUCTION CO.: Unknown. RESOURCES: Copyright not registered. HOLDINGS: LC/Prelinger.

Trade association film promoting cotton clothing. Set in Greenwich Village, the film explores neighborhood haunts and leisure activities, including a hip house party at which cast members sport fashionable cotton outfits. The result is a humorous vision of affluent Bohemian life. NOTE: RFD stands for "rural free delivery" and is a playful allusion to the neighborhood's relaxed "country" lifestyle. Produced in Eastmancolor. Viewable online at Internet Archive, www.archive.org/details/0574_RFD_Greenwich_Village_08_01_00_24.

339. RHAPSODY IN STEEL (1934, sound, 2 reels, b&w, 35mm)

SPONSOR: Ford Motor Co. PRODUCTION CO.: Audio Productions Inc. MUSIC: Edwin E. Ludig. RESOURCES: Copyright not registered; advertisement, *Wash Post*, Aug. 5, 1934, 5; "Ford Rhapsody," *Pr Ink* 168 (Aug. 9, 1934): 53–54; "World's Fair Reveals New Strengths of Films as Advertising Media," *Sales Mgmt* 35 (Aug. 15, 1934): 146–48; "Some Outstanding Industrial Motion Pictures of the Year," *Sales Mgmt* 35 (Oct. 10, 1934): 360–61; *EFC* (1936), 48. HOLDINGS: LC.

Ford advertising film produced for screening at the 1933–34 Chicago World's Fair. This modernist piece shows the manufacture of the V-8 automobile at the Rouge plant in Dearborn, Michigan. It is accompanied by music rather than narration and ends with an animated sequence in which Ford parts assemble themselves into a complete car. NOTE: The film's unusual approach was an attempt to engage audiences for whom talking pictures were no longer a novelty. At the fair, *Rhapsody in Steel* was said to have been seen by 6,000 people a day (*Sales Mgmt* 35, Oct. 10, 1934).

► **340. RHAPSODY OF STEEL (1959, sound, 23 min, color, 35mm)**

SPONSOR: U.S. Steel Corp. PRODUCTION CO.: John Sutherland Productions. DIRECTOR: Carl Urbano. ART DIRECTOR: Eyvind Earle. MUSIC: Dimitri Tiomkin. NARRATOR: Gary Merrill. RESOURCES: Copyright 17Nov59 MP9970; "Pittsburgh Premiere of the United States Steel Technicolor Film *Rhapsody of Steel*," *Bus Scrn* 20, no. 8 (1959): 35–37; Howard Thompson, "High Budget Film on Steel Slated," *NYT*, Jan. 9, 1960, 14; "Rhapsody of Steel," *Bus Scrn* 21, no. 3 (1960): 35–38; "PR Films: Soft Sell in the Chemical Industry," *Chemical & Engineering News*, July 11, 1960, 76. HOLDINGS: LC/Prelinger.

Big-budget film about iron and steel that was produced as part of U.S. Steel's campaign against competing steel imports and alternative materials like aluminum. Told with animation and few words, *Rhapsody of Steel* presents the panoply of products made from steel, including a rocket that blasts into space. NOTE: The film had a production budget of \$350,000 and was shown theatrically in Pittsburgh and seven other cities. Dimitri Tiomkin's score was also made available by U.S. Steel as a sound recording. Released in Technicolor. Distributed in 35mm and 16mm.

341. THE ROMANCE OF IRRIGATION (ca. 1917, silent, length unknown, b&w, 35mm)

SPONSOR: Burlington Railway. PRODUCTION CO.: Unknown. RESOURCES: Copyright not registered; T.T. Maxey, "The Film and the American Railroad," *Railway Age* 63 (Aug. 31, 1917): 380; "American Railroads Perform Advertising Wonders with Motion Pictures," *Current Opinion* 63, no. 5 (Nov. 1917): 319. HOLDINGS: Not reported.

Film promoting the irrigation of land in regions served by the railway company. The story tells how a disgruntled schoolteacher from the East learns of federal programs to reclaim arid lands and moves to an irrigated homestead in Wyoming, where she becomes prosperous and satisfied with her life.

342. THE ROMANCE OF THE REAPER (1911, silent, 1 reel, b&w, 35mm)

SPONSOR: International Harvester Co. PRODUCTION CO.: Unknown. RESOURCES: Copyright not registered; "Moving Pictures of Educational Benefit," *Atlan Con*, Nov. 7, 1912, A10; "Great Land Show Opens Saturday," *CT*, Nov. 17, 1912, 3; advertisement, *CT*, Nov. 23, 1912, 4; "More Sales with Business Films," *Pr Ink Mon* 28 (June 1934): 58. HOLDINGS: Not reported.

Film tracing the invention and development of Cyrus McCormick's reaper. Produced for theatrical and educational showings in rural areas, *The Romance of the Reaper* describes how the reaper revolutionized agriculture. NOTE: International Harvester reused the title for its first sound film, made in 1930. For more about the sponsor's films, see L.A. Hawkins, "59,367,000 See International Harvester Films Since 1911," *Sales Mgmt* 47 (Nov. 15, 1940): 58–60.

343. ROUND AND ROUND (1938, sound, 6 min, b&w, 35mm)

SPONSOR: Dept. of Public Relations, General Motors Corp. PRODUCTION CO.: Jam Handy Organization.

RESOURCES: Copyright 15Apr39 MU9311; "Better Living," 131–32, 272. HOLDINGS: LC/Prelinger.

Film explaining the workings of the market economy. Using stop-motion dolls to represent farmers, workers, and consumers, *Round and Round* traces the evolution of a widget, from raw agricultural product to transformation in the factory to purchase by the consumer. The process shows that all participating economic players are both independent and interdependent. The film was part of GM's effort to rekindle faith in the free enterprise system in the late 1930s. NOTE: Also released in 16mm. Viewable online at Internet Archive, www.archive.org/details/Roundand1939.

344. SAINT PAUL POLICE DETECTIVES AND THEIR WORK: A COLOR CHARTOON (ca. 1941, sound, 8 min, color, 16mm)

SPONSOR: Saint Paul Police Dept. PRODUCTION CO.: Unknown. RESOURCES: Copyright not registered. HOLDINGS: LC/Prelinger.

Animated short from the progressive police department explaining its organization and activities. Distinctive for its homespun style, this film calls itself a "chartoon" to draw attention to its use of animated charts and includes unusual visualizations such as stop-motion animation of a revolver firing a bullet. NOTE: Produced in Kodachrome. Viewable online at Internet Archive, www.archive.org/details/SaintPau1941.

345. SAN FRANCISCO (1957, sound, 30 min, color, 16mm)

SPONSOR: Santa Fe Railway. PRODUCTION CO.: Ernest Kleinberg. PRODUCER: Ernest Kleinberg. RESOURCES: Copyright not registered; "Santa Fe Documentary Visits Fascinating San Francisco," *Bus Scrn* 18, no. 1 (1957): 166; *EFG* (1954–58), 267. HOLDINGS: AAFB.

Travelogue presenting San Francisco through the eyes of a Santa Fe Railway tugboat skipper. As the captain steers his freight across San Francisco Bay, he tells his personal story and describes the city's topography, climate, and role as a shipping and industrial center. *Business Screen* wrote that the skipper's story "moves through the city's fog, up and around its hills, invading the city's vivid nationality groups in a way that may surprise even the San Franciscans."

346. SAN FRANCISCO BAY (1966, sound, 28 min, color, 16mm)

SPONSOR: Save San Francisco Bay Association. PRODUCTION CO.: Living World Films. PRODUCERS: Laurel Reynolds, Mindy Willis. RESOURCES: Copyright not registered. HOLDINGS: LC/Prelinger.

Conservation film made to discourage landfill and development of the wetlands of San Francisco Bay. The film shows the bay's important role in recreation and commerce, its complex ecology, and the threat posed to its health by pollution and real estate development. NOTE: Founded in 1961, the Save San Francisco Bay Association is now known as Save the Bay.

▶ **347. SCHOOL (1939, sound, 25 min, b&w, 16mm)**

SPONSORS: Progressive Education Association; American Film Center. PRODUCTION CO.: Lee Dick Inc. DIRECTOR: Lee Dick. WRITERS/CAMERA: Edward Anhalt, Rudolph Bretz. RESOURCES: Copyright not registered; *Living Films*, 50. HOLDINGS: LC/Prelinger, MacDonald.

Portrait of a typical day at the progressive Hessian Hills School in Croton-on-Hudson, New York, with narration by the students. The documentary includes scenes of the children studying and participating in projects.

348. SEARCH INTO DARKNESS (1962, sound, 18 min, color, 16mm)

SPONSOR: Schlumberger Ltd. PRODUCTION CO.: Willard Van Dyke Productions. DIRECTORS: William Jersey, Willard Van Dyke. PRODUCER: Willard Van Dyke. MUSIC: Lukas Foss. NARRATOR: Tom McGrath. RESOURCES:

Copyright not registered; Howard Thompson, "The 16mm Circuit," *NYT*, Apr. 15, 1962, X9; "John de Menil Is a Trustee of Museum of Modern Art," *NYT*, July 1, 1962, 45. HOLDINGS: Not reported.

Modernist documentary presenting the capabilities of the oil field services company. Howard Thompson wrote that the film demonstrates "man's quest for oil as a fusion of hands, minds, and scientific data." He further praised the film as "proof, if any be needed, that producer (and director) Van Dyke *is* the American documentary." NOTE: Max Ernst was commissioned to create the paintings shown in the film. John de Menil, chairman of Schlumberger, collected modern art.

349. THE SEARCHING EYE (1964, sound, 22 min, color, 35mm and 70mm)

SPONSOR: Eastman Kodak Co. PRODUCTION CO.: Saul Bass & Associates. DIRECTORS: Saul Bass, Elaine Bass. MUSIC: Elmer Bernstein. NARRATOR: Gary Merrill. RESOURCES: Copyright not registered; Bosley Crowther, "Moving Forward," *NYT*, May 10, 1964, X1; Irving Desfor, "There Are Wonders in Everyday Things," *CSM*, June 9, 1964, 17; Bosley Crowther, "Once More to the Fair," *NYT*, Sept. 5, 1965, X1. HOLDINGS: GEM.

Meditation on human sight that was shown at the 1964–65 New York World's Fair. *The Searching Eye* portrays the world through the eyes of a ten-year-old boy. Bosley Crowther called it a "beautiful demonstration, on a three-panel flexible screen, of the multitude of sensations and meanings that may be taken in by the human eye, which is the window of the brain" (*NYT*, Sept. 5, 1965). NOTE: This pioneering movie appears to use three screens, an effect produced by projecting a 35mm and a 70mm film side by side and subdividing the latter through split-screen technology. At any one time viewers could see as many as three images. Sy Wexler helped oversee production.

350. SECONDS FOR SURVIVAL (1960, sound, 28 min, color, 35mm)

SPONSOR: American Telephone & Telegraph Co. PRODUCTION CO.: Audio Productions Inc. NARRATOR: Raymond Massey. RESOURCES: Copyright not registered; "This Timely Bell System Motion Picture Shows Communications' Role in Defense," *Bus Scrn* 21, no. 5 (1960): 35–36; *EFG* (1961), 48. HOLDINGS: AAFF, MacDonald.

Cold War film illustrating the defense capacity of America's telephone network. *Seconds for Survival* shows the role of AT&T, a major military contractor, in the design and construction of the nation's integrated defense structure, including the Distant Early Warning Line and the North American Air Defense Command. In the dramatic ending, rockets and missiles are fired at hostile forces in a readiness exercise and score a direct hit. NOTE: Also distributed in 16mm.

351. THE SECRET OF SELLING THE NEGRO (1954, sound, 20 min, color, 16mm)

SPONSOR: Johnson Publishing Co. PRODUCTION CO.: Sarra Inc. DIRECTOR: Wayne A. Langston. PRODUCERS: Joseph G. Betzer, Harry W. Lange. WRITER: Helen A. Krupka. ART DIRECTOR: George DeDecker. NARRATOR: Robert Trout. RESOURCES: Copyright not registered; "Keys to a 15 Billion Dollar Market," *Bus Scrn* 15, no. 4 (1954): 34; advertisement, *Bus Scrn* 15, no. 5 (1954): 31. HOLDINGS: Not reported.

Film commissioned by the Chicago-based publisher of *Negro Digest*, *Ebony*, and *Jet* to encourage advertisers to reach out to African American consumers. *The Secret of Selling the Negro* depicts the lives, activities, and consumer behavior of African American professionals, students, and housewives. A *Business Screen* reviewer noted that the film focused on the "bright positive" aspects of the "new Negro family." NOTE: The sponsor issued a companion booklet offering the "do's and don'ts of selling to the Negro."

352. SEED FOR TOMORROW (1947, sound, 18 min, b&w, 16mm)

SPONSOR: National Farmers Union. PRODUCTION CO.: Public Affairs Films. DIRECTOR/PRODUCER: Julian Roffman. NARRATOR: Lee Hays. RESOURCES: Copyright not registered. HOLDINGS: LC/Prelinger.

Film showing how the hard work and economic sacrifice of family farmers and ranchers contributes to American life. *Seed for Tomorrow* argues that education, organization, and political

involvement are necessary to protect rural communities and small farms. NOTE: Narrator Lee Hays, a member of the Weavers, sings a song over the film's opening sequence. Viewable online at Internet Archive, www.archive.org/details/SeedforT1947.

353. SEMINOLES OF THE EVERGLADES (1949, sound, 21 min, color, 16mm)

SPONSOR: P. Lorillard & Co. PRODUCTION CO.: Alan Shilin Productions. RESOURCES: Copyright not registered; Cecile Starr, "*Seminoles of the Everglades*," in *Ideas*, 210–11. HOLDINGS: AAFF, LC/Prelinger, UGA.

Documentary using a Native American theme to brand Lorillard tobacco products as authentically American. The film portrays the Seminoles assimilating into American culture as their Florida wetlands are drained for habitation and agriculture. Cecile Starr wrote, "This film has almost everything to recommend it.... Neither superficially traveloguish nor over-bearingly didactic, the film achieves a successful blending of the surface tourist sites and the sociological implications behind them." The film contains brief advertising sequences for Old Gold cigarettes. NOTE: *Seminoles of the Everglades* was made with the cooperation of the Office of Indian Affairs and Everglades National Park. Produced in Kodachrome. For more about films by Lorillard, see "Documenting Indian Life," *Bus Scrn* 13, no. 2 (1952): 34.

354. 17 DAYS: A STORY OF NEWSPAPER HISTORY IN THE MAKING (1945, sound, 17 min, color, 16mm)

SPONSOR/PRODUCTION CO.: New York Daily News. RESOURCES: Copyright not registered. HOLDINGS: LC/Prelinger, MacDonald.

Promotional film demonstrating the importance of newspapers in everyday life. Sponsored by New York's largest-circulation newspaper, *17 Days* is set during the citywide strike of newspaper delivery truck drivers in the summer of 1945. The film shows how the public literally went the extra mile to get their papers directly from the *Daily News*. Mayor Fiorello LaGuardia does his part by reading aloud the *Dick Tracy* comic strip on the radio. NOTE: Produced in Kodachrome. Viewable online at Internet Archive, www.archive.org/details/-17DaysTh1945.

▶ **355. SHAKE HANDS WITH DANGER (1975, sound, 23 min, color, 16mm)**

SPONSOR: Caterpillar Tractor Co. PRODUCTION CO.: Centron Productions. DIRECTOR: Harold "Herk" Harvey. MUSIC: Jim Stringer, John Clifford, Charles Oldfather Jr. RESOURCES: Copyright not registered. HOLDINGS: AAFF, AV Geeks, LC/Prelinger.

Safety film for heavy equipment operators that was commissioned by the construction equipment manufacturer. Reminding workers to follow procedures and stay alert, *Shake Hands with Danger* features simulated accidents and a memorable title song. NOTE: "Herk" Harvey directed the independent horror film *Carnival of Souls*.

▶ **356. SIGHTSEEING AT HOME (1943, sound, 15 min, b&w, 35mm)**

SPONSOR: General Electric Co. PRODUCTION CO.: Wilding Picture Productions. DIRECTOR: J.M. Constable. WRITER: L.R. Algeo. CAMERA: George Hoover. EDITOR: W.H. Tinkham. RESOURCES: Copyright 24Dec42 and 26Dec42 MU13145; *EFG* (1945), 250; "*Better Living*," 272. HOLDINGS: AAFF, LC.

Film promoting television at a time when the medium was still in limited use. It shows how television works and tours GE's flagship station, WRGB, in Schenectady, New York.

357. SINGING WHEELS (1937, sound, 23 min, b&w, 35mm)

SPONSOR: Motor Truck Committee, Automobile Manufacturers Association. PRODUCTION CO.: Wilding Picture Productions. DIRECTOR: H.L. Roberts. WRITERS: Morgan Gibney, James Prindle. CAMERA: Orlando Lippert, George Hoover. MUSIC: Edwin E. Ludig, Maurice H. Stoller. RESOURCES: Copyright not registered; *EFC* (1940–41), 106; *GM Catalog*, 33. HOLDINGS: LC/Prelinger, MacDonald.

Celebration of the American trucking industry, with poetic narration and a theme song sung by a truck driver. The economic and social significance of trucking is suggested through striking montage sequences and scenes of New York City traffic. NOTE: Distributed in 16mm. Viewable online at Internet Archive, www.archive.org/details/SingingWheel.

358. 6½ MAGIC HOURS (1956, sound, 12 min, color, 16mm)

SPONSOR: Pan American World Airways. PRODUCTION CO.: Kahlenberg. RESOURCES: Copyright not registered. HOLDINGS: LC/Prelinger.

Advertising film promoting Pan Am's newly inaugurated jet clipper service to London and Paris and illustrating its convenience and high-quality in-flight amenities. *6½ Magic Hours* shows behind-the-scenes airline operations, the departure from New York's Idlewild (now Kennedy) Airport, passenger service en route, and arrival in Europe. The title refers to the duration of the flight. NOTE: Produced in Kodachrome. Viewable online at Internet Archive, www.archive.org/details/612Magic1958.

359. SKYSCRAPER (1959, sound, 20 min, b&w/color, 35mm)

SPONSORS: Tishman Realty & Construction Co.; Reynolds Metals Co.; Bethlehem Steel Co.; Westinghouse Elevator Co.; York Air Conditioning. PRODUCTION CO.: Joseph Burstyn Film Enterprises Inc. DIRECTORS: Shirley Clarke, Willard Van Dyke. PRODUCERS: Willard Van Dyke, Shirley Clarke, Irving Jacoby. MUSIC: Teo Macero. RESOURCES: Copyright 18Oct59 LP26637; Ralph Caplan, "Industry on the Screen," *Industrial Design* 7 (Apr. 1960): 64; Richard Eder, "4 Shorts at Film Forum a Blend of Charm and Naivete," *NYT*, Oct. 17, 1975, 24. HOLDINGS: LC, UCLA.

Documentary about the construction of the 41-story Tishman Building in Manhattan. Workmen watch footage of themselves on the job, and the narration is composed of their comments. Richard Eder wrote, "Change is presented as triumph not loss, and the city is a place of limitless energies and possibilities." NOTE: According to Ralph Caplan, *Skyscraper* cost \$60,000 and with an 18-month production time, took two months longer to finish than the building did. The film was honored with two first prizes at the 1959 Venice Film Festival, a Golden Gate Award at the 1959 San Francisco International Film Festival, and a 1959 Academy Award nomination for Best Live Action Short Subject. For more information on Shirley Clarke, see Lauren Rabinovitz, *Points of Resistance: Women, Power & Politics in the New York Avant-Garde Cinema, 1943–71*, 2nd ed. (1991; repr. Urbana, IL: University of Illinois Press, 2003), 92–149.

360. SLIDERTOWN (ca. 1920, silent, 2 reels, b&w, 35mm)

SPONSOR: National Cash Register Co. PRODUCTION CO.: Rothacker Film Co. RESOURCES: Copyright not registered; "Atlanta Children to See Film Story of *Slidertown*," *Atlan Con*, Dec. 19, 1920, 5K; "Will Show Movies under Federation Auspices," *Atlan Con*, Jan. 20, 1921, 6; unsigned review, *Ed Scrn* 4 (Sept. 1925): 426; Arthur Edwin Krows, "Motion Pictures—Not for Theaters," *Ed Scrn* 20 (May 1941): 200. HOLDINGS: Not reported.

Film profiling the transformation of "Slidertown," a tenement district of Dayton, Ohio, into South Park. The film records the contribution of the neighborhood association to the beautification campaign and shows how residents learned about gardening through visual education. Before-and-after views demonstrate the makeover. NOTE: Arthur Edwin Krows referred to the film as *How to Beautify Your Community*.

361. THE SOUND OF A STONE (1955, sound, 26 min, color, 16mm)

SPONSOR: Board of Social and Economic Relations, Methodist Church. PRODUCTION CO.: Centron Corp. DIRECTOR: Harold "Herk" Harvey. PRODUCERS: Russell A. Mosser, Arthur Wolf. WRITER: Margaret Travis. CAMERA: Norman Stuewe. EDITOR: Chuck Lacey. CAST: Herk Harvey, Chuck Lacey, Tom McGinnis, Dan Palmquist. RESOURCES: Copyright 22Feb55 LP6244; *EFG* (1954–58), 286; *Mental Hygiene*, 208. HOLDINGS: LC/Prelinger, UKansas.

Drama about the damage to a community caused by a witch hunt for communists. A high school teacher finds himself at the center of controversy after he assigns a book purported to be communist literature. At a PTA meeting he is called “a man who’s trying to poison the minds of our children.” The teacher’s star pupil urges his father, who is the chief antagonist, to read the inflammatory book. Although the father recants his accusations, several weeks later a stone crashes through the teacher’s window, bearing a threatening message. NOTE: Also released in black and white.

362. STEEL AND AMERICA (1965, sound, 25 min, color, 35mm)

SPONSOR: American Iron and Steel Institute. PRODUCTION CO.: Walt Disney Productions. DIRECTOR: Les Clark. NARRATOR: Lawrence Dobkin. Cast: Donald Duck. RESOURCES: Copyright not registered; James M. Gavin, “Donald Duck Gets Role of Fine, Feathered Steelmaker in Film,” *CT*, Sept. 30, 1965, G8. HOLDINGS: AAF, LC, LC/Prelinger.

Trade association film promoting the steel industry. Combining animation and live action, *Steel and America* traces the history of the industry and follows the manufacturing process from iron ore to finished product. Donald Duck appears as a steelworker. NOTE: Remade in 1975 as *Steel and America: A New Look*.

363. STEEL: MAN’S SERVANT (1938, sound, 38 min, color, 35mm)

SPONSOR: United States Steel Corp. of Delaware. PRODUCTION CO.: Roland Reed Productions. DIRECTOR: Roland Reed. CAMERA: Charles Boyle. MUSIC: Robert Armbruster. NARRATOR: Edwin C. Hill. RESOURCES: Copyright not registered; “Technicolor Tells the Story of Steel,” *Bus Scrn* 1, no. 1 (1938): 20–21; “Close-ups and Long Shots,” *Bus Scrn* 1, no. 2 (1938): 6; “Steel Stars in Two Movies Aided by Music and Color,” *CSM*, Apr. 26, 1938, 3; “On the Business Horizon,” *Barron’s*, July 25, 1938, 5; “Camera! Action! Sales!,” *Bus Wk*, May 27, 1939, 37–47; *EFC* (1939), 204; “Over 13 Million View U.S. Steel Films,” *Bus Scrn* 21, no. 3 (1960): 22; *Corporate Soul*, 227; “*Better Living*,” 137–38. HOLDINGS: Orgone.

Highly praised industrial film showing the production of steel. *Steel: Man’s Servant* was shot in U.S. Steel mines and mills in Illinois, Indiana, Ohio, Minnesota, and Pennsylvania and was considered by documentarian Pare Lorentz “the most beautiful color picture ever made” (*Bus Scrn* 1, no. 2). NOTE: Produced in 35mm three-strip Technicolor at a cost of \$250,000. *Steel: Man’s Servant* was shot in ten weeks and became the company’s major informational film, replacing the six-reel *Story of Steel* (1926). *Steel: Man’s Servant* was distributed in many versions: a 16mm Kodachrome version; a theatrical short called *Men Make Steel* (10 minutes); a black-and-white version for industry viewers (80 minutes); and two other black-and-white versions (66 and 38 minutes). All told, it was reported to have been shown to nearly 10 million viewers during two decades of distribution (*Bus Scrn* 21, no. 3). Roland Reed Productions was the industrial film branch of the Hollywood studio Selznick International Pictures.

▶ **364. THE STENOGRAPHER’S FRIEND: OR, WHAT WAS ACCOMPLISHED BY AN EDISON BUSINESS PHONOGRAPH (1910, silent, 8 min, b&w, 35mm)**

SPONSOR/PRODUCTION CO.: Edison Manufacturing Co. CAST: John Cumpson. RESOURCES: Copyrights 29Sept1910 J146440–43; *More Treasures*, 18–21. HOLDINGS: LC.

Advertising film promoting Edison’s wax-cylinder dictating machine. In the story the exasperated female stenographer works long hours at dictation until an Edison business phonograph arrives in the office. *The Stenographer’s Friend* includes a sequence demonstrating how to use the new device.

▶ **365. STEPPING ALONG WITH TELEVISION (1949, sound, 11 min, b&w, 35mm)**

SPONSOR: Long Lines Information Dept., American Telephone & Telegraph Co. PRODUCTION CO.: Caravel Films. RESOURCES: Copyright not registered; “Networks Linked by AT&T Cable,” *Bus Scrn* 10, no. 1 (1949):

31; "Free General-Interest Movies from Bell," *Mod Ind* 17 (Mar. 15, 1949): 98; "Teacher-Committee Evaluation of New Films," *Ed Scrn* 28 (Dec. 1949): 450; *EFG* (1951), 442. HOLDINGS: AAFF, MacDonald.

Film showing the role of AT&T in facilitating network television transmission in the years before communications satellites. The live television broadcast of Tchaikovsky's *Sleeping Beauty* ballet is sent from New York City to Wisconsin via AT&T's coaxial cable and microwave relay system. NOTE: Also released in 16mm. According to a report in *Business Screen*, excerpts from *Stepping Along with Television* were included in the first program sent by AT&T's relay system in 1949.

► **366. THE STEPS OF AGE (1950, sound, 24 min, b&w, 35mm)**

SPONSORS: National Association of Mental Health; State of South Carolina; Mental Health Film Board. PRODUCTION CO.: Film Documents. DIRECTOR/WRITER: Ben Maddow. PRODUCER: Helen Levitt. CAMERA: George Jacobson. EDITOR: Sidney Meyers. CAST: Rose Spencer, Harvard Sylvia, Emma Agee, Manny Kirschner. RESOURCES: Copyright not registered; *EFG* (1953), 291. HOLDINGS: AAFF, LC/Prelinger.

Training film for mental health workers that explores the strain of retirement and old age. When a 62-year-old woman is forced to retire, both she and her family find it difficult to cope with the change. The film argues that it's best to accept old age and learn to adjust. NOTE: Helen Levitt became a cameraperson on *The Savage Eye* and a television writer.

367. [STOCKYARDS SERIES] (1901; silent; approx 60 films, length unknown; b&w; 35mm)

SPONSOR: Armour & Co. PRODUCTION CO.: Selig Polyscope Co. RESOURCES: *Emergence*, 291; *More Treasures*, 118. HOLDINGS: Not reported.

Film series shot for the meatpacking company at its Union Stock Yards in Chicago. Among the titles are *Entrance to Union Stock Yards*, *Koshering Cattle*, and *Cutting Beef*. The films were distributed individually and in sets. NOTE: For a list of the titles in the series, see the index volume, *AFI 1893–1910*, 152. After the publication of Upton Sinclair's *The Jungle* in 1906, Armour & Co. paid for the films' rerelease in an effort to improve the industry's image.

368. THE STORY OF BUBBLE GUM (1955, sound, 19 min, color, 16mm)

SPONSOR: Frank H. Fleer Corp. PRODUCTION CO.: Louis W. Kellman Productions. DIRECTORS/PRODUCERS: Wilbur Stark, Jack McGowan. CAST: Kathi Norris. RESOURCES: Copyright not registered. HOLDINGS: Secret Cinema.

Promotional film by the first bubble gum manufacturer and maker of Dubble Bubble. Television talk show hostess Kathi Norris receives a viewer's letter asking about bubble gum. The inquiry is answered through a tour of the Fleer plant in Philadelphia, where the manufacturing and packaging processes are shown. In one section, test bubbles are measured by giant calipers. NOTE: Produced in Kodachrome.

369. THE STORY OF MENSTRUATION (1946, sound, 10 min, color, 16mm)

SPONSOR: International Cellulocotton Products Co. PRODUCTION CO.: Walt Disney Productions. RESOURCES: Copyright 1Nov46 MP1355; A. Bertrand Channon, "Classroom Films," *Sat Rev*, Sept. 11, 1948, 46; Leah L. Anderson, "The Subject Was Most Delicate, but Careful Planning Produced Good P.R. Film," *Pr Ink* 230 (Mar. 3, 1950): 35–37; Joan Jacobs Brumberg, *The Body Project: An Intimate History of American Girls* (New York: Random House, 1998), 47; *Mental Hygiene*, 209. HOLDINGS: LC.

Film for young women sponsored by the manufacturer of Kotex feminine napkins. The film encourages proper hygiene and a healthy attitude and explains menstruation through animated drawings. Disney tested the storyboard in several regions and had the animators generalize the anatomical features. The only advertising is a picture of a Kotex box. NOTE: Released in Ansicolor. According to Joan Jacobs Brumberg, approximately 93 million American women, mostly teenagers, viewed *The Story of Menstruation*. The booklet *Very Personally Yours* was often distributed after school screenings.

370. THE STORY OF TELEVISION (1956, sound, 27 min, b&w/color, 16mm)

SPONSOR: Radio Corp. of America. PRODUCTION CO.: William J. Ganz Co. RESOURCES: Copyright 20Jun56 MP7482; Howard Thompson, "Newcomers to the Nontheatrical Film Field," *NYT*, Mar. 3, 1957, 113. HOLDINGS: LC/Prelinger.

History of television as told by the pioneering broadcasting company. *The Story of Television* illustrates various television firsts, such as the first successful picture tube and the first experimental station. RCA chairman David Sarnoff describes the company's early research. The polished film uses animation to explain how visual information is encoded and concludes with a color sequence introducing RCA's new color television equipment. Howard Thompson called *The Story of Television* "a real surprise and a treat." NOTE: Viewable online at Internet Archive, www.archive.org/details/StoryofT1956. Also released in a 15-minute version.

371. STRIKING TIRES (1920, silent, 1 reel, b&w, 35mm)

SPONSOR: B.F. Goodrich Rubber Co. PRODUCTION CO.: Bosworth, DeFrenes, and Felton. ANIMATOR: Paul M. Felton. RESOURCES: Copyright not registered; "Some Recent Industrial Films," *Ed Scrn* 3 (Sept. 1924): 279–80; John E. Webber, "Among the Producers: Industrial Films as Publicity, Advertising and Educational Mediums," *Ed Scrn* 4 (June 1925): 380, 383. HOLDINGS: Not reported.

Animated commercial for the tire manufacturer in which worn-out automobile tires go on strike against careless owners and demand a "square deal." NOTE: The cartoon was rented to Goodrich dealers, who arranged for local theatrical screenings. John Webber reported that an estimated 6 million people saw *Striking Tires* in its first four years of release. For more about Bosworth, DeFrenes, and Felton, see Arthur Edwin Krows, "Motion Pictures—Not for Theaters," *Ed Scrn* 19 (June 1940): 235–36.

372. A STUDY OF EDUCATIONAL INEQUITIES IN SOUTH CAROLINA (ca. 1936, silent, 37 min, b&w, 16mm)

SPONSORS: Harmon Foundation; National Association for the Advancement of Colored People. PRODUCTION CO.: Harmon Foundation. RESOURCES: Copyright not registered. HOLDINGS: NARA.

Documentary about the discrepancies between black and white public schools in South Carolina. Using charts and footage, *A Study of Educational Inequities in South Carolina* provides an overview of the segregated school system from 1920 to 1933 and describes the differences in treatment. In contrast, Clinton Normal and Industrial College and the Friendship Baptist College, both founded by African American church groups, are presented as successful models. NOTE: NARA also holds outtakes.

▶ **373. A STUDY OF NEGRO ARTISTS (1935, silent, 4 reels, b&w, 16mm)**

SPONSOR/PRODUCTION CO.: Div. of Visual Experiment, Harmon Foundation. DIRECTORS/WRITERS: Evelyn S. Brown, Jules V.D. Bucher. CAMERA/EDITOR: Jules V.D. Bucher. RESOURCES: Copyright not registered; *Living Films*, 51; *Negro Year*, 455. HOLDINGS: LC, NARA.

Review of the artistic achievements of African Americans. Among the artists profiled are Aaron Douglas, Richmond Barthe, James Allen, and Georgette Seabrook. Also spotlighted is an exhibition of African American art at the Whitney Museum of American Art. NOTE: NARA also holds outtakes.

374. SUBJECT: NARCOTICS (1951, sound, 21 min, color, 16mm)

SPONSOR: Anti-Narcotic League of America. PRODUCERS/DIRECTORS: Denis Sanders, Terry Sanders. WRITERS: Denis Sanders, Terry Sanders, Jay Sandrich. NARRATORS: Frank Wolff, Bernard Kortick. RESOURCES: Copyright not registered; *EFG* (1953), 540; *Mental Hygiene*, 210. HOLDINGS: LC/Prelinger.

Training film for law enforcement personnel that outlines the effective handling of drug users. Shot in downtown Los Angeles, *Subject: Narcotics* sets scenes in shooting galleries and shows addicts in withdrawal. NOTE: Technical advice was provided by the narcotics unit of the Los

Angeles County Sheriff's Department. Viewable online at Internet Archive, www.archive.org/details/SubjectN1951. Denis and Terry Sanders later made the Oscar-winning short *A Time Out of War*.

375. SYMPHONY IN F (1940, sound, 16 min, color, 35mm)

SPONSOR: Ford Motor Co. PRODUCTION CO.: Audio Productions Inc. MUSIC: Edwin E. Ludig. RESOURCES: Copyright not registered; "Camera-Eye: Producing *Symphony in F*," *Bus Scrn* 2, no. 6 (1940): 7; "Ford Technicolor Film Shows New Techniques," *Bus Scrn* 2, no. 8 (1940): 14; *EFC* (1940–41), 106; "Better Living," 127–29, 273. HOLDINGS: NARA.

Film inspired by Ford's "Cycle of Production" exhibit at the 1939–40 New York World's Fair. "From the earth come materials to be transformed by Ford men, management, and machines," begins the narrator as animated purchase orders stream from the corporate headquarters. Puppets transport raw materials to Ford's Rouge plant, where the fantasy switches to live action. The company's 28-millionth car is built to Edwin Ludig's *Symphony in F*, with "F" standing for Ford. NOTE: Released in Technicolor. Also distributed in 16mm. For more information on the Cycle of Production exhibit, see *Corporate Soul*, 298–301.

376. TABLE MANNERS (1947, sound, 10 min, b&w, 16mm)

SPONSOR: Emily Post Institute. PRODUCTION CO.: Christy Associates Inc. CAST: Emily Post. RESOURCES: Copyright not registered; *EFG* (1953), 430. HOLDINGS: LC/Prelinger.

Film made for women's groups and home economics classes. In *Table Manners*, etiquette columnist Emily Post, seated in the garden of her Edgartown, Massachusetts, home, gives advice on proper dining behavior. NOTE: Viewable online at Internet Archive, www.archive.org/details/details/TableMan1947.

377. A TALE OF ONE CITY (1915, silent, 2 reels, b&w, 35mm)

SPONSOR: Chicago Plan Commission. PRODUCTION CO.: Educational Films Association. DIRECTOR: G.L. Warson. RESOURCES: Copyright not registered; "'Chicago Plan' to Be Exhibited in World Movies," *CT*, Mar. 21, 1915, 11; "City Planning Propaganda Films," *CSM*, Mar. 29, 1915, 16; "Chicago's Story in the Pictures Draws Applause," *CT*, Mar. 30, 1915, 13; "Explaining City Planning Through the Movies," *Am City* 35 (July 1926): 39; Lloyd Lewis and Henry Justin Smith, *Chicago: The History of Its Reputation* (New York: Harcourt, Brace, 1929), 317. HOLDINGS: Not reported.

Film made to garner support for Daniel Burnham's Plan of Chicago, the first comprehensive development plan for an American city. *A Tale of One City* traces Chicago's history, illustrates the overcrowding problem, and then visualizes the solutions proposed by the new plan, including greater public access to parks, lakefront redevelopment, and controlled growth. NOTE: The plan, by Burnham and Edward H. Bennett, was published in 1909 by the Commercial Club. *A Tale of One City* premiered at Chicago's Majestic Theater and was then shown in vaudeville houses and movie theaters, eventually reaching 150,000 Chicagoans. The *Christian Science Monitor* opined that the film probably influenced a segment of the public that the print media had not been able to reach.

378. TARGET USA (1951, sound, 20 min, color, 16mm)

SPONSOR: American Red Cross. PRODUCTION CO.: Cornell Films Co. PRODUCER: Milton J. Salzburg. DIRECTOR/WRITER: Herman Boxer. NARRATOR: Harry Marble. RESOURCES: Copyright not registered; "Civil Defense Film," *Safety Maintenance and Production* 102 (Sept. 1951): 35; Warren Cheney, "New Civil Defense Films," *Am City* 67 (Jan. 1952): 124. HOLDINGS: LC/Prelinger.

Civil defense film providing evacuation tips for the home and the workplace in case of atomic attack. Shot in New York City, *Target USA* includes evocative scenes of empty city streets and people fleeing into shelters. NOTE: Produced in Kodachrome. Also distributed in black and white.

379. TECHNICOLOR FOR INDUSTRIAL FILMS (ca. 1949, sound, 8 min, color, 35mm)

SPONSOR/PRODUCTION CO.: Technicolor Corp. RESOURCES: Copyright not registered. HOLDINGS: LC/Prelinger.

Film introducing Technicolor services to the industrial film sector. The narrator explains that although the company is known largely through its consulting, cinematography, and laboratory work with Hollywood, it provides the same technical support to industrial clients. Outdoor and indoor scenes, industrial processes, and product shots are all shown in Technicolor. NOTE: Also released in 16mm. Viewable online at Internet Archive, www.archive.org/details/Technico1949.

380. TEEN TOGS (1943, sound, 19 min, color, 16mm)

SPONSOR: Rich's Department Store Inc. PRODUCTION CO.: Georgia Agricultural Extension Service. DIRECTOR: J. Aubrey Smith. MUSIC: Edward Craig. NARRATOR: Adelaide Hawley Cumming. CAST: Barbara Daniell, Elizabeth Anderson. RESOURCES: Copyright not registered; *EFG* (1948), 419; Joan Jacobs Brumberg, "Defining the Profession and the Good Life: Home Economics on Film," in *Rethinking Home Economics: Women and the History of a Profession*, eds. Sarah Stage and Virginia B. Vincenti (Ithaca, NY: Cornell University Press, 1997), 192–93; *Mental Hygiene*, 213. HOLDINGS: NARA, UGA.

Narrative encouraging farm women to overcome wartime clothing shortages by making their own clothes. In the story an impoverished farm girl is too embarrassed by her shabby clothes to visit her sister at college. Taking up sewing, she assembles a snappy wardrobe, visits her sister, and attends a tea party at the governor's mansion. The narration is in rhyme: "Any girl that can plan and sew for herself / Won't be found staying at home on the shelf." NOTE: Produced in Kodachrome. Also distributed in an 11-minute version.

381. TELEGRAM FOR AMERICA (1952, sound, 22 min, b&w, 35mm)

SPONSOR: Western Union Telegraph Co. PRODUCTION CO.: Transfilm Inc. DIRECTOR: Marvin Rothenberg. PRODUCER: Walter Lowendahl. WRITERS: Joseph Forest, Burton Rowles Jr. CAMERA: Zoli Vidor. EDITOR: Ralph Rosenblum. ANIMATION: Jack Zander. NARRATOR: Ralph Paul. RESOURCES: Copyright not registered; "Western Union Reports to America," *Bus Scrn* 13, no. 4 (1952): 31. HOLDINGS: LC/Prelinger, SI/NMAH.

Film promoting the telegram at a time when its use was on the decline. *Telegram for America* shows the role of the telegram in America's history, reviews Western Union's services, and illustrates the company's modern facilities, including a microwave tower. Among recent innovations highlighted are facsimile transmission, Telecar service (in which messengers print out telegrams while traveling in Western Union's radio-equipped automobiles), and a service that allows direct payment by pay phone. NOTE: Also released in 16mm. Viewable online at Internet Archive, www.archive.org/details/Telegram1956.

▶ **382. TELEVISION: AN RCA PRESENTATION (1939, sound, 9 min, b&w, 35mm)**

SPONSOR: Radio Corp. of America. PRODUCTION CO.: Unknown. PRODUCERS: Frederic Ullman Jr.; Frank Donovan. RESOURCES: Copyright not registered. HOLDINGS: LC/Prelinger.

Film promoting television sets and the broadcast of New York's first regularly scheduled programs. The short shows RCA's production studios in Rockefeller Center, television demonstrations at the 1939–40 New York World's Fair, RCA's Empire State Building transmitter, and remote mobile broadcast units. NOTE: Also released in 16mm.

383. THE THINGS PEOPLE WANT (1948, sound, 20 min, b&w, 35mm)

SPONSOR: Chevrolet Div., General Motors Corp. PRODUCTION CO.: Jam Handy Organization. CAST: John Forsythe. RESOURCES: Copyright 25Mar48 MU2909; "The Things People Want," *Bus Scrn* 9, no. 6 (1948): 32. HOLDINGS: LC/Prelinger, MacDonald, UGA.

Film describing effective selling techniques and the importance of understanding the custom-

er. This unusual training film made for Chevrolet salesmen includes atmospheric, moody music and scenes in which the protagonist encounters his double. NOTE: *The Things People Want* was revised several times. Also released in 16mm. Viewable online at Internet Archive, www.archive.org/details/ThingsPe1948.

384. THIS AMAZING AMERICA (1941, sound, 20 min, color, 16mm)

SPONSOR: Greyhound Lines. PRODUCTION CO.: Wilding Picture Productions Inc. RESOURCES: Copyright not registered; *EFC* (1940–41), 174; Ellis Haller, "One Line's Plan: Show America to Foreigners and Boost Long Hauls," *WSJ*, Jan. 26, 1944, 1; advertisement, *Bus Scrn* 7, no. 5 (1946): 10. HOLDINGS: Not reported.

The first of Greyhound's highly successful bus travelogues. In the narrative a history professor beats out a Southern woman in a radio quiz show, but both win cross-country bus tickets. Aboard the Greyhound, the professor teaches the woman about America and they fall in love. The tour ends at Niagara Falls. *Educational Film Catalog* noted that "the advertising is so much a part of the story that it is almost unnoticeable." NOTE: In the early 1940s the United States Office of Inter-American Affairs showed *This Amazing America* to 9 million South Americans. It was later translated by the State Department and shown to civilian audiences in Mexico, Europe, Russia, and Asia. The quiz show was modeled after an actual Greyhound-sponsored program.

385. THIS IS HORMEL (ca. 1964, sound, 25 min, color, 16mm)

SPONSOR/PRODUCTION CO.: Hormel Co. DIRECTOR: F.R. Furtney. RESOURCES: Copyright not registered. HOLDINGS: LC/Prelinger.

Introduction to Hormel meat products that was apparently made by an in-house film unit. *This Is Hormel* tours the company's operation in Austin, Minnesota, presenting such products as frankfurters, pigs' feet, Spam, and Dinty Moore stew. NOTE: Produced in Ektachrome. Viewable online at Internet Archive, www.archive.org/details/this_is_hormel.

386. THIS IS LIFE (1950, sound, 29 min, color, 16mm)

SPONSOR: American Meat Institute. PRODUCTION CO.: Raphael G. Wolff Studios. RESOURCES: Copyright not registered; "*This Is Life: The American Meat Institute Tells Story of 'Meat Team,'*" *Bus Scrn* 12, no. 3 (1951): 32–33. HOLDINGS: AAF, LC/Prelinger, MacDonald.

Film sponsored by the trade association to show how livestock and poultry are raised on farms and ranches and brought to the American dinner table. The film portrays mealtimes across the country and emphasizes the importance of meat protein for human growth. NOTE: Produced in Kodachrome. Viewable online at Internet Archive, www.archive.org/details/details/this_is_life.

387. THIS IS OUR CITY (1952, sound, length unknown, color, 16mm)

SPONSORS: Citizens' Development Committee; Cincinnati Junior Chamber of Commerce. PRODUCTION CO.: Bert Johnston Productions Inc. RESOURCES: Copyright not registered; "Cincinnati Citizen's Group Sponsors Civic Promotion Film," *Bus Scrn* 13, no. 5 (1952): 56; "Cincinnati Gets Movie on Civic Problems," *Am City* 67 (Oct. 1952): 140. HOLDINGS: Not reported.

Film encouraging citizens to work together to solve Cincinnati's problems. *This Is Our City* shows a range of troubling infrastructure issues, from traffic to slums, and draws attention to the efficiency of providing some services on a regional rather than local basis. NOTE: The Cincinnati Jaycees trained speakers to discuss the film at school screenings.

388. THIS IS YOUR POLICE DEPARTMENT (1951, sound, 23 min, b&w, 35mm)

SPONSOR: Field Day Committee, Detroit Police Dept. PRODUCTION CO.: Jam Handy Organization. RESOURCES: Copyright 19Sep51 MU5344. HOLDINGS: LC/Prelinger.

Public relations film showing the work of police officers. The first part documents the annual Detroit Police Field Day, a parade, and the exhibition of police skills; the second part illustrates cadet training and officers walking the beat, handling a robbery, and intervening in a domestic dispute. NOTE: Released in 16mm. Viewable online at Internet Archive, www.archive.org/details/ThisIsYo1951.

389. THREE WOMEN (1935, sound, 5 reels, b&w/color, 35mm)

SPONSOR: General Electric Co. PRODUCTION CO.: Sound Pictures Inc. CAST: Johnny Mack Brown, Hedda Hopper, Bert Roach, Sheila Manners. RESOURCES: Copyright not registered; "Movie Merchandising," *Bus Wk*, June 15, 1935, 18–19; "Leading Sales Films of 1934–35 and the Results Attained," *Sales Mgmt* 37 (Oct. 10, 1935): 391. HOLDINGS: Not reported.

GE advertisement for electric kitchen appliances that is packaged as a feature-length love story. NOTE: *Three Women* is said to have been the first commercially sponsored film to use three-strip Technicolor; the single Technicolor reel shows food preparation. The film was reportedly seen by 20 million people.

390. THRILLS FOR YOU (1939, sound, length unknown, b&w, 35mm)

SPONSOR: Pennsylvania Railroad. PRODUCTION CO.: Loucks & Norling Studios. RESOURCES: Copyright not registered; "Leading Sales Films of 1939–40 and the Results Attained," *Sales Mgmt* 47 (Oct. 10, 1940): 70. HOLDINGS: LC.

Promotional 3-D film about railroads made for exhibition at the 1939–40 San Francisco World's Fair. *Thrills for You* takes the viewer on a ride in the engineer's cab and the passenger car and shows the maintenance of giant locomotives at Pennsylvania Railroad's Altoona Works. NOTE: *Thrills for You* was seen by 175,000 fair goers over a five-month period.

391. A TIME FOR BURNING (1966, sound, 58 min, b&w, 16mm)

SPONSOR: Lutheran Film Associates. PRODUCTION CO.: Quest Productions. DIRECTORS/PRODUCERS/EDITORS: William C. Jersey, Barbara Connell. MUSIC: Tom Paxton, Ronnie Gilbert. RESOURCES: Copyright 170Oct66 MP18678; Edward B. Fiske, "Racial Dispute Relived on Film," *NYT*, Sept. 17, 1966, 26; Jack Gould, "TV: Segregation at Communion Rail," *NYT*, Oct. 18, 1966, 91; Jack Gould, "The High Price of Serenity on Sunday," *NYT*, Oct. 30, 1966, D22; Louise Sweeney, "A Time for Burning," *CSM*, Feb. 10, 1967, 6. HOLDINGS: AAF, LC, MacDonald.

Cinema verité documentary on race relations. A young minister of a white Lutheran congregation in Omaha, Nebraska, tries to reach out to African Americans but is opposed by his church elders and is forced to resign. NOTE: Received an Academy Award nomination for Best Feature Documentary in 1967. Selected for the National Film Registry.

392. TIME IS LIFE (1946, sound, 14 min, b&w, 35mm)

SPONSOR: American Cancer Society. PRODUCTION CO.: International Film Foundation. DIRECTOR: Francis Thompson. RESOURCES: Copyright not registered; *EFG* (1948), 350. HOLDINGS: AAF, LC/Prelinger, MacDonald.

Expressionistic drama produced to support the American Cancer Society and to encourage people to seek early treatment for cancer. A woman is so frightened by possible cancer symptoms that she loses her ability to cope with life. Fortunately, she receives help from the ACS, has a biopsy, and undergoes a successful cancer operation. Deciding to help others, the woman then joins the society's "Field Army" of volunteers. NOTE: Also released in 16mm. Viewable online at Internet Archive, www.archive.org/details/time_is_life.

393. TIME-LAPSE PHOTOGRAPHY (1951, sound, 19 min, color, 16mm)

SPONSOR/PRODUCTION CO.: John Ott Pictures. DIRECTOR/PRODUCER: John Nash Ott Jr. RESOURCES: Copyright not

registered; Rita Fitzpatrick, "Banker Tricks Nature to Make Flowers Dance," *CT*, Feb. 9, 1947, 26; *EFG* (1953), 781; Edward McGrain, "He Unveils Nature's Secrets," *Bus Scrn* 15, no. 5 (1954): 42; Charles Collins and John Ott, "His Magic Camera Makes Time Fly," *CT*, Jan. 29, 1956, D20. HOLDINGS: AFANA, MacDonald.

Promotional film showing time-lapse expert John Ott at work in his specially designed studio in Winnetka, Illinois. The filmmaker explains how time-lapse films are made and presents his work recording flowers, Chicago River boat traffic, and an airplane landing. NOTE: While Ott worked largely on his own, he did have corporate clients such as Walt Disney Productions. Ott wrote about his work in *My Ivory Cellar: The Story of Time-Lapse Photography* (Chicago: Twentieth Century Press, 1958).

394. TIME OUT FOR TROUBLE (1961, sound, 20 min, b&w, 16mm)

SPONSOR: Mental Hygiene Div., Oklahoma State Dept. of Health. PRODUCTION CO.: University of Oklahoma. Director/Producer: David S. Glidden. WRITER: Dwight V. Swain. MUSIC: Baird Jones. NARRATOR: Alice Spann. RESOURCES: Copyright not registered. HOLDINGS: LC/Prelinger, MacDonald.

Mental health film made to help people handle emotional stress. In the story an accident-prone housewife has nightmares in which her grandfather clock plots to cause her mishaps. When she learns that emotional stress can lead to unsafe behavior, she finds ways to manage her feelings and the nightmares disappear. NOTE: Viewable online at Internet Archive, www.archive.org/details/time_out_for_trouble.

395. TO BE ALIVE! (1964, sound, 18 min, color, 35mm)

SPONSOR: S.C. Johnson & Son. PRODUCTION CO.: Francis Thompson Productions. DIRECTORS: Francis Thompson, Alexander Hammid. WRITERS: Francis Thompson, Edward Field. MUSIC: Gene Forrell. RESOURCES: Copyright 24Aug64 MU7492; Bosley Crowther, "Moving Forward," *NYT*, May 10, 1964, X1; Philip K. Scheuer, "Half-Film, Half-Live Illusion Is All Rage," *LAT*, July 3, 1964, D4; Robert Alden, "Fair Negotiating to Make '65 Film," *NYT*, Aug. 17, 1964, 22; Alastair Reid, *To Be Alive! From the Film Produced by Francis Thompson, Inc. for Johnson Wax* (New York: Macmillan, 1966). HOLDINGS: Not reported.

Film made by the home cleaning products manufacturer for screening at the 1964–65 New York World's Fair. *To Be Alive!* shows the marvels of everyday life, reminding viewers that people everywhere "need never lose [their] sense of wonder and joy." It was filmed in New York, Arizona, Nigeria, and Italy. NOTE: Shot simultaneously by three cameras, this "triptych" film was shown on three adjacent 18-foot screens and featured a multitude of images. The original version ran 40 minutes but was cut to 18 minutes for the fair screening. Robert Alden reported that it was seen by more than 5 million visitors and proved to be one of the fair's most popular attractions. *To Be Alive!* won an Academy Award for Best Documentary Short Subject in 1965 and was later shown in the United Nations Pavilion at the 1967 Montreal World's Fair.

396. TO EACH OTHER (1943, sound, 30 min, b&w, 35mm)

SPONSOR: U.S. Steel Corp. PRODUCTION CO.: Jam Handy Organization. CAST: Walter Brennan. RESOURCES: Copyrights 2Sep43 MU13900 and 25Oct43 MU14069; "U.S. Steel Shows Film," *NYT*, June 17, 1943, 19; "Better Living," 147–48, 273. HOLDINGS: LC/Prelinger.

Film urging retired workers to rejoin the industrial workforce during World War II. In the narrative an elderly steel man sits on a hillside overlooking U.S. Steel's Homestead works in Pennsylvania, reading a letter from his son overseas. Responding in voice-over, the father talks about his return to work to support the war effort. His monologue is accompanied by images of wartime factory production and innovation. NOTE: Also distributed in 16mm and in a 10-minute version. Viewable online at Internet Archive, www.archive.org/details/ToEachOther.

397. TO FLY! (1976, sound, 27 min, color, 70mm)

SPONSOR: Conoco Inc. PRODUCTION CO.: Francis Thompson Inc. for MacGillivray Freeman Films. DIRECTORS/-PRODUCERS: Jim Freeman, Greg MacGillivray. WRITERS: Jim Freeman, Greg MacGillivray, Tom McGrath, Francis Thompson, Robert M. Young, Arthur Zegart. CAMERA: Brad Ohlund. MUSIC: Bernardo Segall. EDITOR: Alexander Hammid. RESOURCES: Copyright 10Oct76 MP30984; John Russell, "Film: *To Fly*, Irresistible Fantasy," *NYT*, May 8, 1980, C22; Michael Kernan, "Flight of the Filmgoer," *Wash Post*, July 1, 1980, A1. HOLDINGS: LC.

History of human flight commissioned by the oil company. Beginning with early lighter-than-air balloons and ending with the space age, the spectacular survey parallels the evolution of aviation with America's westward expansion and urbanization. NOTE: *To Fly!* premiered at the opening of the Smithsonian Institution's National Air and Space Museum and was later shown in IMAX theaters. Selected for the National Film Registry.

398. TO MARKET, TO MARKET (1942, sound, 25 min, b&w/color, 35mm/16mm)

SPONSOR: General Outdoor Advertising Co. PRODUCTION CO.: Jam Handy Organization. RESOURCES: Copyright 1Jun42 MU12530. HOLDINGS: LC/Prelinger.

Film sponsored by the major billboard and poster company to convince ad buyers of the value of outdoor advertising. The film demonstrates how surveys and statistics are used to figure out the most advantageous locations for "poster panels." The finale is an unusual color montage of Chicago street scenes showing the content of billboards, their strategic placement, and their impact on viewers. The narrator describes how advertisements placed near schools can influence children, an important target market. NOTE: The black-and-white sequence was shot in 35mm, but all prints were distributed in 16mm. The final Kodachrome sequence was spliced into each print. Viewable online at Internet Archive, www.archive.org/details/ToMarket1942.

399. TO NEW HORIZONS (1940, sound, 23 min, b&w/color, 35mm)

SPONSOR: General Motors Corp. PRODUCTION CO.: Jam Handy Organization. RESOURCES: Copyright 29Jul40 MP10402; "Sloan Points Way to *New Horizons*," *NYT*, Apr. 20, 1939, 1; *EFC* (1940–41), 101; *GM Catalog*, 35. HOLDINGS: LC/Prelinger.

Film produced in conjunction with the General Motors exhibit at the 1939–40 New York World's Fair. Part of an advertising campaign painting GM as a forward-thinking innovator, the film begins with a prologue interweaving corporate philosophy with notions of Manifest Destiny, freedom of the road, and a corporate-created utopian society. The last reel, shot in Technicolor, shows "Futurama," an elaborate moving diorama designed by Norman Bel Geddes envisioning the "World of 1960" through thousands of miniature buildings, trees, and automobiles. In a tour de force, the film moves from the "Futurama" model to a life-size rendering of the same street scene and then ends with a montage of neon celebrating industrial progress. NOTE: Also distributed in 16mm. Viewable online at Internet Archive, www.archive.org/details/ToNewHor1940. For a detailed description of "Futurama," see Norman Bel Geddes, *Magic Motorways* (New York: Random House, 1940). For more information on the GM exhibit, see Waldemar Kaempffert, "Science in the News," *NYT*, Sept. 10, 1939, D8.

▶ **400. TO THE FAIR (1964, sound, 26 min, color, 35mm)**

SPONSOR: New York World's Fair 1964–65 Corp. PRODUCTION CO.: Francis Thompson Inc. DIRECTORS: Alexander Hammid, Wheaton Galentine. PRODUCER: Francis Thompson. MUSIC: Gene Forrell. RESOURCES: Copyright not registered; Bosley Crowther, "The Screen: *To The Fair*," *NYT*, Feb. 13, 1965, 10. HOLDINGS: LC/Prelinger, MacDonald, SI/NMAH.

Promotional film for the 1964–65 New York World's Fair. *To the Fair* begins with a montage of visitors traveling to the exposition from around the globe (including one family in an amphibious Amphicar) and follows their adventures. The emphasis is more on the fair's architecture and ambience than on its visitors. NOTE: Produced in Technicolor and also released in 16mm.

401. TODAY'S NEWS, TOMORROW'S MEN (1946, sound, 20 min, b&w, 16mm)

SPONSOR: Knoxville News Sentinel. PRODUCTION CO.: Sam Orleans and Associates. RESOURCES: Copyright not registered. HOLDINGS: ETSU.

Training film for *Knoxville News Sentinel* paperboys that features hometown actors and location shooting in Knoxville, Tennessee. The story follows an energetic youngster as he builds a successful paper route as an independent contractor participating in the newspaper's "Little Merchant Plan." Paper routes, the film argues, give boys practical business experience.

402. TOMORROW'S DRIVERS (1954, sound, 11 min, b&w, 35mm)

SPONSOR: Chevrolet Div., General Motors Corp. PRODUCTION CO.: Jam Handy Organization. NARRATOR: James Stewart. RESOURCES: Copyright 16Apr54 MU5693; *Mental Hygiene*, 215. HOLDINGS: LC/Prelinger, MacDonald.

Documentary showing a Phoenix, Arizona, elementary school's driver education program, in which children learn to drive pedal cars in a realistic scale-model city. In this Chevrolet film, shot on location at Garfield Elementary School, school authorities and police officers join forces in monitoring students' driving behavior and penalizing and rehabilitating poor drivers. This humorous movie proposes driving as a paradigm for citizenship. NOTE: *Tomorrow's Drivers* was part of Chevrolet's *Direct Selling* series and released primarily in 16mm. Viewable online at Internet Archive, www.archive.org/details/Tomorrow1954. For more about Phoenix's innovative approaches to driver safety, see Dan Fowler, "How to Tame Teenagers," *Look* 17 (Aug. 25, 1953): 78.

403. TORNADO (1956, sound, 15 min, b&w, 16mm)

SPONSORS: United Gas Corp.; Texas Eastern Transmission Corp. PRODUCTION CO.: Calvin Co. RESOURCES: Copyright not registered; "Timely Award to *Tornado* Film as Spring Storms Highlight News," *Bus Scrn* 18, no. 2 (1957): 77. HOLDINGS: LC/Prelinger.

Public service film showing how farm families can protect their communities by reporting approaching storms. In this dramatized documentary a farm family spots a tornado and makes a report to the local warning network, part of the front line of defense of the United States Weather Bureau's Tornado Forecast and Warning Service. NOTE: Some 255 prints of this film were distributed through the U.S. Weather Bureau and state film libraries in the tornado belt. *Tornado* was seen by an estimated 42 million viewers in the first year of release and is said to have spurred 240 communities to establish local tornado warning networks.

404. TREASURE IN A GARBAGE CAN (1953, sound, 20 min, b&w, 16mm)

SPONSOR: City of Los Angeles. PRODUCTION CO.: Motion Picture Div., Dept. of Theatre Arts, University of California, Los Angeles. DIRECTORS/WRITERS/CAMERA: Richard Hardman, Walter Perkins. RESOURCES: Copyright not registered; Howard Thompson, "Recent Arrivals on the 16mm Movie Scene," *NYT*, Nov. 22, 1953, X5; *EFG* (1954–58), 319. HOLDINGS: LC/Prelinger.

Documentary showcasing Los Angeles's mechanized waste disposal and recycling programs. The film shows how garbage is fed to pigs, how glass and metal are separated for recycling, and how discarded toys are repaired and sent to toy-lending centers.

405. TREES AND MEN (1938, sound, 44 min, b&w, 35mm)

SPONSOR: Weyerhaeuser Timber Co. PRODUCTION CO.: Dowling and Brownell. RESOURCES: Copyright not registered; "Reaching the Consumer with Films," *Pr Ink Mon* 37 (July 1938): 21–22; "Cases in Public Relations," *Bus Scrn* 1, no. 5 (1938): 13; *EFC* (1939), 208. HOLDINGS: LC/Prelinger, Weyerhaeuser.

Sponsored history of the U.S. lumber business. Linking the growth of the timber industry to Manifest Destiny, *Trees and Men* recalls America's expansion to the Pacific Northwest in the 19th century and shows how sound forestry practices have made timber a sustainable crop. NOTE: The film premiered in the lumber town of Lakewood, Washington, and was shown to fraternal groups. In the first three months of release it reportedly reached more than 100,000

viewers. It was also released in 16mm and in a 10-minute version called *Timber as a Crop*. Weyerhaeuser also sponsored a sequel, *Trees and Homes*.

406. TRIBUNE-AMERICAN DREAM PICTURE (1920s, silent, 1 reel, b&w, 35mm)

SPONSORS: Oakland Tribune; American Theatre. PRODUCTION CO.: Unknown. RESOURCES: Copyright not registered. HOLDINGS: LC/Prelinger.

Film cosponsored by an Oakland, California, newspaper and theater and inspired by dream scenarios submitted by the public. In this episode, the winning entry involves a couple losing their baby on a ferry ride across San Francisco Bay. NOTE: The film appears to be part of a series. Viewable online at Internet Archive, www.archive.org/details/TribuneA1924.

407. TRISONIC DESIGN (1950s, sound, 16 min, color, 16mm)

SPONSOR/PRODUCTION CO.: North American Aviation. PRODUCER: Harrison A. Storms Jr. RESOURCES: Copyright not registered. HOLDINGS: SI/NASM.

Cartoon sponsored by the military aircraft manufacturer to explain the challenges of transonic and supersonic flight. The film begins with a brief history of the company's P-51, F-86, and F-100 aircraft and then introduces the animated engineering team, including Mr. Speed, Mr. Flying Qualities, and Mr. Vibration. As the team reviews the projects, the cartoon humorously illustrates the compromises that are necessary to meet the design requirements.

408. THE TROUBLES OF A MERCHANT AND HOW TO STOP THEM (1917, silent, 2 reels, b&w, 35mm)

SPONSOR: National Cash Register Co. PRODUCTION CO.: Essanay Co. RESOURCES: Copyright not registered; Arthur Edwin Krows, "Motion Pictures—Not for Theaters," *Ed Scrn* 20 (May 1941): 200. HOLDINGS: LC/Prelinger.

Advertising film showing how cash registers can benefit small retailers. NOTE: *The Troubles of a Merchant and How to Stop Them* was typically presented by a lecturer to retail groups and chambers of commerce. Also circulated in 16mm. Viewable online at Internet Archive, www.archive.org/details/Troubles1925.

409. A TUPPERWARE HOME PARTY (ca. 1952, sound, 42 min, color, 16mm)

SPONSOR: Tupperware Home Parties Inc. PRODUCTION CO.: Unknown. RESOURCES: Copyright not registered. HOLDINGS: SI/NMAH.

Film from Tupperware explaining the technique for selling its plastic storage containers at home parties. The film is introduced by Brownie Wise, the firm's marketing genius who refined the home party sales system, and features a demonstration by ace saleswoman Marge Rogers as well as information on specific products.

410. TURN OF THE TIDE (1943, sound, 55 min, color, 35mm)

SPONSORS: Harmon Foundation; Cooperative League of the USA; Edward A. Filene Goodwill Fund. PRODUCTION CO.: Harmon Foundation. PRODUCER: James McPherson. WRITERS: Mary Ellicott Arnold, Ted Holmes. ART DIRECTOR: Robert Blackburn. NARRATORS: Ernest Maloney, Waldo Eaton. RESOURCES: Copyright not registered; "Of Local Origin," *NYT*, Apr. 8, 1943, 27; "Film on Cooperation Shown," *NYT*, Apr. 9, 1943, 42; *EFG* (1948), 214. HOLDINGS: LC, NARA, NHF.

Dramatized documentary produced to educate people about the economic advantages of co-operative fisheries. The film shows how these "sharecroppers of the sea" join forces to gain economic freedom. *Turn of the Tide* includes scenes of fishermen speaking at a meeting, lobstering, and selling their catch. When a lobsterman dies at sea, the accident spurs the founding of a co-operative and credit union. NOTE: Filmed on location in Port Clyde, Maine, with local fishermen as actors. Also released in 16mm. NHF also holds outtakes.

411. 24 HOURS OF PROGRESS (1950, sound, 28 min, b&w, 35mm)

SPONSOR: Oil Industry Information Committee, American Petroleum Institute. PRODUCTION COS.: L de R Corp.; Film Counselors Inc. DIRECTORS: John Barnwell, Victor J. Jurgens. PRODUCER: Louis deRochemont. WRITER: E.R. Murkland. CAMERA: Joseph Brun, Boris Kaufman, Roy E. Phelps. MUSIC: Jack Shaindlin. NARRATOR: Ralph Bellamy. RESOURCES: Copyright not registered; "Life Can Be Beautiful—with Oil," *Mod Ind* 20 (Oct. 15, 1950): 108. HOLDINGS: LC/Prelinger, MacDonald.

Wide-ranging film explaining the role of oil companies in advancing America and securing the nation's high standard of living. Linking free enterprise with freedom and democracy, *24 Hours of Progress* shows the oil industry at work and Americans using oil-based products. NOTE: Also distributed in 16mm. Viewable online at Internet Archive, www.archive.org/details/Details/TwentyFo1950.

412. TWO YOSEMITES (1955, sound, 11 min, color, 16mm)

SPONSOR/PRODUCTION CO.: Sierra Club. DIRECTOR/PRODUCER: David Brower. RESOURCES: Copyright not registered. HOLDINGS: Sierra.

Environmental advocacy film produced to rally opposition to the proposed Echo Park Dam, to be built inside the boundaries of Dinosaur National Monument. The film makes its case by comparing Yosemite National Park's Hetch Hetchy Valley, which was logged, dammed, and flooded in 1914 to secure water for San Francisco, with its pristine sister valley of Yosemite, which remains a flourishing ecosystem. By juxtaposing the two valleys, the film asks which scenario would be better for Dinosaur National Monument. NOTE: David Brower was the Sierra Club's executive director at the time. Although the Echo Park Dam proposal was defeated, the legislative trade-off involved the approval of the Glen Canyon Dam project on the Colorado River.

▶ 413. ULCER AT WORK (1959, sound, 26 min, b&w, 16mm)

SPONSOR: Mental Hygiene Div., Oklahoma State Dept. of Health. PRODUCTION CO.: University of Oklahoma. DIRECTOR/PRODUCER: Ned Hockman. WRITER: Dwight V. Swain. CAMERA: Ed Turner. NARRATOR: Howard Neumann. RESOURCES: Copyright not registered; *EFL*, 1996. HOLDINGS: AAF, LC/Prelinger, MacDonald.

Well-crafted film on the health problems caused by emotional stress. The drama follows a white-collar worker with a peptic ulcer through tension-filled scenes at work and at home. Linking emotional stress with physical illness, *Ulcer at Work* espouses the now-discredited theory that ulcers result from a child's unsatisfied oral gratification needs. NOTE: The cast includes real-life doctors.

414. UNCONDITIONAL SURRENDER (1956, sound, 24 min, b&w, 16mm)

SPONSOR: National Foundation for Infantile Paralysis. PRODUCTION CO.: Unknown. RESOURCES: Copyright not registered; "Story of Salk Vaccine Told in *Unconditional Surrender*," *Bus Scrn* 18, no. 1 (1957): 18; *EFG* (1954–58), 324. HOLDINGS: AAF, LC/Prelinger, MacDonald.

Documentary about Jonas Salk's development of the first successful polio vaccine. The film shows work in the laboratory, the first inoculation in 1954, and the mass production of the vaccine in pharmaceutical plants. NOTE: Several cases of polio occurred following the mass inoculation of American schoolchildren in 1955. The film was released to address public concern over unsafe vaccines. Also released in a 14-minute version. Viewable online at Internet Archive, www.archive.org/details/Uncondit1956.

415. UNFINISHED BUSINESS (1948, sound, 25 min, b&w, 35mm)

SPONSOR: U.S. Steel Corp. PRODUCTION CO.: Jam Handy Organization. NARRATOR: George Hicks. RESOURCES: Copyrights 15May48 MU3003 and 16Aug48 MU3225; "U.S. Steel Makes a Progress Report," *Bus Scrn* 9,

no. 4 (1948): 23; advertisement, *Bus Scrn* 9, no. 6 (1948): back cover; "Better Living," 155–56, 273. HOLDINGS: LC/Prelinger.

Film produced for stockholders to showcase U.S. Steel's efforts to ease the transition of WWII veterans returning to the workforce. In the docudrama a former employee is welcomed back with warmth and appreciation. He receives job counseling, takes training to bring his skills up to speed, and once again becomes a contributing member of civilian society. NOTE: *Unfinished Business* was later shown theatrically in cities where U.S. Steel had plants. Also released in versions running 36 minutes, 20 minutes, and 10 minutes. Viewable online at Internet Archive, www.archive.org/details/Unfinish1948.

416. UNFINISHED RAINBOWS (1941, sound, 42 min, color, 35mm)

SPONSOR: Aluminum Co. of America. PRODUCTION CO.: Wilding Picture Productions. DIRECTOR: Jean Yarborough. WRITER: Leo Rosencrans. CAMERA: Art Arling. EDITOR: Barney Rogan. CAST: Alan Ladd, John Maxwell, Albert Moran, Jean Del Val. RESOURCES: Copyright not registered; *EFC* (1943), 260; "Alcoa on the Screen," *Bus Scrn* 7, no. 6 (1946): 21–23; Michael J. Saada, "Company-Backed Films Play to Audience 500% Greater Than in 1946," *WSJ*, Oct. 29, 1951, 1; J. Austin Burkhart, "Big Business and the Schools," *The Nation*, Nov. 10, 1951, 400–402; "Better Living," 273. HOLDINGS: AAF, LC/Prelinger, MacDonald, UCLA.

Big-budget film linking the history of aluminum products with Alcoa's quest to find new and better ways to use the element for the good of humankind. NOTE: This widely exhibited Technicolor film was reportedly seen by more than 30 million people over a 10-year period. Also made available in 16mm. Shorter version released as *More Worlds to Conquer*.

417. UNHOOKING THE HOOKWORM (1920, silent, 1 reel, b&w, 35mm)

SPONSORS: International Health Board; Rockefeller Foundation. PRODUCTION CO.: Coronet Pictures. DIRECTOR: George Skinner. RESOURCES: Copyright not registered; "New Movie Expansion," *NYT*, May 8, 1921, 85; Arthur Edwin Krows, "Motion Pictures—Not for Theaters," *Ed Scrn* 18 (June 1939): 193. HOLDINGS: NARA, Rockefeller.

Educational film about the public health danger of the hookworm parasite, which causes anemia and dysentery. The film highlights the research of Charles W. Stiles, who in 1909 convinced the Rockefeller Foundation to invest in a program to fight the disease. After documenting that 40 percent of school-age children in 11 Southern states were afflicted, the program used public education to help eradicate the disease. NOTE: In 1921, Stiles won a medal from the National Academy of Sciences for his work.

▶ 418. UNITED ACTION MEANS VICTORY (1939, sound, 33 min, b&w, 16mm)

SPONSOR: United Auto Workers (CIO). PRODUCTION COS.: United Auto Workers; Frontier Films. DIRECTOR/CAMERA: Michael Martini. WRITER: David Wolff [Ben Maddow]. MUSIC: Earl Robinson. RESOURCES: Copyright not registered; *Living Films*, 54; "Better Living," 149, 274. HOLDINGS: MacDonald, UCLA.

Documentary about the 1938–39 Tool and Die Makers strike affecting eight General Motors plants. Told from the point of view of the strikers, the film shows the picket lines and Detroit police and ends with a question to Henry Ford: "Want to know who's next?" NOTE: The UAW called the strike to secure its position after it split from the American Federation of Labor. The Tool and Die Makers were a key group because their work was necessary for the first phase of production. The UAW claimed victory when GM signed a general wage agreement, thereby recognizing the union. For more information on the strike, see Kevin Boyle, "Rite of Passage: The 1939 General Motors Tool and Diemakers' Strike," *Labor History* 27 (1986): 188–203. The film is also known as *United Action* and *United Action for Victory*.

419. UNITED 6534 (1951, sound, 30 min, color, 16mm)

SPONSOR: United Air Lines. PRODUCTION CO.: Cate & McGlone. PRODUCERS: Ted Cate, Ed McGlone. WRITER: Charles "Cap" Palmer. CAMERA: Ed McGlone, Alan Stensvold. RESOURCES: Copyright not registered; "Year

Round Air Operation Shown in Color Movie," *CT*, Oct. 7, 1951, F10; "Something Different in Air Line Pictures," *Bus Scrn* 12, no. 7 (1951): 38. HOLDINGS: Not reported.

Promotional piece demonstrating United's commitment to airline safety. *United 6534* follows a DC-6 Mainliner on a transcontinental flight from San Francisco to New York and shows preventive maintenance, flight planning procedures, and in-flight operations.

420. UNITED WE ARE INVINCIBLE (1941, sound, 30 min, b&w, 16mm)

SPONSOR: Transport Workers Union. PRODUCTION CO.: Leo Seltzer, Elaine Basil. PRODUCERS: Leo Seltzer, Elaine Basil. WRITER: Leo Huberman. RESOURCES: Copyright not registered. HOLDINGS: NYU.

Documentary about the Transport Workers Union's successful 1941 strike against the New York City Omnibus Corporation and the Fifth Avenue Coach Company. The film integrates staged scenes with footage of union gatherings, pickets, strike leaders, a labor parade, and the victory speech by TWU founder Michael J. Quill. NOTE: Leo Huberman also wrote *The Great Bus Strike* (New York: Modern Age Books, 1941).

421. U.S.S. AKRON (ca. 1931, sound, 30 min, b&w, 35mm)

SPONSOR: Goodyear Tire & Rubber Co. PRODUCTION CO.: Unknown. RESOURCES: Copyright not registered; *EFC* (1936), 47; DeVry Corporation, *Free Films Source Directory* (Chicago: DeVry, ca. 1942), 92. HOLDINGS: Not reported.

Film showing the construction and trial flight of the U.S.S. *Akron*, then the largest dirigible in the world. The vessel was built for the navy by Goodyear at its facility in Akron, Ohio.

NOTE: Also distributed in 16mm.

► **422. THE USURER'S GRIP (1912, silent, 1 reel, b&w, 35mm)**

SPONSOR: Remedial Loans Div., Russell Sage Foundation. PRODUCTION CO.: Thomas A. Edison Inc. DIRECTOR: Bannister Merwin. WRITER: Theodora Huntington. CAST: Walter Edwin, Charles Ogle, Gertrude McCoy, Edna May Weick. RESOURCES: Copyrights 40Oct1912 J176565–68; *Behind the Mask*, 275; Kay Sloan, *The Loud Silents: Origins of the Social Problem Film* (Urbana, IL: University of Illinois Press, 1988), 8, 26–27. HOLDINGS: LC.

An early dramatized argument for the value of publicly regulated savings-and-loan associations. Because "illness is expensive," a New York City couple with a sick daughter fall victim to an advertisement for quick cash through "private furniture loans." The loan shark presses for payment at usurious rates. The husband's new boss introduces him to an employees' banking co-operative, and the two men follow up with the district attorney, who forces the loan shark to reduce the interest rate.

423. VALLEY TOWN (1940, sound, 27 min, b&w, 35mm)

SPONSOR: Alfred P. Sloan Foundation. PRODUCTION COS.: Educational Film Institute, New York University; Documentary Film Productions. DIRECTOR: Willard Van Dyke. WRITERS: Spencer Pollard, Willard Van Dyke, Helen Files, Paula Swarthe, David Wolff [Ben Maddow]. CAMERA: Roger Barlow, Bob Churchill. MUSIC: Marc Blitzstein. EDITOR: Irving Lerner. NARRATOR: Ray Collins. RESOURCES: Copyright not registered; *Living Films*, 54; B.H. Haggin, "Music," *The Nation*, Feb. 15, 1941, 194; *Film Forum Review* staff, "Valley Town," in *Ideas*, 212–13; William Alexander, *Film on the Left: American Documentary Film from 1931 to 1942* (Princeton, NJ: Princeton University Press, 1981), 257–70. HOLDINGS: LC/Prelinger, MoMA, UCLA.

Film exploring the impact of industry mechanization on a Pennsylvania steel town. In this unusual blend of documentary and narrative, workers reel from the changes brought by the Depression and the introduction of labor-saving machinery. Defense mobilization brings an upturn, but the newly automated plants require fewer workers, and the older ones are displaced. *Valley Town* includes stage devices such as a monologue by an unemployed steel-worker after a day of unsuccessful job seeking and a Brechtian song about money sung by his wife. NOTE: Perhaps the most experimental film made for the Sloan Foundation, *Valley Town*

was reedited after the foundation objected to certain scenes. The original version is available through MoMA's Circulating Film Library. The film was shot in New Castle, Pennsylvania, and used residents as actors. Marc Blitzstein is best known for his political opera *The Cradle Will Rock*. Viewable online at Internet Archive, www.archive.org/details/ValleyTo1940.

▶ **424. THE VANISHING FRONTIER (1964, sound, 58 min, color unknown, 16mm)**

SPONSOR: North Carolina Film Board. PRODUCTION CO.: WBTV (Charlotte, NC). RESOURCES: Copyright not registered; Howard Thompson, "Carolina Board Shows 3 Films," *NYT*, May 8, 1964, 40; Elmer Oettinger, "The North Carolina Film Board: A Unique Program in Documentary and Educational Film Making," *Journal of the Society of Cinematologists* 4 (1964–65): 55–65. HOLDINGS: Not reported.

Documentary showing the challenges faced by North Carolina's mountain communities in adapting to modern life. According to Elmer Oettinger, North Carolina author Wilma Dykeman found that *The Vanishing Frontier* "explores, reveals, and interprets with cool intelligence and a warm sympathy the paradoxes, problems, and promises of our mountain region."

NOTE: The film brought to the screen information from a 1962 Ford Foundation survey. Also known as *The Dying Frontier*.

▶ **425. A VOICE SHALL BE HEARD (1951, sound, 20 min, b&w, 16mm)**

SPONSOR: Electronics Div., General Electric Co. PRODUCTION CO.: March of Time. RESOURCES: Copyright not registered; "G-E Releases New Civil Defense Film Produced by March of Time," *Bus Scrn* 12, no. 8 (1951): 48; Warren Cheney, "New Civil Defense Films," *Am City* 67 (Jan. 1952): 124. HOLDINGS: Not reported.

Promotional film for two-way radio equipment. Targeting municipal government decision makers, *A Voice Shall Be Heard* follows a Syracuse, New York, family through an atomic attack exercise and shows the role of the portable two-way emergency radio communications system in the coordination of rescue operations in the affected area. NOTE: Also known as *And a Voice Shall Be Heard*.

426. WALK TO FREEDOM (1956, sound, 17 min, b&w, 16mm)

SPONSOR: Fellowship of Reconciliation. PRODUCTION CO.: Fellowship Films. DIRECTOR/WRITER: Herbert Shore. PRODUCER: Arnold Morrison. RESOURCES: Copyright not registered; Howard Thompson, "Newcomers in 16mm," *NYT*, Oct. 21, 1956, 131. HOLDINGS: Swarthmore.

Advocacy film made by the interfaith peace organization. The film focuses on the Montgomery bus boycott, which was organized by Martin Luther King Jr. with the help of FOR staff. Howard Thompson called *Walk of Freedom* "a rather piecemeal but decidedly spunky documentary plea for passive resistance by 'exploited' peoples."

427. WE DRIVERS (1936, sound, 11 min, b&w/color, 35mm)

SPONSOR: General Motors Corp. PRODUCTION CO.: Jam Handy Organization. RESOURCES: Copyright 11Feb37 MU7159; "Leading Sales Films of 1936–37 and the Results Attained," *Sales Mgmt* 41 (Oct. 10, 1937): 52; Strother Holland Walker and Paul Sklar, "Business Finds Its Voice," *Harper's Magazine*, Feb. 1938, 327; *GM Catalog*, 48; "Better Living," 43–44, 150. HOLDINGS: GEM, LC/Prelinger.

Driving safety film sponsored by GM as part of an industrywide safety campaign. The responsible and irresponsible impulses of drivers are represented by the animated characters Sensible Sam and Reckless Rudolph, who fight for control in a boxing match. Sam eliminates Rudolph in a knockout punch, and the referee recites safety maxims during his count. NOTE: *We Drivers* was shown in 7,000 theaters during its first 10 months of release and reportedly was seen by 24 million viewers in noncommercial venues. The film includes a Technicolor section. Released in 35mm and 16mm prints. GM produced 5 million companion booklets and further disseminated the text through newspaper syndication. Remade in 1947, 1955, 1962, and 1976. Viewable online at Internet Archive, www.archive.org/details/WeDriver1936.

428. WE SAW IT HAPPEN (1953, sound, 88 min, b&w, 35mm)

SPONSOR/PRODUCTION CO.: United Aircraft Corp. DIRECTOR: William Fox. PRODUCERS/WRITERS: Paul W. Fisher, John Smith. MUSIC: Harry Glass. EDITOR: Carl Tomlin. NARRATOR: John Cannon. RESOURCES: Copyright 14Dec53 MU5604; "Gift Made for National Air Museum," *Wash Post*, Dec. 16, 1953, 16; "We Saw It Happen," *Bus Scrn* 15, no. 1 (1954): 39–41; "Sight and Sound," *Bus Scrn* 15, no. 3 (1954): 14. HOLDINGS: GEM, SI/NASM, UCLA.

Wide-ranging documentary sponsored by the aircraft manufacturer to celebrate the 50th anniversary of powered flight. The history is told through the recollections of 41 pioneers who helped shape the aviation industry. Among those interviewed are Charley Taylor, the Wright brothers' mechanic; helicopter designer Igor Sikorsky; and fliers Clarence Chamberlin and Jimmy Doolittle. NOTE: *We Saw It Happen* was shown to military, civic, and educational audiences; a 58-minute version was aired on television. Also released in 16mm. NASM also holds outtakes.

429. WE'LL NEVER TURN BACK (1963, sound, 31 min, b&w, 16mm)

SPONSOR: Student Nonviolent Coordinating Committee. DIRECTOR/PRODUCER: Harvey Richards. RESOURCES: Copyright not registered. HOLDINGS: MacDonald, UCLA.

Advocacy film used by SNCC in its voter registration campaign in the South. Shot in Mississippi, the film includes interviews with black farmers about the harassment and violence experienced when they attempted to register. Among the civil rights leaders featured are Julian Bond and Fannie Lou Hamer. NOTE: *We'll Never Turn Back* is a reedited version of an earlier SNCC film, *Freedom Bound*. Distributed by Estuary Press, www.estuarypress.com.

▶ 430. WESTINGHOUSE WORKS (1904; silent; 29 films, 1–3 min ea; b&w; 35mm)

SPONSOR: Westinghouse Electric & Manufacturing Co. PRODUCTION CO.: American Mutoscope & Biograph Co. CAMERA: G.W. Bitzer. RESOURCES: *Emergence*, 359; Tom Gunning, "The World as Object Lesson: Cinema Audiences, Visual Culture and the St. Louis World's Fair, 1904," *Film History* 6, no. 4 (1994): 422–44; *AFI 1893–1910*, 204; *More Treasures*, 117–21. HOLDINGS: LC, MoMA.

Series shot at Westinghouse Works, the Pittsburgh-area factory then reputed to be the largest in the world. Titles include *Coil Winding Section E*, *Girls Taking Time Checks*, and *Panorama View: Street Car Motor Room*. NOTE: The films were shown three times daily in the Westinghouse auditorium at the 1904 St. Louis World's Fair. Selected for the National Film Registry.

431. WHEELS ACROSS AFRICA (ca. 1937, sound, 50 min, b&w, 35mm)

SPONSOR: Dodge Div., Chrysler Corp. PRODUCTION CO.: Wilding Picture Productions. PRODUCER: Armand Denis. CAMERA: Leroy G. Phelps. RESOURCES: Copyright not registered. HOLDINGS: LC/Prelinger, MacDonald, UCLA.

Account of Armand Denis and Leila Roosevelt's expedition across Africa in Dodge automobiles. *Wheels across Africa* is both African travelogue and demonstration of the Dodge vehicle's capacity to perform under "terrific punishment." NOTE: The trek was cosponsored by the automaker and the Belgian government. Also released in 16mm. Viewable online at Internet Archive, www.archive.org/details/WheelsAc1936. Denis and Roosevelt were professional explorers who toured Africa and Asia in the 1930s and created travelogues of their journeys.

432. WHEELS OF TRAGEDY (1963, sound, 28 min, color, 16mm)

SPONSORS: Ohio State Highway Patrol; Highway Safety Foundation. PRODUCTION CO.: Robert Lawrence Productions. DIRECTOR: Bob Bendick. WRITER: Max Ehrlich. CAMERA: Larry O'Reilly. CAST: Billie A. Bradley, Charles McCue, Miles Aber, Elmer Clifford. RESOURCES: Copyright 70Oct63 MP14820; Donn Gaynor, "Movies Made Here Seen [in] Nearly All Free Nations," *Mansfield News Journal*, Mar. 26, 1965, 32; *LAT*, Aug. 14, 1971, 1; *Mental Hygiene*, 225. HOLDINGS: LC/Prelinger.

Driver education "scare" film built around the experiences of an Ohio State Highway Patrol recruit. *Wheels of Tragedy* includes accident reenactments staged by a professional crew. NOTE:

The film was shot near Mansfield, Ohio, and followed the Highway Safety Foundation's successful *Signal 30*. Viewable online at Internet Archive, www.archive.org/details/WheelsofTragedy.

433. WHY BRACEROS? (1962, sound, 19 min, b&w, 16mm)

SPONSORS: Council of California Growers. PRODUCTION CO.: Wilding Picture Productions Inc. RESOURCES: Copyright 25Jun63 MP13338. HOLDINGS: LC/Prelinger.

Film explaining the benefits of the bracero program, originally initiated by the United States in 1942 to alleviate the World War II labor shortage. Attempting to answer public concerns over immigrant labor, the film shows the productive contribution of Mexican guest workers to California's farming, ranching, and food processing industries. NOTE: The bracero program ended in 1964. Viewable online at Internet Archive, www.archive.org/details/WhyBrace1959.

434. WHY MAN CREATES (1968, sound, 25 min, color, 16mm)

SPONSOR: Kaiser Aluminum and Chemical Corp. PRODUCTION CO.: Saul Bass & Associates. DIRECTOR/PRODUCER: Saul Bass. WRITERS: Saul Bass, Mayo Simon. RESOURCES: Copyright not registered; William Wilson, "Saul Bass...Virtuoso of 'Useful' Art," *LAT*, Dec. 29, 1968, 08. HOLDINGS: AAFF, LC/Prelinger, MacDonald, UGA.

A humorous, inventive film probing the creative process. It first examines exemplars of creativity—Socrates, Michelangelo, the Wright brothers—and then explores how new ideas arise, develop, and bear fruit. NOTE: Received an Academy Award for Best Documentary Short Subject in 1968. Selected for the National Film Registry.

435. WINGS TO CUBA AND THE CARIBBEAN (1948, sound, 25 min, color, 16mm)

SPONSOR: Pan American World Airways. PRODUCTION CO.: Hartley Productions. PRODUCER: Irving Hartley. RESOURCES: Copyright not registered; *EFG* (1949), 603; Raymond Spottiswoode, "*Wings to Cuba and the Caribbean*," in *Ideas*, 238. HOLDINGS: MacDonald.

Travelogue promoting air travel to the Caribbean. During a glamorous trip to Cuba, Jamaica, and other islands, an animated figure periodically pops up with comments and praise for Pan American's service. NOTE: This is one of the many *Wings To* films sponsored by Pan Am. Irving Hartley was one of the newsreel cameramen who shot the *Hindenburg* explosion. Produced in Kodachrome.

▶ **436. WITH THESE HANDS (1950, sound, 52 min, b&w, 35mm)**

SPONSOR: International Ladies Garment Workers Union. PRODUCTION CO.: Promotional Films Co. DIRECTOR: Jack Arnold. PRODUCERS: Jack Arnold, Lee Goodman. WRITER: Morton Wishengrad. CAMERA: Gerald Hirschfeld. MUSIC: Morris Mamorsky. EDITOR: Charles R. Senf. CAST: Sam Levene, Arlene Francis, Joseph Wiseman, Alexander Scourby. RESOURCES: Copyright 22Dec50 LP694; Albert Margolies, "Picture of a Union Man," *NYT*, June 11, 1950, 99; Bosley Crowther, "The Screen in Review," *NYT*, June 16, 1950, 28; *Ec Ed*, 44; Albert Hemsing, "Labor and the Film," in *Ideas*, 35–38. HOLDINGS: LC, LC/Prelinger, MacDonald.

Documentary about the International Ladies Garment Workers Union. Told in flashbacks, the story recounts the life of a worker about to retire with a union pension. The veteran unionist looks back to the abuses common before unionization, the great organizing drives of the 1930s, and the benefits and stability brought by the union. NOTE: Originally planned for showing to ILGWU locals, *With These Hands* opened instead on Broadway and played four weeks as a theatrical feature. Nominated for an Academy Award for Best Feature Documentary in 1950 and received a Freedoms Foundation award the same year. Also distributed in 16mm.

▶ **437. THE WIZARDRY OF WIRELESS (1923, silent, 2 reels, b&w, 35mm)**

SPONSOR/PRODUCTION CO.: General Electric Co. RESOURCES: Copyright not registered; "Radio Pictured in Movies," *Wash Post*, Feb. 18, 1923, 14; "School Film Reviews for April," *Ed Scrn* 3 (Apr. 1924): 161–62. HOLDINGS: Not reported.

Partly animated technical film illustrating how radio works. After tracing the history of communications, from smoke signals to the telephone, *The Wizardry of Wireless* explains the principles of radio transmission and shows the operations of WGY, GE's pioneering radio station in Schenectady, New York.

► **438. WOHELO (ca. 1919, silent, 1 reel, b&w, 35mm)**

SPONSOR: Wohelo—the Luther Gulick Camps. PRODUCTION CO.: Unknown. RESOURCES: Copyright not registered. HOLDINGS: NHF.

Promotional film featuring activities at the Wohelo girls' summer camp on Sebago Lake in Raymond, Maine. NOTE: The name Wohelo stands for "WOrk, HEalth, and LOve." The camp was founded by Luther and Charlotte Gulick.

► **439. WORKING AND PLAYING TO HEALTH (1953, sound, 34 min, b&w, 35mm)**

SPONSORS: Mental Health Film Board; Illinois Dept. of Public Welfare. PRODUCTION CO.: Affiliated Film Producers. DIRECTOR: Willard Van Dyke. CAMERA: Kevin Smith. RESOURCES: Copyright not registered; unsigned review, *Physical Education and Rehabilitation* 26 (Feb. 1955): 52; *EFG* (1954–58), 349. HOLDINGS: AAF, LC/Prelinger, MacDonald.

Institutional profile of Manteno State Hospital in Illinois. Produced for health care workers, *Working and Playing to Health* shows the mental hospital's occupational, recreational, and industrial therapy programs. One of the largest facilities of its kind in the United States, in 1953 it treated some 7,900 patients with illnesses ranging from schizophrenia to Parkinson's disease. NOTE: Received a Golden Reel Award from the American Film Assembly in 1954. For more about the hospital, see the Manteno Project, mantenostatehospital.wordpress.com.

440. WORKING FOR DEAR LIFE (ca. 1923, silent, 15 min, b&w, 35mm)

SPONSOR: Metropolitan Life Insurance Co. PRODUCTION CO.: Unknown. RESOURCES: Copyright not registered; "New Health Film Available," *Am City* 30 (Mar. 1924): 310; "More Sales with Business Films," *Pr Ink Mon* 28 (June 1934): 56–78; *EFC* (1936), 35. HOLDINGS: Not reported.

Health education film sponsored by the insurance company to encourage regular medical checkups. Made in conjunction with a National Health Council campaign, the film makes its point by comparing the human body with an automobile and suggesting that people require periodic medical examinations to keep themselves in good working order. NOTE: Also released in 16mm.

441. WORKING TOGETHER: A CASE HISTORY OF LABOR-MANAGEMENT COOPERATION (1951, sound, 22 min, b&w, 16mm)

SPONSOR: Twentieth Century Fund. PRODUCTION CO.: Eddie Albert Productions. RESOURCES: Copyright 15Apr51 MP1638; *Ec Ed*, 45; "Working Together for Productivity," *Bus Scrn* 13, no. 3 (1952): 43; "East and West Find Common Ground," *Mod Ind* 23 (June 15, 1952): 128–30; Howard Thompson, "Newcomers to the 16mm Film Field," *NYT*, June 22, 1952, X5. HOLDINGS: LC/Prelinger.

Labor relations case study sponsored by a foundation focusing at the time on productive solutions to labor-management conflicts. The film reviews the labor tensions at the American Lead Pencil Company plant in Hoboken, New Jersey, years earlier and shows how the problems were resolved through worker-management cooperation. NOTE: Viewable online at Internet Archive, www.archive.org/details/WorkingT1951.

442. THE WORLD STRUGGLE FOR OIL (1923, silent, 7 reels, b&w, 35mm)

SPONSOR: Sinclair Consolidated Oil Corp. PRODUCTION CO.: Unknown. RESOURCES: Copyright 23Aug23 MP2313; "The Screen: The Romance of Oil," *NYT*, Apr. 22, 1924, 19; Robert E. Sherwood, "Oil and Trouble," *Life*, May 22, 1924, 24; "Says Sinclair Film Has Federal Aid," *NYT*, Oct. 4, 1924, 2; Arthur Edwin Krows, "Motion Pictures—Not for Theaters," *Ed Scrn* 21 (Jan. 1942): 16. HOLDINGS: NARA.

Film celebrating America's initiative in oil exploration and production. It dramatizes the 1859 discovery of oil in Pennsylvania that launched the American industry and illustrates the development of drilling and pipeline construction. Using maps and charts, *The World Struggle for Oil* depicts the industry's growth over the previous 80 years and shows that American oil consumption was then more than twice that of the rest of the world. A *New York Times* reviewer pronounced the film "the best of its kind yet put forth." NOTE: Distributed through the United States Bureau of Mines. The film received attention during the Teapot Dome scandal when the Democratic National Committee charged that Sinclair had improperly used the Bureau of Mines to distribute corporate propaganda.

443. THE WORLD THAT NATURE FORGOT (1955, sound, 30 min, color, 16mm)

SPONSOR: Monsanto Chemical Co. PRODUCTION CO.: MPO Productions Inc. DIRECTOR: Lewis Jacobs. PRODUCER/CAMERA: Lawrence E. Madison. WRITER: Robert Campbell. MUSIC: Benjamin Frankel. NARRATOR: Westbrook Van Voorhis. RESOURCES: Copyright not registered; Howard Thompson, "Entries in the 16mm Film Field," *NYT*, Dec. 11, 1955, 153; Mildred Weiler, "Monsanto's 50 Films Soft-Pedal and Sell," *Industrial Marketing* 41 (Mar. 1956): 96. HOLDINGS: MacDonald.

Film exploring the role of plastics in modern life. *The World That Nature Forgot* uses animation to depict plastic molecules and includes scenes showing the use of plastics in kitchens, offices, and the "city of tomorrow." NOTE: The sponsor made chemicals used in plastic manufacturing. Lewis Jacobs, a Film and Photo League member in the 1930s, later compiled *The Documentary Tradition, from Nanook to Woodstock* (New York: Hopkinson and Blake, 1971).

444. YANKEE DOODLE GOES TO TOWN (1938, sound, 1 reel, b&w, 35mm)

SPONSOR: Collier's Magazine. PRODUCTION CO.: Metro-Goldwyn-Mayer. DIRECTOR: Jacques Tourneur. WRITERS: Richard Goldstone, Alvan Sommerfield, Joseph Sherman. MUSIC: David Snell. EDITOR: Harry Komer. NARRATOR: John Nesbitt. RESOURCES: Copyright LP9048 15Jun39; Nelson B. Bell, "'Maisie' Causes Sharp Rise in Star's Stock," *Wash Post*, June 28, 1939, 16; "Films Sell Other Media...", *Bus Scrn* 1, no. 6 (1939): 11. HOLDINGS: Not reported.

Promotional film demonstrating the advantages of magazine advertising. The film recounts the evolving role of advertising in America and contextualizes it as an integral (and patriotic) component of national life. *Yankee Doodle Goes to Town* suggests that advertising is an engine of recovery from economic depression. NOTE: Shown at the 1939–40 New York World's Fair. Also distributed in 16mm.

445. THE YANKS ARE COMING (1918, silent, length unknown, b&w, 35mm)

SPONSOR: Dayton-Wright Airplane Co. PRODUCTION CO.: Universal Film Manufacturing Co. PRODUCER: Carlyle Ellis. CAMERA: W.W. Flanders. RESOURCES: Copyright not registered; "Written on the Screen," *NYT*, June 23, 1918, 36; "War Film Stopped: Hearst Influence on Creel Blamed," *NYT*, June 24, 1918, 1; "Call Truce in Fight over Suppressed Film," *NYT*, June 25, 1918, 24; Arthur Edwin Krows, "Motion Pictures—Not for Theaters," *Ed Scrn* 18 (Mar. 1939): 88; Arthur Edwin Krows, "Motion Pictures—Not for Theaters," *Ed Scrn* 18 (Apr. 1939): 121; *AFI 1911–1920*, entry F1.5134. HOLDINGS: Not reported.

Feature-length production documenting the manufacture of the *de Havilland DH-4*, America's first bomber and the only American-built aircraft used by the U.S. Army Air Service in World War I. Tracing the history of aircraft development, *The Yanks Are Coming* includes footage of the plane on combat maneuvers. Orville Wright appears in the film. NOTE: Arthur Edwin Krows reported that the film was considered "commercial propaganda" by the World War I Committee on Public Information and its distribution halted (*Ed Scrn* 18, Mar. 1939).

446. THE YEAR'S WORK (1940, sound, 3 reels, b&w, 35mm)

SPONSOR: General Mills Inc. PRODUCTION CO.: Documentary Film Productions Inc. DIRECTORS: Willard Van Dyke, Herbert Kerkow. CAMERA: Willard Van Dyke, Bob Churchill. RESOURCES: Copyright not registered;

"Films Interpret the Annual Stockholder's Report," *Bus Scrn* 3, no. 1 (1940): 11; Wesley Smith, "The March of Finance," *LAT*, Oct. 26, 1940, 13; *Living Films*, 56. HOLDINGS: Not reported.

Annual report to stockholders highlighting General Mills's accomplishments of the past year. Integrating animation, live-action footage, and narrative, *The Year's Work* intercuts financial statistics with images of consumers, General Mills workers, and farmers. NOTE: Company chairman James F. Bell took the film to stockholder meetings in seven American cities.

447. YOU CAN TAKE IT WITH YOU (1952, sound, 27 min, color, 16mm)

SPONSOR: Trailer Coach Manufacturers Association. PRODUCTION CO.: Paragon Pictures. RESOURCES: Copyright not registered; "Reel Briefs," *Mod Ind* 23 (Apr. 15, 1952): 150. HOLDINGS: AAFF.

Film promoting mobile homes as a workable solution to the postwar housing shortage. *You Can Take It with You* argues that modern trailer coaches provide comfort and independence.

448. YOU CAN, TOO (1943, sound, 30 min, b&w, 16mm)

SPONSOR: Ball Brothers Co. PRODUCTION CO.: Atlas Educational Film Co. RESOURCES: Copyright not registered. HOLDINGS: MacDonald.

Instructional film sponsored by the manufacturer of glass jars and canning equipment to encourage Americans to preserve their own foods and support the war effort. In the film a home economics teacher demonstrates how to can tomatoes, green beans, and peaches and encourages the use of the Ball Eclipse pressure cooker to ensure food safety. She reminds viewers: "These are rough times.... I'm going to do my part to keep the nation fed well."

NOTE: *You Can, Too* was issued with a home canning booklet. Macy's in New York City screened the film four times daily for a week.

449. YOUNG MAN'S FANCY (1952, sound, 28 min, color, 16mm)

SPONSOR: Edison Electric Institute. PRODUCTION CO.: Jam Handy Organization. DIRECTOR: Donald H. Brown. WRITER: Frank Murray. CAMERA: William A. Steiner. MUSIC: Samuel Benavie. EDITOR: Henry Sundquist. CAST: Bonnie Baken, Jean Hayworth, Robert Casey, Hazen Gifford. RESOURCES: Copyright 2Apr52 MU5388. HOLDINGS: LC/Prelinger, MacDonald.

Trade association film encouraging the use of home electrical appliances. In the narrative a teenage girl falls for her brother's friend, an engineering student who constantly speaks of machines, time studies, and "the rhythm of great generators." She finally wins his attention with a home-cooked dinner prepared with electrical appliances. NOTE: Edison Electric Institute represented investor-owned electric utilities. Produced in Kodachrome. Viewable online at Internet Archive, www.archive.org/details/YoungMan1952.

450. THE YOUR NAME HERE STORY (ca. 1962, sound, 10 min, color, 16mm)

SPONSOR/PRODUCTION CO.: Calvin Communications. PRODUCER: Frank Barhydt. RESOURCES: Copyright not registered. HOLDINGS: LC/Prelinger.

Industrial film spoof produced at one of Calvin's annual corporate communications workshops. Each year participants made a short film on the business of sponsored filmmaking. This example pokes fun at the clichéd approach of industrial films by pretending to be a generic presentation in which a client can insert its own name and product. Intertitles reading YOUR NAME HERE or YOUR PRODUCT HERE interrupt the hackneyed scenes promoting patriotism, the company's research, and the role of the product in supporting the American way of life. NOTE: At least 20 "Calvin Workshop" films, often humorous, were produced in the 1950s and 1960s. For more about Calvin, see Ken Hufford, "Missouri Film Firm Aids U.S. Industry," *CSM*, Oct. 21, 1957, 13. Viewable online at Internet Archive, www.archive.org/details/YourName1960.

451. YOUR SHARE IN TOMORROW (1957, sound, 27 min, color, 35mm)

SPONSOR: New York Stock Exchange. PRODUCTION COS.: Knickerbocker Productions Inc.; International Film Foundation. DIRECTOR: Francis Thompson. CAMERA: Stanley Meredith, Michael Nebbia, Peaslee Bond, Robert Downey, Wheaton Galentine. SPECIAL EFFECTS: D.A. Pennebaker. MUSIC: Gene Forrell. RESOURCES: Copyright not registered; "Your Share in America's Future," *Bus Scrn* 18, no. 2 (1957): 40; Howard Thompson, "New-comers in 16mm," *NYT*, Apr. 21, 1957, 97. HOLDINGS: AAFF, LC/Prelinger, UCLA.

Informational film explaining the work of the New York Stock Exchange. The short describes types of stocks, the function of brokers and investors, and how stocks support business and industrial activity across the nation. Howard Thompson called the film "devastatingly original" and praised its "exciting color photography." NOTE: *Your Share in Tomorrow* premiered on the exchange floor in New York and was shown in 52 other American cities on the same day. Produced in Eastmancolor. Also distributed in 16mm.

452. YOUR TOWN: A STORY OF AMERICA (1940, sound, 11 min, b&w, 35mm)

SPONSOR: National Association of Manufacturers. PRODUCTION CO.: Audio Productions Inc. DIRECTOR: Robert Snody. MUSIC: Edwin E. Ludig. RESOURCES: Copyright not registered; "NAM Favors Defense, Free Enterprise," *CSM*, May 18, 1940, 15; *EFC* (1940–41), 136–37; *Selling*, 40–41. HOLDINGS: LC/Prelinger, UCLA.

Economic education film commissioned by the industrial association. In the story a teenager passing by an anticapitalist demonstration at his hometown factory is stopped by a policeman and taken home to safety. The teen's grandfather then lectures him about the factory and what it means to their town. The message is that the townsfolk have an important stake in the factory's success and that workers and manufacturers should cooperate. NOTE: Also distributed in 16mm. Viewable online at Internet Archive, www.archive.org/details/YourTown1940.

APPENDIX 1: WORKS FREQUENTLY CITED

<i>AFI 1893–1910</i>	Savada, Eli, comp. <i>The American Film Institute Catalog of Motion Pictures Produced in the United States: Film Beginnings, 1893–1910</i> . Metuchen, NJ, and London: Scarecrow Press, 1995.
<i>AFI 1911–1920</i>	Hanson, Patricia, and Alan Gevinson, eds. <i>The American Film Institute Catalog of Motion Picture Films Produced in the United States: Feature Films, 1911–1920</i> . Berkeley, CA: University of California Press, 1988.
<i>Am City</i>	<i>American City</i> .
<i>Atlan Con</i>	<i>Atlanta Constitution</i> .
<i>BCE</i>	<i>Bureau of Commercial Economics</i> . Washington, DC: Bureau of Commercial Economics, 1916.
<i>Before Video</i>	Slide, Anthony. <i>Before Video: A History of the Non-Theatrical Film</i> . Westport, CT: Greenwood Press, 1992.
<i>Behind the Mask</i>	Brownlow, Kevin. <i>Behind the Mask of Innocence: Sex, Violence, Crime; Films of Conscience in the Silent Era</i> . Berkeley, CA: University of California Press, 1992.
<i>“Better Living”</i>	Bird, William L., Jr. <i>“Better Living”: Advertising, Media, and the New Vocabulary of Business Leadership, 1935–1955</i> . Evanston, IL: Northwestern University Press, 1999.
<i>Bus Scrn</i>	<i>Business Screen</i> .
<i>Bus Wk</i>	<i>Business Week</i> .
<i>Chi Def</i>	<i>Chicago Defender</i> .
<i>Corporate Soul</i>	Marchand, Roland. <i>Creating the Corporate Soul: The Rise of Public Relations and Corporate Imagery in American Big Business</i> . Berkeley, CA: University of California Press, 1998.
<i>CSM</i>	<i>Christian Science Monitor</i> .
<i>CT</i>	<i>Chicago Tribune</i> .
<i>Ec Ed</i>	Department of Audio-Visual Instruction, National Education Association. <i>Guide to Films in Economic Education</i> . Washington, DC: National Education Association, ca. 1951.
<i>Ed Scrn</i>	<i>Educational Screen</i> .
<i>EFC</i>	Cook, Dorothy E., and Eva Rahbek-Smith, comps. <i>Educational Film Catalog</i> . 5 vols. New York: H.W. Wilson Co., 1936–43.
<i>EFG</i>	<i>Educational Film Guide</i> . 10 vols. New York: H.W. Wilson Co., 1945–62.

- EFL* *Educational Film Locator of the Consortium of University Film Centers and R.R. Bowker Company*. New York and London: R.R. Bowker Co., 1978.
- Electrifying* Nye, David E. *Electrifying America: Social Meanings of a New Technology*. Cambridge, MA: MIT Press, 1990.
- Emergence* Musser, Charles. *The Emergence of Cinema: The American Screen to 1907*. Berkeley and Los Angeles: University of California Press, 1990.
- Exploitation* Schaefer, Eric. *"Bold! Daring! Shocking! True!": A History of Exploitation Films, 1919–1959*. Durham, NC: Duke University Press, 1999.
- Fac Man* *Factory Management and Maintenance*.
- GM Catalog* Department of Public Relations, General Motors Corporation. *GM Film Catalog, 1943–1944*. 5th ed. Detroit, MI: General Motors Corp., 1943.
- Ideas* Starr, Cecile, ed. *Ideas on Film*. New York: Funk and Wagnalls, 1951.
- LAT* *Los Angeles Times*.
- Living Films* Association of Documentary Film Producers. *Living Films: A Catalog of Documentary Films and Their Makers*. New York: Association of Documentary Film Producers, 1940.
- Lovers* Jan-Christopher Horak, ed. *Lovers of Cinema: The First American Film Avant-Garde, 1919–1945*. Madison, WI: University of Wisconsin Press, 1995.
- Mental Hygiene* Smith, Ken. *Mental Hygiene: Classroom Films, 1945–1970*. New York: Blast Books, 1999.
- Mod Ind* *Modern Industry*.
- More Treasures* Simmon, Scott, and Martin Marks. *Program Notes*. In National Film Preservation Foundation, *More Treasures from American Film Archives: 1894–1931*. 3-DVD set. San Francisco: National Film Preservation Foundation, 2004.
- Negro Year* Guzman, Jessie Parkhurst, ed. *Negro Year Book: A Review of Events Affecting Negro Life, 1941–1946*. Tuskegee, AL: Department of Records and Research, Tuskegee Institute, 1947.
- 1954 Catalog* Center for Mass Communication. *1954 Sales and Rental Catalog*. New York: Center for Mass Communication, Columbia University Press, 1954.
- NYT* *New York Times*.
- Pr Ink* *Printer's Ink*.
- Pr Ink Mon* *Printer's Ink Monthly*.

<i>Sales Mgmt</i>	<i>Sales Management.</i>
<i>Secret Century</i>	Prelinger, Rick. <i>Our Secret Century: Archival Films from the Darker Side of the American Dream.</i> 10-vol. CD-ROM. New York: Voyager Co., 1995–97.
<i>Selling</i>	Fones-Wolf, Elizabeth A. <i>Selling Free Enterprise: The Business Assault on Labor and Liberalism, 1945–60.</i> Urbana and Chicago, IL: University of Illinois Press, 1994.
<i>Sex Ed</i>	Eberwein, Robert. <i>Sex Ed: Film, Video, and the Framework of Desire.</i> New Brunswick, NJ: Rutgers University Press, 1999.
<i>Treasures</i>	Simmon, Scott, and Martin Marks. <i>Program Notes.</i> In National Film Preservation Foundation, <i>Treasures from American Film Archives: 50 Preserved Films.</i> 4-DVD set. San Francisco: National Film Preservation Foundation, 2000.
<i>Unseen Cinema</i>	Posner, Bruce, ed. <i>Unseen Cinema: Early American Avant-Garde Film, 1893–1941; A Retrospective of Restored and Preserved Films Detailing the Unknown Accomplishments of American Pioneer Filmmakers.</i> New York: Black Thistle Press and Anthology Film Archives, 2001.
<i>Wash Post</i>	<i>Washington Post.</i>
<i>Working-Class</i>	Ross, Steven J. <i>Working-Class Hollywood: Silent Film and the Shaping of Class in America.</i> Princeton, NJ: Princeton University Press, 1998.

APPENDIX 2: SOURCES OF COPYRIGHT DATA

Copyright information reported in *The Field Guide* is derived from the following compilations issued by the United States Copyright Office:

Walls, Howard Lamarr. *Motion Pictures, 1894–1912: Identified from the Records of the United States Copyright Office.* Washington, DC: Copyright Office, Library of Congress, 1953.

Copyright Office, Library of Congress. *Motion Pictures, 1912–1939.* Washington, DC: Copyright Office, Library of Congress, 1951.

Copyright Office, Library of Congress. *Motion Pictures, 1940–1949.* Washington, DC: Copyright Office, Library of Congress, 1953.

Copyright Office, Library of Congress. *Motion Pictures, 1950–1959.* Washington, DC: Copyright Office, Library of Congress, 1960.

Copyright Office, Library of Congress. *Motion Pictures, 1960–1969.* Washington, DC: Copyright Office, Library of Congress, 1971.

APPENDIX 3: REPOSITORIES CITED

Shown in bold are the repository names as they appear in the entries. Holdings data were either contributed by the repository or taken from a secondary source, such as a published catalog or scholarly monograph. Data derived from secondary sources are noted below.

Most of the organizations provide some level of public access to their collections. Appointments are generally required for on-site research.

AAFF

American Archive of Factual Film
Currently unavailable to the public

AFANA

Academic Film Archive of North America
245 S. 15th St.
San Jose, CA 95112
www.afana.org
Data drawn from repository's online catalog

AV Geeks

AV Geeks (stock footage house)
714 Tyler Rd.
Raleigh, NC 27604
www.avgeeks.com

Bessemer

Steelworks Center of the West
215 Canal St.
Pueblo, CO 81004
www.steelworkscenter.com

ETSU

East Tennessee State University
Archives of Appalachia
P.O. Box 70295
Johnson City, TN 37614
www.etsu.edu/cas/cass/archives

GEM

George Eastman Museum
Department of Film
900 East Ave.
Rochester, NY 14607
www.eastman.org

Getty Images

Getty Images (stock footage house)
75 Varick St., 5th Fl.
New York, NY 10013
www.gettyimages.com
Data drawn from secondary sources

GMMA

General Motors Media Archives
2479 Elliott Ave.
Troy, MI 48083
www.archives.media.gm.com
Data drawn from published list

Iowa State

Iowa State University
Special Collections Department
403 Parks Library
Ames, IA 50011
www.archives.lib.iastate.edu

LC

Library of Congress
Motion Picture, Broadcasting,
and Recorded Sound Division
Washington, DC 20540
www.loc.gov

LC/Prelinger

Library of Congress
Motion Picture, Broadcasting,
and Recorded Sound Division
Prelinger Collection
Washington, DC 20540
www.loc.gov

MacDonald

MacDonald and Associates
(stock footage house)
5660 N. Jersey Ave.
Chicago, IL 60659
www.macfilms.com

Mariners

Mariners' Museum
Research Library and Archives
100 Museum Dr.
Newport News, VA 23606
www.marinersmuseum.org
Data drawn from secondary sources

Maryland

Maryland Historical Society
201 W. Monument St.
Baltimore, MD 21201
www.mdhs.org
Data drawn from secondary sources

MoMA

Museum of Modern Art
Department of Film and Media
11 W. 53rd St.
New York, NY 10019
www.moma.org
Data drawn from secondary sources

NARA

National Archives
Special Media Archives Services
8601 Adelphi Rd.
College Park, MD 20740
www.archives.gov
Data drawn from repository's online catalog

Nature

Nature Society
109 W Quincy St.
Griggsville, IL 62340

Nebraska

Nebraska State Historical Society
1500 R St.
P.O. Box 82554
Lincoln, NE 68501
www.nebraskahistory.org

NHF

Northeast Historic Film
85 Main St.
P.O. Box 900
Bucksport, ME 04416
www.olderfilm.org

NLM

National Library of Medicine
History of Medicine Division
8600 Rockville Pike
Bldg. 38, Rm. 1E-21
Bethesda, MD 20894
www.nlm.nih.gov/hmd
Data drawn from repository's online catalog

NYPL

New York Public Library
Donnell Media Center
20 W. 53rd St.
New York, NY 10019
www.nypl.org/about/locations/donnell
Data drawn from secondary sources

NYU

New York University
Robert F. Wagner Labor Archives
Elmer Holmes Bobst Library
70 Washington Sq. South
New York, NY 10012
www.nyu.edu/library/bobst/research/tam
Data drawn from secondary sources

Orgone

Orgone Archives (private collection)
3312 Ward St.
Pittsburgh, PA 15213

Penn

Pennsylvania State Archives
350 North St.
Harrisburg, PA 17120
www.phmc.pa.gov/archives

PFA

Pacific Film Archive/Berkeley Art Museum
University of California
2155 Center Street
Berkeley, CA 94720
www.bampfa.berkeley.edu
Data drawn from secondary sources

Pittsburgh

Pittsburgh Filmmakers
477 Melwood Ave.
Pittsburgh, PA 15213
www.filmmakers.pfpca.org

Prelinger

Prelinger Collection (private collection)
P.O. Box 590622
San Francisco, CA 94159
www.prelinger.com

Rockefeller

Rockefeller Archive Center
15 Dayton Ave.
Sleepy Hollow, NY 10591
www.rockarch.org
Data drawn from published catalog

Sabucat

Sabucat Productions (stock footage house)
P.O. Box 902875
Palmdale, CA 93590
www.sabucat.com

Secret Cinema

Secret Cinema (private collection)
1724 Loney St.
Philadelphia, PA 19111
www.theseecretcinema.com

Sierra

Sierra Club
85 Second St., 2nd Fl.
San Francisco, CA 94105
www.sierraclub.org
Data drawn from repository's Web site

SI/NASM

Smithsonian Institution
National Air and Space Museum
Archives Division
Rm. 3100, MRC 322
P.O. Box 37012
Washington, DC 20013
www.airandspace.si.edu/archival-collections

SI/NMAH

Smithsonian Institution
National Museum of American History
Archives Center MRC 601
P.O. Box 37012
Washington, DC 20013
www.americanhistory.si.edu/archives

Swarthmore

Swarthmore College
Peace Collection
500 College Ave.
Swarthmore, PA 19081
www.swarthmore.edu/Library/peace
Data drawn from secondary sources

UCLA

UCLA Film and Television Archive
302 East Melnitz Hall
Box 951323
Los Angeles, CA 90095
www.cinema.ucla.edu

UGA

University of Georgia
Media Archives
Main Library
325 S. Jackson St., 7th Fl.
Athens, GA 30602
www.libs.uga.edu/media

UKansas

University of Kansas
Kenneth Spencer Research Library
1450 Poplar Ln.
Lawrence, KS 66045
spencer.lib.ku.edu
Data drawn from secondary sources

USC

USC Hugh M. Hefner
Moving Image Archive
915 W. 35th Street, NCT
Los Angeles, CA 90089
www.uschefnerarchive.com

Wallowa

Wallowa County Museum
P.O. Box 430
Joseph, OR 97846
www.co.wallowa.or.us
Data drawn from secondary sources

Weyerhaeuser

Weyerhaeuser Company Archives
Library and Information Resources
NP-190, P.O. Box 9777
Federal Way, WA 98063

APPENDIX 4: FILMS BY DATE

- 1897** *Admiral Cigarette*, 4
[Columbia Bicycles Advertising Film], 89
Hotel Del Monte, 188
- 1901** [Stockyards Series], 367
- 1903** [National Cash Register Films], 280
- 1904** *Westinghouse Works*, 430
- 1910** *The Man Who Learned*, 253
The Stenographer's Friend:
 or, What Was Accomplished
 by an Edison Business Phonograph, 364
- 1911** *The Awakening of John Bond*, 36
Boil Your Water, 54
A Martyr to His Cause, 258
The Romance of the Reaper, 342
- 1912** *Back to the Old Farm*, 38
Children Who Labor, 76
The Crime of Carelessness, 99
Hope, a Red Cross Seal Story, 187
The Public and Private Care of Infants,
 329
The Usurer's Grip, 422
- 1913** *An American in the Making*, 16
- 1914** *The Reward of Thrift*, 337
- 1914–16** *Ford Animated Weekly*, 146
- 1915** *The Cost of Carelessness*, 97
The Home Electrical, 186
The Making of a Shoe: From Cowhide Pelt
 to Goodyear Welt, 48
Manufacturing and Circulating a Magazine,
 256
The Preparation of Condensed Milk, 326
A Tale of One City, 377
- 1916–21** *Ford Educational Weekly*, 147
- 1917** *The Benefactor*, 47
The Romance of Irrigation, 341
The Troubles of a Merchant and
 How to Stop Them, 408
- 1918** *The Golden Eaglet*, 165
Increasing Farm Efficiency,
 or Delco Farm Lighting, 201
The Yanks Are Coming, 445
- 1919** *The End of the Road*, 126
Heads Win, 176
Wohelo, 438
- 1920s** *The Colorado Fuel and Iron Company*, 88
Tribune-American Dream Picture, 406
- 1920** *Gift of Life*, 161
Journeys Through the Valley, 216
The Making of an American, 249
Slidertown, 360
Striking Tires, 371
Unhooking the Hookworm, 418
- 1921** *From Trees to Tribunes*, 157
A Movie Trip Through Filmiland, 275
- 1923** *Ask Daddy*, 30
The Wizardry of Wireless, 437
Working for Dear Life, 440
The World Struggle for Oil, 442
- 1924** *It Works*, 211
- 1925** *The Hungry Dragon*, 193
In the Wake of the Storm, 200
Labor's Reward, 218
- 1926** *The Passaic Textile Strike*, 310
The Payroll Dollar, 311
- 1927** *General Motors around the World*, 160
Now You're Talking, 291
- 1928** *Accuracy First*, 2
Playtime, 320
- 1929** *Family Album*, 133
Finding His Voice, 138
- 1930s** *Day with the A.S.P.C.A.*, 107
From Pod to Palate, 156
- 1930** *The Art of Ship Building in 1930*, 28
The Eyes of Science, 130
A Jolt for General Germ, 215
- 1931** *The Forgotten Frontier*, 149
In My Merry Oldsmobile, 196
A Modern Knight, 271
Not One to Spare, 290
U.S.S. Akron, 421

- 1932** *The Goodall Summertime: The Story of Warm Weather Profits*, 168
Man Against Microbe, 250
New Forests for Old, 285
- 1933** *Conquest of Diphtheria*, 93
Golden Years of Progress, 167
- 1934** *Electric Ship*, 122
The Miracle of Corn, 269
New Architecture, 283
Once upon a Time, 296
Over Sapphire Seas, 307
Rhapsody in Steel, 339
- 1935** *The Courage of Kay*, 98
Down the Gasoline Trail, 119
Jim Stays on the Farm, 214
Love Honor and Obey (the Law), 240
A Study of Negro Artists, 373
Three Women, 389
- 1936** *Alaska's Silver Millions*, 9
Let's Go America! America Yesterday, Today, and Tomorrow, 226
Master Hands, 259
Men and Machines, 263
On the Firing Line, 293
A Study of Educational Inequities in South Carolina, 372
We Drivers, 427
- 1937** *Birth of a Baby*, 51
Boulder Dam: The Pictorial Record of Man's Conquest of the Colorado River, 56
Bridging San Francisco Bay, 63
Buy at Home Campaign, 66
A Coach for Cinderella, 83
Daylighting the Padres Trail, 108
Electrifying New York, 123
Ford Rouge Plant, 148
From Dawn to Sunset, 154
Frontiers of the Future: A Screen Editorial with Lowell Thomas, 159
Heads Up Baseball, 175
People of the Cumberland, 313
Singing Wheels, 357
Wheels across Africa, 431
- 1938** *Back of the Mike*, 37
Baseball, 41
Behind the Cup, 43
Behind the Scenes at Hutzler's, 45
Boy Meets Dog, 58
The Candid Camera, 69
Conquest of the Hudson, 94
An Evening with Edgar A. Guest, 129
- Highlights and Shadows*, 182
Jerry Pulls the Strings, 213
Let My People Live, 225
Round and Round, 343
Steel: Man's Servant, 363
Trees and Men, 405
Yankee Doodle Goes to Town, 444
- 1939** *The City*, 77
Cloud in the Sky, 82
Design for Education, 115
The Green Hand, 173
How Motion Pictures Move and Talk, 191
I'll Tell the World, 194
In Tune with Tomorrow, 199
Mickey's Surprise Party, 266
The Middleton Family at the New York World's Fair, 267
Mr. Peanut and His Family Tree, 277
On to Jupiter, 294
Peter in Pruneland, 315
Pete-Roleum and His Cousins, 316
School, 347
Television: An RCA Presentation, 382
Thrills for You, 390
United Action Means Victory, 418
- 1940** *And So They Live*, 22
Art in the Negro Schools, 27
Blame It on Love, 53
Boy in Court, 57
Breakfast Pals, 60
Calhoun School, the Way to a Better Future, 67
Camp Wo-Chi-Ca, 68
A Case of Spring Fever, 72
The Children Must Learn, 75
A Continent Is Bridged, 95
Day after Day, 106
Eastin Film Presents, 121
Goodbye, Mr. Germ, 169
Land of the Free, 219
Leave It to Roll-Oh, 224
Look to Lockheed for Leadership, 235
Manhattan's Traffic Problem, 255
Men and Dust, 262
Municipal Services, 278
One-Tenth of a Nation, 298
People Come First, 312
Portrait of a Library, 322
The Power behind the Nation, 323
Symphony in F, 375
To New Horizons, 399
Valley Town, 423
The Year's Work, 446
Your Town: A Story of America, 452

- 1941** *The Co-ops Are Comin'*, 96
Hampton Institute Presents Its Program of Education for Life, 174
Listen: It's FM, 230
The Machine: Master or Slave?, 241
Managing the Family Income, 254
A Place to Live, 319
Saint Paul Police Detectives and Their Work: A Color Chartoon, 344
This Amazing America, 384
Unfinished Rainbows, 416
United We Are Invincible, 420
- 1942** *A Child Went Forth*, 74
Close Harmony, 81
Command Performance, 90
A Great Railroad at Work, 171
New York Calling, 287
To Market, to Market, 398
- 1943** *As the Twig Is Bent*, 29
Sightseeing at Home, 356
Teen Togs, 380
To Each Other, 396
Turn of the Tide, 410
You Can, Too, 448
- 1944** *The Bridge*, 62
Hidden Harvest, 180
- 1945** *Clean Waters*, 80
The Dawn of Better Living, 105
The House I Live In, 189
The March of Progress, 257
Not by Books Alone, 289
The Open Door: The Story of Foreman Jim Baxter, His Family, and His Job, 299
Original Films of Frank B. Gilbreth, 305
17 Days: The Story of Newspaper History in the Making, 354
- 1946** *America Sails the Seas*, 12
The Color of a Man, 86
Deadline for Action, 110
The Doctor in Industry: The Story of Kenneth W. Randall, M.D., 118
For the Record, 144
Long Distance, 234
Mainline U.S.A., 245
An Old Chinese Proverb: One Picture Is Worth 10,000 Words, 292
One World or None, 297
The Story of Menstruation, 369
Time Is Life, 392
Today's News, Tomorrow's Men, 401
- 1947** *Behind Your Radio Dial*, 46
- Brotherhood of Man*, 65
Candy and Nutrition, 70
Crossroads for America, 100
Death to Weeds, 111
Florida: Wealth or Waste?, 141
Just Imagine, 217
Looking Ahead Through Rohm & Haas Plexiglas, 237
Party Lines, 309
Pueblo Boy, 330
Seed for Tomorrow, 352
Table Manners, 376
- 1948** *Democracy's Diary*, 113
Enterprise, 127
Feeling All Right, 136
Food Freezing in Tennessee, 142
The Great Swindle, 172
A Letter from America, 227
Letter to a Rebel, 228
Los Angeles: "City of Destiny," 238
Louisiana Story, 239
Make Mine Freedom, 246
The New California, 284
The Things People Want, 383
Unfinished Business, 415
Wings to Cuba and the Caribbean, 435
- 1949** *Adventure in Telezonia*, 5
An Equal Chance, 128
For Some Must Watch, 145
For the Living, 143
Industry's Disinherited, 204
Meet King Joe, 260
Mobile Telephones, 270
Palmour Street, 308
The Price of Freedom, 327
Seminoles of the Everglades, 353
Stepping Along with Television, 365
Technicolor for Industrial Films, 379
- 1950s** *Industry on Parade*, 203
Trisonic Design, 407
- 1950** *Activity Group Therapy*, 3
Albert in Blunderland, 10
The American Cowboy, 13
And Then There Were Four, 24
Angry Boy, 26
Breast Self-Examination, 61
Fallen Eagle, 132
Give Us This Day, 162
In Our Hands, 197
Last Date, 223
The Magic Key, 244
The Steps of Age, 366
This Is Life, 386

- 24 Hours of Progress*, 411
With These Hands, 436
- 1951** *American Harvest*, 15
And Ten Thousand More, 23
American Harvest, 15
Big Idea, 50
The Clean Look, 79
Fears of Children, 135
The Home Economics Story, 185
How to Catch a Cold, 192
The Inner Man Steps Out, 208
Living Unlimited, 233
The Nation at Your Fingertips, 279
Philadelphia: On the March, 317
Portrait of a City, 321
Subject: Narcotics, 374
Target USA, 378
This Is Your Police Department, 388
Time-Lapse Photography, 393
United 6534, 419
A Voice Shall Be Heard, 425
Working Together: A Case History in Labor-Management Cooperation, 441
- 1952** *All My Babies: A Midwife's Own Story*, 11
Communication and Interaction in Three Families, 91
Ellis in Freedomland, 125
Flight to the Future—to the World of Plastics, 140
Freedom and Power, 150
Going Places, 164
The High Wall, 181
The Living City, 232
Midwest Holiday, 268
More Than Meets the Eye, 274
Telegram for America, 381
This Is Our City, 387
A Tupperware Home Party, 409
You Can Take It with You, 447
Young Man's Fancy, 449
- 1953** *A Is for Atom*, 1
American Frontier, 14
The American Road, 18
The Baltimore Plan, 39
Decision for Chemistry, 112
Farm Petroleum Safety, 134
Highway by the Sea, 183
Look to the Land, 236
Mental Hospital, 265
Molly Grows Up, 272
New Neighbor, 286
Treasure in a Garbage Can, 404
We Saw It Happen, 428
Working and Playing to Health, 439
- 1954** *Airport America*, 8
500,000 to 1, 139
Freedom to Learn, 153
Give Yourself the Green Light, 163
The House in the Middle, 190
International Maple, 210
It's Everybody's Business, 212
Making Films That Teach, 247
Man to Man, 252
Memo to Mars, 261
The Secret of Selling the Negro, 351
Tomorrow's Drivers, 402
- 1955** *Boy with a Knife*, 59
The Days of Our Years, 109
Freedom of the American Road, 152
The Magic Bond, 242
Neighborhood Story, 281
Production 5118, 328
The Sound of a Stone, 361
The Story of Bubble Gum, 368
Two Yosemite, 412
The World That Nature Forgot, 443
- 1956** *Adventuring in the Arts*, 6
Bananas? Sí, Señor!, 40
The Best Made Plans, 48
The Big City, 49
A City Decides, 78
Color and Texture in Aluminum Finishes, 85
Design for Dreaming, 114
Destination Earth, 116
The Dynamic American City, 120
Freedom Highway, 151
Highway Hearing, 184
The Living Circle, 231
Mr. B Natural, 276
Once upon a Honeymoon, 295
Operation Hourglass, 301
Opportunities Unlimited, 303
Our Mr. Sun, 306
The Quiet Revolution, 333
6½ Magic Hours, 358
The Story of Television, 370
Tornado, 403
Unconditional Surrender, 414
Walk to Freedom, 426
- 1957** *The Atom Comes to Town*, 33
Behind the Freedom Curtain, 44
Dial S for Service, 117
Hemo the Magnificent, 178
In the Suburbs, 198
The Information Machine, 205
The Magic Cup, 243
The Man in the Doorway, 251
A Moon Is Born, 273

- The Ordeal of Thomas Moon*, 304
Power for Progress, 324
The Relaxed Wife, 336
San Francisco, 345
Your Share in Tomorrow, 451
- 1958** *American Look*, 17
Bitter Welcome, 52
Colorado Cares, 87
Crowded Out, 101
1104 Sutton Road, 124
Fibers and Civilizations, 137
Hear Now, 177
The Image of a Man, 195
Life of the Molds, 229
Men with Cars, 264
The New Age of Architecture, 282
- 1959** *Bay at the Moon*, 42
Carving Magic, 71
Factory Farms, 131
Good-Bye, Mr. Roach, 170
Ingenuity in Action, 206
Inside Test City, U.S.A., 209
The Last Clear Chance, 222
Pittsburgh, 318
Rhapsody of Steel, 340
Skyscraper, 359
Ulcer at Work, 413
- 1959–60** *Americans at Work*, 19
- 1960** *Ask Me, Don't Tell Me*, 31
Booked for Safekeeping, 55
The Golden Years, 166
Land of White Alice, 220
Seconds for Survival, 350
- 1961** *Autopsy on Operation Abolition*, 35
Dance Little Children, 103
Language of Faces, 221
Operation Correction, 300
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