

SELECTED LIST OF
HUMAN RELATIONS
FILMS



DIVISION OF THE AMERICAN JEWISH COMMITTEE
386 FOURTH AVENUE, NEW YORK 16, N. Y.

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American Jewish Committee
LIBRARY

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MEMORANDUM

THE AMERICAN JEWISH COMMITTEE
386 FOURTH AVENUE, NEW YORK 16, N. Y.

Murray Hill 5-0181

COMMUNITY SERVICE DEPARTMENT
DR. S. ANDHIL FINEBERG, Director

SELECTED LIST OF HUMAN RELATIONS FILMS

Enclosed herewith is a bibliography of human relations films just off the press. Although not a comprehensive catalogue, we have tried to cover all important 16 mm. films in the fields of intergroup and community relations, education, democracy, Fascism, international relations, mental health and juvenile delinquency. A list of sources for, and distributors of, these films is given on the final page of the catalogue.

In extending the content of the catalogue beyond the area of purely human relations films, we are taking cognizance of the fact that an individual, in order to live at peace with himself and his fellow men, must understand himself, his community, his nation and his world.

For additional copies of this catalogue, address your requests to Community Relations Service. The price is 15¢ per copy; quantity prices on request.

(Mrs.) Dorothy M. Nathan
COMMUNITY SERVICE DEPARTMENT

June 2, 1950
DMN:SL
Encl.
CSK

INTRODUCTION

The potency of the motion picture as a communication medium is a well-established fact today. As a result, however, the demand for films often exceeds the supply. Our experience indicates this is particularly true of that group of films dealing with human relations. More and more frequently, the Film Division of the American Jewish Committee is asked to suggest 16mm non-theatrical films in this area, suitable for use by organizations of various kinds, and churches, schools, libraries, television stations, etc.

Apparently the scores of available film catalogues do not furnish the desired information. Our feeling is that the need is *not* for a listing of films as such, but rather for a catalogue of an *idea* which finds expression—both explicit and implicit—through the medium of the motion picture. The present catalogue, which will be replaced ultimately by a more comprehensive one, attempts to meet this need by bringing under one cover a group of films which have a common goal—the improvement of relationships between people of varied origins as they live together.

Scope of catalogue

We wish to call attention to the fact that this catalogue extends beyond the bounds ordinarily envisaged as defining the area of "human relations."

For example, films on world trade are included because we feel that with an understanding of the need for interchange of goods, will come a recognition of the interdependence of peoples and nations.

Similarly, we include films that deal with the atomic bomb, because the potentialities and implications of atomic energy underline the urgency for world-wide harmony and cooperation.

We include films about the United Nations, because we believe that the United Nations represents our brightest hope for international amity and peace; dissemination of information concerning its purposes, functions and activities will evoke greater interest and support from the public.

We include films dealing with illiteracy and the need for better schools in our own and other countries, because ignorance is a root of prejudice and education is the only way to eliminate ignorance.

And finally, we include films on personality problems and behavior patterns because the mental health of its citizens is vital to the strength and security of a nation.

To sum up, this catalogue contains all these films, because every individual today must understand himself, his community, his nation, his world, if he is to be a well-adjusted, integrated personality, at peace with himself and his fellow men.

GUIDE TO CATALOGUE

I. Film Data

All films are listed alphabetically in the index. Subject classifications in the Table of Contents are designed to facilitate selection of films according to specific areas of interest. Content of each film is briefly described. No evaluation is given, as only recommended films are listed.

If available for television, rental source is indicated. All films are 16mm with sound track, and, unless otherwise noted, are black and white.

The date following the title of the film indicates date of production. The name below the title is that of the distributor. In some cases, where the film is available from more than one distributor, additional names are noted. Names and addresses of distributors are listed alphabetically in the back of the catalogue.

II. Rental and purchase of films

Applications for rental and/or purchase of films should be made to the sources indicated; or, in the case of rental, to the nearest educational or commercial film library, state university, college, school or public library, or visual education dealer.

Rental rates for black and white films generally range from \$1.50 to \$3.50 per day per reel; for color films, the rates are about double. One reel of 400 feet runs approximately 10 minutes. For two or more days' rental, there is a reduction of rates; a week's rental is about two and a half times the daily rate.

All government films available through United World-Castle, are for sale only. However, inquiries regarding rental will be answered by that organization.

Inquiries as to availability of films in 35mm (theatrical) versions, should be directed to the distributor. All United Nations films are available in 35mm prints. Apply to the United Nations Film Distribution Unit.

III. Who can use these films?

As noted in the introduction, films listed in this catalogue fall in the general category of "human relations." They have great flexibility and adaptability and would be of interest to any group concerned with the interrelationships of people and the impact upon them of contemporary problems. In selecting those films most closely related to the specific interests of a group, subject classification and description of content will serve as guides.

Films which are not suggested for use by youth groups, or are suggested only for those over junior and senior high school age, are so designated. Those not so designated may be used by groups of elementary age upward.

IV. Film Programs: Some Basic Rules

As indicated above, the film selected for any program should be related, directly or indirectly, to the interests of the group and to the subject at hand. Furthermore, the program should be so planned that the film stimulates discussion and brings central issues clearly into focus.

Showing of the film should be preceded by a *very brief* introduction and followed by a discussion. The introduction serves a "warming-up" function and should establish the initial relationship of the film with the subject matter of the meeting. This link will be further strengthened in the discussion period.

It is suggested that the chairman provide himself with a discussion guide to the film if one is available. While the guide should not be used mechanically, the chairman will find it helpful not only in suggesting questions and points for discussion, but also in bridging those first difficult moments when the lights go on after the screening. When booking a film, it is advisable to request that any accompanying discussion guide be sent in advance of the film. This will enable the chairman to give it careful, preliminary study. In addition, he should arrange a preview before the meeting so that he may prepare his own outline of points and questions to be raised.

V. Films as program aids

There are at least five ways in which films may be effectively used:

- (1) As "attractions" to enliven or dress up a program.
- (2) As springboards for discussion of community problems, or for suggesting solutions to such problems.
- (3) To enrich classroom experiences.
- (4) To stimulate interest in the establishment of community organizations, or to increase the membership of existing organizations.
- (5) For fund raising purposes.

Use of a film for one type of program does not preclude its use for entirely different purposes. In any case the emphasis given to a film, the frame of reference which it provides for the immediate interests of the group, must depend in large part, upon the approach and interpretive skill of the discussion leader.

Films as "Attractions"

The magnetic quality of films cannot be doubted. They may be relied upon to salvage almost any program which, on its own merits, might not attract a sizeable audience. Despite constant exposure to films—good, bad and indifferent—for two generations, the public still finds a remarkable degree of glamour in motion pictures. Add sound educational content to this glamour and you have an ideal vehicle for the communication of ideas.

Films as Springboards

Suppose a community group is exploring the area of public education; specifically, the issue of federal aid. Such films as *Assignment Tomorrow* and *The Fight for Better Schools*, portraying the citizens' responsibilities to the schools and the benefits flowing from adequate public education, are of enormous value in raising issues pertinent to the problem, and in helping to consolidate the thinking of the group.

Another example: A community group is concerned with juvenile delinquency. The need in this case is not to arouse interest in the subject, but to suggest effective remedial action. Films like *Make Way for Youth*, *The Quiet One*, *Who's Delinquent?* provoke discussion on numerous phases of the problem: the contributing factors—economic, environmental, educational; parent-child relationships; the scope of youth's responsibilities; the need for recreational facilities. Clarification of such questions leads ultimately to the initiation of appropriate courses of action.

Films to enrich classroom experience

A high school economics class is studying world trade. The alert instructor, using such films as *Our Shrinking World* and *Round Trip*, would not only heighten the students' interest in the subject, but in relating the interchange of goods and the interdependence of people, open up new and pertinent avenues of discussion.

To illustrate the flexibility of such films, these pictures, which were designed primarily to show the economic relationship between the United States and the rest of the world, can also be used by classes in social studies and human relations to stimulate discussion on the need for understanding peoples in other parts of the world—their customs, their cultures, their problems—as the essential prelude to improved economic cooperation.

Films to activate community organizations

When an incident occurs in a community which highlights the need for joint local action, films can help to accomplish a vitally important job—that of bringing together the people of the community to work out a program of constructive social action. *This initial task of merely getting people out to a meeting* is the difficult and vital first step, and one in which films, again, can function like magnets. But, in addition, a carefully selected program of films can be of great value in helping to clarify the problem, initiate discussion, and stimulate desire for action.

Films for fund raising

A meeting is held to help raise funds for the destitute children of Europe. The two films on the work of the U.N. International Children's Emergency Fund (UNICEF)—*For All the World's Children*, and *United Nations At Work* are excellent choices. In addition, *Hungry Minds* and *This Is Their Story* could be used to good advantage to illustrate the ravages of intellectual starvation and demonstrate that the job to be done involves

the nourishment of both mind and body. Discussion, intelligently conducted by the chairman, should logically explore other United Nations activities and underline the need for active public support in all phases of U.N. work.

VI. Physical Arrangements

The most important rule to keep in mind regarding physical arrangements is that the screening room be as comfortable as possible. This involves five essentials:

(1) Temperature. The greatest motion picture in the world won't hold the attention of an audience sitting in an overheated room. The film, *Film Tactics*, provides an amusing illustration of the importance of proper room temperature.

(2) Light. No stray light should enter the room to dim the image on the screen.

(3) Seating. Seats should not be too close together. Place them in straight rows and a comfortable distance from the screen.

(4) Projector. This expensive piece of equipment should be handled by an experienced operator. Use only a sound projector for a sound film.

Be sure to keep the projector clean. Before each showing, wipe the gate with a brush, and the lens with tissue, to retain brilliancy of image.

A brilliant image will also be lost if the bulb in the projector isn't large enough. Increase the wattage of the bulb as the distance between the projector and the screen increases.

Pre-focus the film. Test the sharpness of the image by having someone view it from the first row.

Test tone value before the screening. If the pitch is high, turn down the volume. Tone values are not the same in every film. Use the letter 'S' as a test and adjust the tone dial accordingly.

(5) Loud-speaker. The speaker should not be too close to the wall. To prevent the sound from bouncing against the nearest flat wall, it should be at least three feet from it, and at an angle to the wall of 45 degrees or less.

The loud-speaker should be higher than the heads of the audience.

Some of the above directions may seem over-precise and exacting, but there is little advantage in any tool unless the best use is made of it. Actually, only a minimum of forethought and care is required to screen a film. The essential steps become almost automatic after a while. The greater part of the preparation should be devoted to the presentation of the material and the planning of the program, particularly the portion involving audience participation, that is, the discussion period following the screening. This is the proving ground. If the program has been well-integrated, the film well-chosen, the chairman prepared with provocative questions and suggestions, the discussion will get under way with ease; otherwise, there will be dismaying silence.

VII. Summary

The term "documentary film" used to be a forbidding appellation. This is no longer true. Documentaries have come into their own. It took about a quarter of a century, but they are now accepted and often favored movie fare.

The documentary offers an ideal vehicle for educational purposes and, specifically, for education in human relations. Acknowledged as the most effective of the mass communications media, films meet certain vital considerations, such as time and comprehensibility. Events are telescoped; movement and growth dramatized. Background knowledge and experience are not essential to audience understanding. Impressions are more lasting, because of the additional emphasis derived from impact upon both the audio and visual senses. Furthermore, films have the great advantage of pliability. They may be integrated into various types of programs. They may be used creatively. Highlighting different portions of a film will draw a variety of implications from it.

The magnetic quality of films cannot be stressed too often. Their universal appeal derives from several causes. Of all the communications media, they come the closest to reality. Far from providing merely vicarious experience, motion pictures approximate the real experience to the average spectator. They are an escape—not to a world of make-believe, but to a very vivid world, replete with compensations and fulfillments.

Non-theatrical films have the additional advantage of arousing curiosity, for as a rule, they are not shown at the regular commercial movie houses. Furthermore, these films make education pleasurable. Learning, via motion pictures, is subtle and painless.

One last important point. In providing a *common* experience to a group, films stimulate discussion. They impart a "town-meeting" atmosphere, in which the airing of views and free exchange of opinion form the basis of cooperative and progressive action which is the lifeblood of democracy.

Nanette Atlas
FILM DIVISION

LIST OF FILMS

For all users of films

FILM TACTICS. 1947. Two reels; 22 minutes.

Distributed by ASSOCIATION FILMS.

Produced by the UNITED STATES NAVY.

This picture, used by the Training Aids section of the Navy for improving film utilization practices, shows, in an entertaining manner, the right and wrong methods of classroom use of films.

Films on intergroup and community relations

AMERICANS ALL. 1945. Two reels; 16 minutes.

Distributed by ASSOCIATION FILMS; FILM PROGRAM SERVICES; MARCH OF TIME.

Produced by MARCH OF TIME.

Focuses on the problem of racial and religious intolerance in American communities. Emphasis is on positive steps to be taken, as exemplified by the Springfield plan of the Springfield, Massachusetts, public schools.

ASSIGNMENT TOMORROW. 1945. Three reels; 30 minutes.

Distributed by NEW YORK UNIVERSITY.

Produced by the NATIONAL EDUCATION ASSOCIATION.

The assignment for tomorrow is the training and development of healthier, happier, better informed young citizens. A large part of this assignment lies in the hands of America's teachers who must help lift the standards of living, health and learning in all communities where serious deficiencies exist. The film shows how teachers work together to this end in the school, in the community and in state and Federal legislatures. Only well-paid, free and informed teaching personnel may be expected to educate our American citizens of tomorrow. (Trailer on the NEA may be deleted.)

Not suggested for youth groups under senior high school age.

A BETTER TOMORROW. 1945. Two reels; 23 minutes.

Distributed by BRANDON FILMS; UNITED WORLD-CASTLE;
NEW YORK UNIVERSITY.

Produced for the OFFICE OF WAR INFORMATION, Overseas
Branch. Released in the United States, 1949, by the U.S. De-
partment of State through the U.S. Office of Education.

An account of the best in New York City's public schools, from pre-
kindergarten through high school. Reveals what is being done to
correlate school with modern living and democratic principles. Shows
a pre-school class, a special science high school, a high school of
music and art, and a vocational school. Student projects which give
opportunity for self-reliance and independence of thought are en-
couraged. Children are taught they have the duty to improve the
conditions of their own lives. They themselves must bring about a
better tomorrow. (This film may be used with *Hungry Minds* and
This Is Their Story for contrast.)

Not suggested for youth groups under senior high school age.

BOUNDARY LINES. 1947. One reel; 10 minutes. Color.

Distributed by ASSOCIATION FILMS; FILM PROGRAM SERV-
ICES.

For television apply to INTERNATIONAL FILM FOUNDATION.

A plea to eliminate the contrived and arbitrary boundary lines of
color, religion, national origin and economic status which divide
people and nations. The point is made that, on an adult level, these
barriers can result in fear and suspicion, and, ultimately, in war. Uses
animated paintings, moving lines, realistic and abstract symbols, and
an original modern music score.

Not suggested for youth groups under junior high school age.

BROTHERHOOD OF MAN. 1946. One reel; 10 minutes. Color.

Distributed by ASSOCIATION FILMS; BRANDON FILMS; FILM
PROGRAM SERVICES.

For television apply to BRANDON FILMS.

Produced for the United Automobile Workers, CIO, this animated
color cartoon is based on the pamphlet "Races of Mankind," by Ruth
Benedict and Gene Weltfish. Shows that the differences between the
human races are superficial, accidental and environmental; explains
why differing skin colors are meaningless.

CHILDREN'S VILLAGE. 1947. Two reels; 19 minutes.

Distributed by RKO.

Produced by RKO. One of the "This Is America" series.

The story of Children's Village in Dobbs Ferry, New York, where

so-called delinquent boys receive a chance to become good citizens.
The village is run for and by the youngsters as a miniature democ-
racy, with adult supervision by social workers, doctors, psychiatrists.
Not suggested for youth groups under senior high school age.

THE CUMMINGTON STORY. 1945. Two reels; 20 minutes.

Distributed by BRANDON FILMS; UNITED WORLD-CASTLE.

Produced for the OFFICE OF WAR INFORMATION, Overseas
Branch. Released in the United States, 1949, by the U.S. De-
partment of State through the U.S. Office of Education.

The story of a group of European refugees who come to live in a
rural New England town; shows how mutual scepticism and cold
reserve are transformed into respect and friendship.

Not suggested for youth groups under junior high school age.

DON'T BE A SUCKER. 1946. Two reels; 20 minutes.

Distributed by FILM PROGRAM SERVICES; NATIONAL CONFER-
ENCE OF CHRISTIANS AND JEWS; UNITED WORLD-CASTLE.
Produced by the U.S. ARMY SIGNAL CORPS.

Exposes the divide and conquer technique used by Fascists to weaken
a country by pitting group against group. Points out the danger of
racial agitation in this country.

Not suggested for youth groups under senior high school age.

AN EQUAL CHANCE. 1949. One reel; 10 minutes.

Distributed by NEW YORK STATE COMMISSION AGAINST DIS-
CRIMINATION.

For television apply to New York City address below.

Produced by MARCH OF TIME.

Deals with the work of the New York State Commission Against Dis-
crimination. Posing the problem of discrimination in employment,
the picture shows the inception of the Commission and how it deals
with a complaint, from cause to cure. Some actual on-the-job scenes
are depicted.

Available for rental *only* in New York State.

Apply to: Porter N. Streeter, Film Library
New York State Department of Commerce
40 Howard St., Albany 7, New York

This film is being shown currently in commercial theaters in New
York State. If your local theater, in N. Y. State only, is interested in
running it, inquire of:

New York State Commission Against Discrimination
Educational Division
270 Broadway, New York 7, N. Y.

Not suggested for youth groups under senior high school age.

THE FIGHT FOR BETTER SCHOOLS. 1949. *Two reels; 20 minutes.*

Distributed by MARCH OF TIME FORUM FILMS—Inquire first of your local audio-visual dealer; public library; or State Department of Education.

Produced by MARCH OF TIME.

This film was made, according to its producers, "in an effort to give support to what the Editors of the *March of Time* believe is one of America's most important institutions: the public school." Shows how the people in a typical American community—Arlington, Virginia—planned and worked to improve their schools.

Not suggested for youth groups.

THE GREENIE. 1942. *One reel; 10 minutes.*

Distributed by the AMERICAN JEWISH COMMITTEE; TEACHING FILM CUSTODIANS.

Produced by METRO-GOLDWYN-MAYER.

The story of a little Polish refugee boy, recently arrived in America, who is at first ridiculed and rejected by the youngsters on his block, but is finally accepted by them in true American spirit.

THE HOUSE I LIVE IN. 1946. *One reel; 10 minutes.*

Distributed by ASSOCIATION FILMS; BRANDON FILMS; FILM PROGRAM SERVICES; NATIONAL CONFERENCE OF CHRISTIANS AND JEWS; YOUNG AMERICA.

Produced by RKO.

This film, starring Frank Sinatra, makes a strong appeal for racial and religious tolerance. Sinatra convinces a group of youngsters to stop discriminating against other children of the neighborhood because of race or creed.

LESSONS IN LIVING. 1945. *Two reels; 22 minutes.*

Distributed by BRANDON FILMS; NATIONAL FILM BOARD OF CANADA; NEW YORK UNIVERSITY.

For television apply to NATIONAL FILM BOARD OF CANADA.
Produced by the NATIONAL FILM BOARD OF CANADA.

Shows how a school project revitalized a community by giving the children a part in community life. The locale is a town in British Columbia where there is a cross-section of nationalities and industrial groups. In assuming responsibility for improving their schoolhouse, the teen-agers cooperate on a constructive project, and the whole community takes a forward step in the art of living together.

Not suggested for youth groups under junior high school age.

MAKE WAY FOR YOUTH. 1947. *Two reels; 20 minutes.*

Distributed by ASSOCIATION FILMS.

For television apply to ASSOCIATION FILMS.

Produced by the AMERICAN JEWISH COMMITTEE in cooperation with the YOUTH DIVISION OF THE NATIONAL SOCIAL WELFARE ASSEMBLY.

Narrated by Melvyn Douglas, this film shows how a typical American community, stirred into action by tragedy, gets together on a constructive youth program and breaks down the fences between neighborhoods, races and religions.

Not suggested for youth groups under junior high school age.

MAN—ONE FAMILY. 1946. *Two reels; 16 minutes.*

Distributed by ASSOCIATION FILMS; BRANDON FILMS; FILM PROGRAM SERVICES.

For television apply to BRITISH INFORMATION SERVICES.

This film refutes the fascist master-race theory by presenting scientific proof to support democratic principles.

Not suggested for youth groups under senior high school age.

MEETING EMOTIONAL NEEDS IN CHILDHOOD—THE GROUNDWORK OF DEMOCRACY. 1947. *Three reels; 30 minutes.*

Distributed by NEW YORK UNIVERSITY.

Focuses on the 7-to-10 year-old child in school and in the home. Concerns attitudes towards people and the sense of community responsibility which the child develops as he grows to adulthood. Reaching back to early pre-school experiences, the film indicates the emotional needs in children: first, for acceptance and security; later, for independence—a feeling of competence and ability to contribute to the group. Points out that these qualities plus self-respect and respect for others, provide the groundwork for democracy. Suggests ways in which parents and teachers may contribute to this development.

Not suggested for youth groups.

MEN OF GOOD WILL. 1949. *One reel; 9 minutes.*

Distributed by ASSOCIATION FILMS.

For television apply to UNITED NATIONS FILM DISTRIBUTION UNIT.

Produced by the UNITED NATIONS FILM BOARD.

A study of the Secretariat of the United Nations, where the "international civil servants"—people from all over the world—work together successfully without regard for race, creed, differences of language, etc.

Not suggested for youth groups under junior high school age.

ONE GOD. 1949. Four reels; 40 minutes.

Distributed by ASSOCIATION FILMS.

Based on the book, "One God," by Florence M. Fitch, this film is an objective portrayal of some of the religious ceremonies and holiday observances of the three major faiths in the United States—Protestant, Jewish and Catholic.

ONE PEOPLE. 1946. One reel; 12 minutes. Color.

Distributed by the ANTI-DEFAMATION LEAGUE OF THE B'NAI B'RITH; FILM PROGRAM SERVICES; NATIONAL CONFERENCE OF CHRISTIANS AND JEWS.

For television apply to JULES SCHWERIN FILMS.

Produced by the ANTI-DEFAMATION LEAGUE OF THE B'NAI B'RITH.

An animated cartoon, narrated by Ralph Bellamy, this film tells the panoramic story of the settling of America by groups of every national origin. Points to the contributions made by these groups. Reminds us that America's greatness stems from the heterogeneity of its people.

PICTURE IN YOUR MIND. 1949. Two reels; 16 minutes. Color.

Distributed by ASSOCIATION FILMS.

For television apply to INTERNATIONAL FILM FOUNDATION.

Like its predecessor, *Boundary Lines*, this is an animated film dealing with intergroup and international relations. Explains how false stereotypes set up barriers between people. Makes a plea that each individual examine his own mind to see whether his mental picture of the "other" man is based on true facts or on false and distorted information.

Not suggested for youth groups under senior high school age.

PLAY IS OUR BUSINESS. 1946. Two reels; 20 minutes.

Distributed by NEW YORK UNIVERSITY; SUN DIAL FILMS.

The work of the play schools in solving some of the community problems which affect children during after-school hours and in vacation time. Shows a variety of activities—in public schools, in a settlement and a housing project, where children from 5 through 13 years, of all races and creeds, enjoy a wide range of enriching play activities. Living together and working together are shown to be factors in the process of achieving democratic ideals of cooperation and understanding.

Not suggested for youth groups under senior high school age.

PREJUDICE. 1948. Six reels; 60 minutes.

Distributed by ASSOCIATION FILMS.

For television apply to MOTION PICTURE SALES CORPORATION.

Produced by the PROTESTANT FILM COMMISSION with the ANTI-DEFAMATION LEAGUE OF THE B'NAI B'RITH.

The story of a young American businessman who deludes himself that he harbors no prejudices. Lack of security eventually brings about a situation which reveals the prejudice latent in him, but guidance and understanding make him see the true nature of his weakness.

Not suggested for youth groups under junior high school age.

SING A SONG OF FRIENDSHIP. 1948. Two reels; 20 minutes. Color.

Distributed by OFFICIAL FILMS, INC.

For television apply to OFFICIAL FILMS, INC.

Produced for the ANTI-DEFAMATION LEAGUE OF THE B'NAI B'RITH.

Animated cartoons of Irving Caesar's songs of international good will. A community sing, using the bouncing ball technique.

SYDENHAM PLAN. 1948. One reel; 10 minutes.

Distributed by ASSOCIATION FILMS; FILM PUBLISHERS.

For television apply to FILM PUBLISHERS.

A record of the work of a New York City inter-racial hospital against a background of the problems of Harlem. At the time this picture was made, Sydenham Hospital was a private institution. It was subsequently taken over by the city and is the only municipal hospital with private, semi-private and ward facilities for both Negro and white patients.

Not suggested for youth groups under senior high school age.

TEAMWORK. 1946. Two reels; 20 minutes.

Distributed by BRANDON FILMS; FILM PROGRAM SERVICES; FILM PUBLISHERS.

Produced by the U.S. ARMY SIGNAL CORPS.

A combat record of the European invasion, showing the exploits of the famous "Redball Highway," the Negro unit which delivered material under fire, from the docks at Cherbourg to the waiting armies at the front. The film underlines the unity and teamwork which existed among our Negro and white troops during the war.

Not suggested for youth groups under junior high school age.

VALLEY OF THE TENNESSEE. 1945. *Three reels; 28 minutes.*

Distributed by UNITED WORLD-CASTLE FILMS.

Produced for the OFFICE OF WAR INFORMATION, Overseas Branch. Released in the United States, 1949, by the U.S. Department of State through the U.S. Office of Education.

Shows how the activities and achievements of the Tennessee Valley Authority have contributed to practical democracy by raising the living standards and enriching the lives of the people of the Tennessee Valley region.

WHOEVER YOU ARE. 1946. *Two reels; 20 minutes.*

Distributed by FILM PROGRAM SERVICES.

For television apply to FILM PROGRAM SERVICES.

The story of what one New York City community did to combat racial and religious intolerance and build unity among its varied groups.

Not suggested for youth groups under senior high school age.

WHO'S DELINQUENT? 1948. *Two reels; 16 minutes.*

Distributed by RKO; NEW YORK UNIVERSITY.

Produced by RKO. One of the "This is America" series.

A typical American town, whose citizens are stirred by a near-tragedy, tackles the problem of juvenile delinquency. Newspaper reporters, assigned to the task of searching out the causes, find that delinquency usually begins at home, but that the whole town bears the responsibility.

Not suggested for youth groups under senior high school age.

THE WORLD WE WANT TO LIVE IN. 1941. *One reel; 10 minutes.*

Distributed by BRANDON FILMS; NATIONAL CONFERENCE OF CHRISTIANS AND JEWS.

For television apply to the NATIONAL CONFERENCE OF CHRISTIANS AND JEWS.

Produced by the NATIONAL CONFERENCE OF CHRISTIANS AND JEWS.

A plea by leading figures in the religious, political, legal and entertainment fields for unity and understanding among all races and faiths. Examples of intolerance in America are cited; flashbacks depict scenes in fascist countries.

Not suggested for youth groups under junior high school age.

Films on problems in education

AS OUR BOYHOOD IS. 1946. *Two reels; 20 minutes.*

Distributed by ASSOCIATION FILMS; BRANDON FILMS; NEW YORK UNIVERSITY.

An account of the best in education for Negroes in rural areas, with enough indication of the worst to show that while progress has been made, much remains to be done.

Not suggested for youth groups under senior high school age.

HUNGRY MINDS. 1948. *One reel; 10 minutes.*

Distributed by BRANDON FILMS; NATIONAL FILM BOARD OF CANADA.

For television apply to CARE, FILM DIVISION.

Produced by the NATIONAL FILM BOARD OF CANADA for the Canadian Council on Reconstruction for the United Nations Economic, Scientific and Cultural Organization (UNESCO).

A documentary report of intellectual starvation in countries scourged by Nazi occupation. (This film may be used with *This Is Their Story* and, for contrast, with *A Better Tomorrow*.)

Not suggested for youth groups under senior high school age.

PROBLEM CHILDREN. 1946. *Two reels; 20 minutes.*

Distributed by NEW YORK UNIVERSITY.

Produced by OHIO STATE MENTAL HYGIENE SERVICE.

About two children, Roy and Jimmy, in the seventh grade of an American public school, who present special problems for the teacher. Roy is active, athletic, restless, a show-off and a bully. Jimmy is shy, lacking self-confidence, passive and easily pushed around. The techniques employed in helping these children, the family background and the relationship between school and home are shown. The film contends there are problem children because there are problem homes, schools and communities; it indicates that the future of our world depends upon citizens with emotional stability, intelligence and understanding of their fellows.

Not suggested for youth groups under senior high school age.

THE QUIET ONE. 1948. *Seven reels; 70 minutes.*

Distributed by ATHENA FILMS.

The story of a maladjusted Negro child whose problems are due largely to emotional injury—a result of being unwanted in the family. The boy is sent to Wiltwyck School in New York State, where, with expert guidance and help, he begins to make an adjustment to the world around him.

Not suggested for youth groups under senior high school age.

THAT ALL MAY LEARN. 1949. *Two reels; 20 minutes.*

Distributed by ASSOCIATION FILMS.

For television apply to UNITED NATIONS FILM DISTRIBUTION UNIT.

Produced for the UNITED NATIONS DEPARTMENT OF PUBLIC INFORMATION.

A story of poverty and illiteracy, highlighting the plight of a Mexican farmer and his family. The film indicates what is being done through the United Nations Educational, Scientific and Cultural Organization (UNESCO) to bring educational tools to people all over the world.

Not suggested for youth groups under senior high school age.

THIS IS THEIR STORY. 1949. *Two reels; 20 minutes.*

Distributed by FILM PROGRAM SERVICES.

For television apply to FILM PROGRAM SERVICES.

Produced jointly by the WORLD STUDENT SERVICE FUND and the UNITED NATIONS EDUCATIONAL, SCIENTIFIC AND CULTURAL ORGANIZATION (UNESCO).

Scenes of student life in Europe and Asia where libraries and laboratories have been wiped out by war. Shows what UNESCO is doing to supply tools of learning of all kinds. (This film may be used with *Hungry Minds* and, for contrast, with *A Better Tomorrow*.)

Not suggested for youth groups under junior high school age.

SEE ALSO:

ASSIGNMENT TOMORROW, page 7

A BETTER TOMORROW, page 8

THE FIGHT FOR BETTER SCHOOLS, page 10

MEETING EMOTIONAL NEEDS IN CHILDHOOD—THE GROUND-

WORK OF DEMOCRACY, page 11

PLAY IS OUR BUSINESS, page 12

Films on democracy

History of democracy

BILL OF RIGHTS. 1939. *Two reels; 20 minutes. Color.*

Distributed by ASSOCIATION FILMS; TEACHING FILM CUSTODIANS.

Produced by WARNER BROTHERS.

A dramatic portrayal of the evolution of our Bill of Rights, from the drawing up of the Fairfax Resolves to the incorporation of the Bill of Rights in the Federal Constitution.

THE FLAG SPEAKS. 1940. *Two reels; 20 minutes. Color.*

Distributed by ASSOCIATION FILMS; TEACHING FILM CUSTODIANS.

Produced by METRO-GOLDWYN-MAYER.

The Flag is depicted as America's symbol of freedom and democracy, with notable examples of its use. Events are dramatized, portraying freedom of the press, freedom of religion and freedom of assembly.

LAND OF LIBERTY. 1939. *Eight reels; 80 minutes.*

Distributed by ASSOCIATION FILMS; TEACHING FILM CUSTODIANS.

Sequences taken from more than 112 historical feature pictures, shorts and newsreels, and edited by Cecil B. DeMille. The story of the struggle for American freedom—from the signing of the Declaration of Independence to the year 1938.

SONS OF LIBERTY. 1939. *Two reels; 20 minutes. Color.*

Distributed by ASSOCIATION FILMS; TEACHING FILM CUSTODIANS.

Produced by WARNER BROTHERS.

Featuring Claude Rains, this film portrays the life of Haym Salomon during the Revolutionary War: his participation in the "Sons of Liberty" organization; his capture and imprisonment by the British; his activities in raising money for General Washington and the Continental Army.

THE STORY OF DR. CARVER. 1938. *One reel; 10 minutes.*

Distributed by ASSOCIATION FILMS; TEACHING FILM CUSTODIANS.

Produced by METRO-GOLDWYN-MAYER.

The life story of Dr. George Washington Carver, the university-trained scientist, who was born in slavery and rose to world-wide eminence. Shows his agricultural experiments in the South and his many achievements in his laboratory at Tuskegee Institute.

WAY IN THE WILDERNESS. 1940. *One reel; 10 minutes.*

Distributed by TEACHING FILM CUSTODIANS.

Produced by METRO-GOLDWYN-MAYER.

Dramatization of the discovery of the cause and cure of pellagra by Dr. Joseph Goldberger of the United States Public Health Service.

Not suggested for youth groups under junior high school age.

Freedom of speech and press

DOES IT MATTER WHAT YOU THINK? 1947. *Two reels; 15 minutes.*

Distributed by ASSOCIATION FILMS; BRITISH INFORMATION SERVICES; FILM PROGRAM SERVICES; NEW YORK UNIVERSITY.

An analysis of public opinion and the forces which influence it—press, radio, films. The springboard for the film is a discussion between two visitors to a public exhibition of war weapons, among which is a printing press, as well as bombs.

Not suggested for youth groups under junior high school age.

THE PRICE OF FREEDOM. 1949. *Two reels; 23 minutes.*

Distributed by the NATIONAL ASSOCIATION OF MANUFACTURERS.

The story of a young man who enters the newspaper business founded by his grandfather and run by his father. He doesn't take his duties too seriously, until he makes a trip to Germany and learns what the loss of freedom cost the German people. Then, despite his father's initial opposition, he undertakes, through his newspaper, to awaken the American people to the evils of ignorance, apathy and fear, and to the dangers of a police state.

Not suggested for youth groups under senior high school age.

THE STORY THAT COULDN'T BE PRINTED. 1939. *One reel; 11 minutes.*

Distributed by ASSOCIATION FILMS; TEACHING FILM CUSTODIANS.

Produced by METRO-GOLDWYN-MAYER.

The story of John Peter Zenger, pre-Revolutionary printer and publisher, who was persecuted, arrested and tried for publishing reports reflecting upon the honesty of His Majesty's Colonial representative. Zenger's acquittal, a result of masterful defense by his lawyer, Andrew Hamilton, scored one of the first victories for freedom of the press, and contributed to the inclusion of this doctrine in the Bill of Rights.

Not suggested for youth groups under junior high school age.

WHISPERS. 1941. *One reel; 10 minutes.*

Distributed by TEACHING FILM CUSTODIANS.

Produced by METRO-GOLDWYN-MAYER.

Reveals the dangers of organized whispering campaigns and the spreading of rumors. A case is cited wherein an honest, public-spirited citizen attempts to initiate action to rebuild the slum section of a large city. Persons who fear that civic improvement may hit their

own pocket books, start a vicious whispering campaign which not only defeats the project, but ruins the honest citizen's reputation.

Not suggested for youth groups under senior high school age.

SEE ALSO:

THE FLAG SPEAKS, page 17

Films on fascism in action

NURNBERG—ITS LESSON FOR TODAY. 1945. *Eight reels; 83 minutes.*

Distributed by the UNITED STATES ARMY.

Produced by the UNITED STATES ARMY. Released in the United States, 1949.

This picture, made of captured Nazi film, opens on the Nurnberg trials. Series of flashbacks reveal the horrifying story of the Nazi war crimes, their crimes against peace, and their crimes against humanity.

Not suggested for youth groups.

SEE ALSO:

DON'T BE A SUCKER, page 9

OF HUMAN RIGHTS, page 23

THE WORLD WE WANT TO LIVE IN, page 14

Films on international relations

Interdependence of nations

EXPANDING WORLD RELATIONSHIPS. 1947. *One reel; 10 minutes. Color.*

Distributed by UNITED WORLD-CASTLE.

Released by the UNITED STATES DEPARTMENT OF STATE in the United States, 1949.

This animation film shows how the development of transportation and communication brought countries and peoples into closer contact with each other and made them interdependent.

MADE IN THE U.S.A. 1946. *One reel; 10 minutes.*

Distributed by ASSOCIATION FILMS; BRANDON FILMS; FILM PROGRAM SERVICES.

For television apply to FILM PROGRAM SERVICES.

Produced by the CARNEGIE ENDOWMENT FOR INTERNATIONAL PEACE.

In an entertaining manner, the idea of a nation's self-sufficiency is discredited. Shows that the peoples of the world are dependent upon

one another for supplies of raw materials required in the manufacture of products considered essential to modern, every-day living.

OUR SHRINKING WORLD. 1946. *One reel; 10 minutes.*

Distributed by ASSOCIATION FILMS; YOUNG AMERICA.

Shows how the development of transportation and communication, culminating in the airplane and radio, has made the world smaller. Underlines the interdependence of people and the need for better understanding.

ROUND TRIP. 1947. *Two reels; 20 minutes.*

Distributed by ASSOCIATION FILMS; FILM PROGRAM SERVICES.

For television apply to FILM PROGRAM SERVICES.

Produced for the TWENTIETH CENTURY FUND by WORLD TODAY, INC.

America's stake in world trade. Shows the necessity today for cooperation on a gigantic scale to reestablish world trade. Points out how this trade contributes to higher standards of living and to peaceful relations with other countries.

Not suggested for youth groups under senior high school age.

International cooperation

THE CHURCH IN THE ATOMIC AGE. 1948. *Two reels; 20 minutes.*

Distributed by ASSOCIATION FILMS; FILM PROGRAM SERVICES.
Produced by RKO PATHE, with the cooperation of the MOTION PICTURE ASSOCIATION, UNITED STATES ARMY and ATOMIC ENERGY COMMISSION.

The development and use of the atomic bomb during World War II. Establishes the responsibility which every citizen, in and out of the church, must shoulder in the atomic age; raises questions regarding the moral justification of atomic warfare.

Not suggested for youth groups under senior high school age.

ONE WORLD OR NONE. 1947. *One reel; nine minutes.*

Distributed by ASSOCIATION FILMS; FILM PROGRAM SERVICES; FILM PUBLISHERS.

For television apply to FILM PUBLISHERS.

An authentic presentation under the technical direction of the Federation of Atomic Scientists in cooperation with the National Committee on Atomic Information. With animated drawings, this film summarizes the world atomic situation, citing the need for world control of atomic energy.

Not suggested for youth groups under senior high school age.

THE PEOPLE'S CHARTER. 1947. *Two reels; 17 minutes.*

Distributed by ASSOCIATION FILMS; BRANDON FILMS.

For television apply to UNITED NATIONS FILM DISTRIBUTION UNIT.

Produced by the UNITED NATIONS DEPARTMENT OF PUBLIC INFORMATION.

This film, made up entirely of authentic documentary material, shows how, in the midst of war, the idea of the United Nations was born. Included are scenes of the San Francisco Conference and the signing of the Charter; also the first meeting of the General Assembly in London. Indicates the relationship of the United Nations to the people of the world, and the part the people must play to ensure achievement of the United Nations' goals of world peace and security.

Not suggested for youth groups under junior high school age.

TOMORROW BEGINS TODAY. 1949. *One reel; nine minutes.*

Distributed by ASSOCIATION FILMS.

For television apply to UNITED NATIONS FILM DISTRIBUTION UNIT.

Produced by the UNITED NATIONS FILM BOARD.

What the United Nations stands for, as seen by six students coming from all over the world to Lake Success in search of a guarantee of peace. Reveals the role of the United Nations in fostering cooperation among nations, especially in those fields covered by the Economic and Social Council.

Not suggested for youth groups under junior high school age.

UNITED NATIONS AT WORK. 1949. *Two reels; 17 minutes.*

Distributed by ASSOCIATION FILMS.

For television apply to UNITED NATIONS FILM DISTRIBUTION UNIT.

Produced for the UNITED NATIONS DEPARTMENT OF PUBLIC INFORMATION.

A dramatic presentation of the birth and workings of the United Nations International Children's Emergency Fund (UNICEF), a temporary project to fill the place left vacant when UNRRA was allowed to expire. Flashbacks show children in various European countries awaiting food and drugs during the transition period. The point is made that the United Nations, an arm enfolding the children of the world, must also enfold the world. (This film may be used with *For All the World's Children.*)

Not suggested for youth groups under senior high school age.

SEE ALSO:

BOUNDARY LINES, page 8

HUNGRY MINDS, page 15
MEN OF GOOD WILL, page 11
PICTURE IN YOUR MIND, page 12
ROUND TRIP, page 20
SING A SONG OF FRIENDSHIP, page 13
THAT ALL MAY LEARN, page 16
THIS IS THEIR STORY, page 16

United Nations

CLEARING THE WAY. 1948. Two reels; 23 minutes.

Distributed by ASSOCIATION FILMS; FILM PROGRAM SERVICES.
For television apply to UNITED NATIONS FILM DISTRIBUTION UNIT.

Produced by the UNITED NATIONS FILM BOARD in collaboration with the UNITED NATIONS HEADQUARTERS PLANNING COMMISSION.

The story of a group of children who live in the neighborhood of New York City where the United Nations headquarters is going up. Disturbed by the loss of their playground, the children learn about the United Nations from a young engineer employed by the Headquarters Planning Commission.

DEFENSE OF THE PEACE. 1949. One reel; 10 minutes.

Distributed by ASSOCIATION FILMS.

For television apply to UNITED NATIONS FILM DISTRIBUTION UNIT.

Produced for the UNITED NATIONS DEPARTMENT OF PUBLIC INFORMATION.

Shows in simple, concise terms, the exact structure of the United Nations. The organs of the United Nations, with the function of each branch, are shown with live action and animation.

FOR ALL THE WORLD'S CHILDREN. 1949. Three reels; 30 minutes.

Distributed by ASSOCIATION FILMS.

For television apply to UNITED NATIONS FILM DISTRIBUTION UNIT.

Produced by the UNITED NATIONS INTERNATIONAL CHILDREN'S EMERGENCY FUND.

A newsreel type film about the United Nations International Children's Emergency Fund (UNICEF), which works for all regardless

of race, creed, nationality or political beliefs. (This film can be used with *United Nations At Work*.)

Not suggested for youth groups under junior high school age.

OF HUMAN RIGHTS. 1949. Two reels; 21 minutes.

Distributed by ASSOCIATION FILMS.

For television apply to UNITED NATIONS FILM DISTRIBUTION UNIT.

Produced by the UNITED NATIONS DEPARTMENT OF PUBLIC INFORMATION.

The significance of the United Nations Universal Declaration of Human Rights is brought out in a discussion between an editor and two employees of a small newspaper, on the merits of publishing the text of the Declaration. One employee, a Jewish refugee, relates some of her experiences as examples of violations of human rights. The conversation is interrupted by the breaking of an office window. The editor brings in a group of fighting youngsters, among them the son of the Jewish refugee, who has been singled out for name-calling. A talk by the editor not only shames the children, but underlines the importance of the Declaration of Human Rights, and the necessity for publicizing it.

UNITED NATIONS SCREEN MAGAZINES. 1949-50. Two issues of one reel each:

Number One—13 minutes.

Number Two—15 minutes.

Distributed by ASSOCIATION FILMS.

Produced by the UNITED NATIONS DEPARTMENT OF PUBLIC INFORMATION.

The first two in a series of six Screen Magazines to be produced by the United Nations Department of Public Information in 1950. Typical sequences portray Jerusalem—the old and the new city, the various holy places; the work of the International Civil Aeronautics Organization (ICAO) in its weather studies undertaken to ensure safety at sea; the work of the United Nations World Health Organization (WHO) in fighting tuberculosis all over the world; the aid given by United Nations specialized agencies to undeveloped countries.

Not suggested for youth groups under junior high school age.

WE, THE PEOPLES. 1945. One reel; eight minutes.

Distributed by ASSOCIATION FILMS; YOUNG AMERICA.

The struggle for peace, with an explanation of the United Nations Charter and the purposes and functions of the United Nations. Live

action and animated charts are combined to describe each of the six major divisions of the United Nations. Points out the responsibility which devolves upon each individual in helping the United Nations fulfill its purpose.

Not suggested for youth groups under junior high school age.

SEE ALSO:

MEN OF GOOD WILL, page 11
THE PEOPLE'S CHARTER, page 21
THAT ALL MAY LEARN, page 16
THIS IS THEIR STORY, page 16
TOMORROW BEGINS TODAY, page 21
UNITED NATIONS AT WORK, page 21

Films on mental health

FEELING OF HOSTILITY. 1948. Three reels; 30 minutes.

Distributed by ASSOCIATION FILMS; NATIONAL FILM BOARD OF CANADA; NEW YORK UNIVERSITY.

For television apply to NATIONAL FILM BOARD OF CANADA. Produced for the MENTAL HEALTH DIVISION OF THE DEPARTMENT OF NATIONAL HEALTH AND WELFARE OF CANADA.

This film, the second of the series in Mental Mechanisms, (the first of which is *Feeling of Rejection*) poses the problems of a young woman, insecure in her personal relationships, who has built her life around the one asset which has always won praise—her intellectual capacity. Traces the early childhood influences responsible for her personality and behavior problems.

Not suggested for youth groups under senior high school age.

FEELING OF REJECTION. 1947. Two reels; 23 minutes.

Distributed by ASSOCIATION FILMS; NATIONAL FILM BOARD OF CANADA; NEW YORK UNIVERSITY.

For television apply to NATIONAL FILM BOARD OF CANADA. Produced for the MENTAL HEALTH DIVISION OF THE DEPARTMENT OF NATIONAL HEALTH AND WELFARE OF CANADA.

This is the first of a planned series of six films on Mental Mechanisms (the second of which is *Feeling of Hostility*). Case history of a young woman who learned in childhood not to risk disapproval by taking independent action. In an analysis of her emotional maladjustment, the film illustrates childhood conditions which contributed to her failure to develop into a self-reliant adult. Through a psychiatrist and

"group psychotherapy," she discovers the origin of her difficulties and, with self-confidence, takes her place in society.

Not suggested for youth groups under senior high school age.

OVER-DEPENDENCY. 1949. Three reels; 32 minutes.

Distributed by ASSOCIATION FILMS; NATIONAL FILM BOARD OF CANADA.

For television apply to NATIONAL FILM BOARD OF CANADA. Produced for the MENTAL HEALTH DIVISION OF THE DEPARTMENT OF NATIONAL HEALTH AND WELFARE OF CANADA.

The third of the series in Mental Mechanisms (the first and second of which were *Feeling of Rejection* and *Feeling of Hostility*). Case history of a young man whose mental and physical health is impaired as a result of behavior patterns carried over from an over-dependent childhood. With the help of his doctor, he begins to understand the emotional causes of his illness. He gradually gains self-confidence and is able to accept and enjoy responsibility.

Not suggested for youth groups under senior high school age.

PREFACE TO A LIFE. 1950. Three reels; 29 minutes.

Distributed by the MENTAL HEALTH AUTHORITY in your state.

For purchase apply to UNITED WORLD-CASTLE.

For television apply to the MENTAL HEALTH AUTHORITY in your state.

Produced for the NATIONAL INSTITUTE OF MENTAL HEALTH and the U.S. OFFICE OF EDUCATION.

Shows how the unconscious motivations and "dream wishes" of parents affect their every-day behavior towards their children. By means of a phantasy projection into the future, the film explores three possible developments of a new-born infant. The first two are based upon the unconscious goals which his parents have set for him; in one case, the mother's dream is dominant; in the second, the father's is dominant. The third shows a happy balance between the two, achieved by modification of the parents' dreams to meet the needs of the child.

Not suggested for youth groups.

SEE ALSO:

DOES IT MATTER WHAT YOU THINK? page 18
MEETING EMOTIONAL NEEDS IN CHILDHOOD—THE GROUND-
WORK OF DEMOCRACY, page 11
PREJUDICE, page 13
PROBLEM CHILDREN, page 15
THE QUIET ONE, page 15

Films on juvenile delinquency

SEE:

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WHOEVER YOU ARE, page 14
WHO'S DELINQUENT? page 14
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