

THE CRIM

New York State Council on the Arts

According to Rev. John Culkin, director of Fordham University's new Center for Communications, the average student will have spent 15,000 hours of his life watching television and motion pictures by the time he graduates from high school. Sleep is the only comparable competitor for his time. Despite this staggering statistic, the opportunities for formal analysis and discussion of the art of the film within the classroom are limited, if they exist at all.

The New York State Council on the Arts, with first-year matching funds from the National Council on the Arts, has established its film program to assist New York State schools and community groups that are concerned with developing patterns of visual discrimination for the confusion of images that bombard us daily. Where the chance to see outstanding films does not now exist, the Council's program will help make film classics of the past and present more readily available. Where there is interest in critical analysis of visual media, the Council hopes to encourage it.

John B. Hightower

Executive Director
New York State Council on the Arts

The broad purpose of the Council's film program is to increase awareness, understanding, and appreciation of the art of motion pictures. Several different areas of support are encompassed in the program, and assistance in each of these areas is described in detail within this booklet. In addition, the Council enthusiastically supports the proposed establishment of an American Film Institute which would provide for the preservation, protection, cataloging, and screening of films old and new, and offer nationally the services and resources presently available in other countries at such institutions as the British Film Institute and the Cinematheque Francaise.

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**"BALLAD OF
A SOLDIER"
A FILM CLASSIC
AT 7 30 PM**



What was the purpose of the Program?

"To understand why we think a movie was good or not. Not just because we liked it, but why."

"To open new avenues for us; to make us more critical of what we see; to let us get a greater understanding of other people."

"To widen our cultural background."

"To examine their visual and sound (content); to learn to be critical and see how much we live on movies."

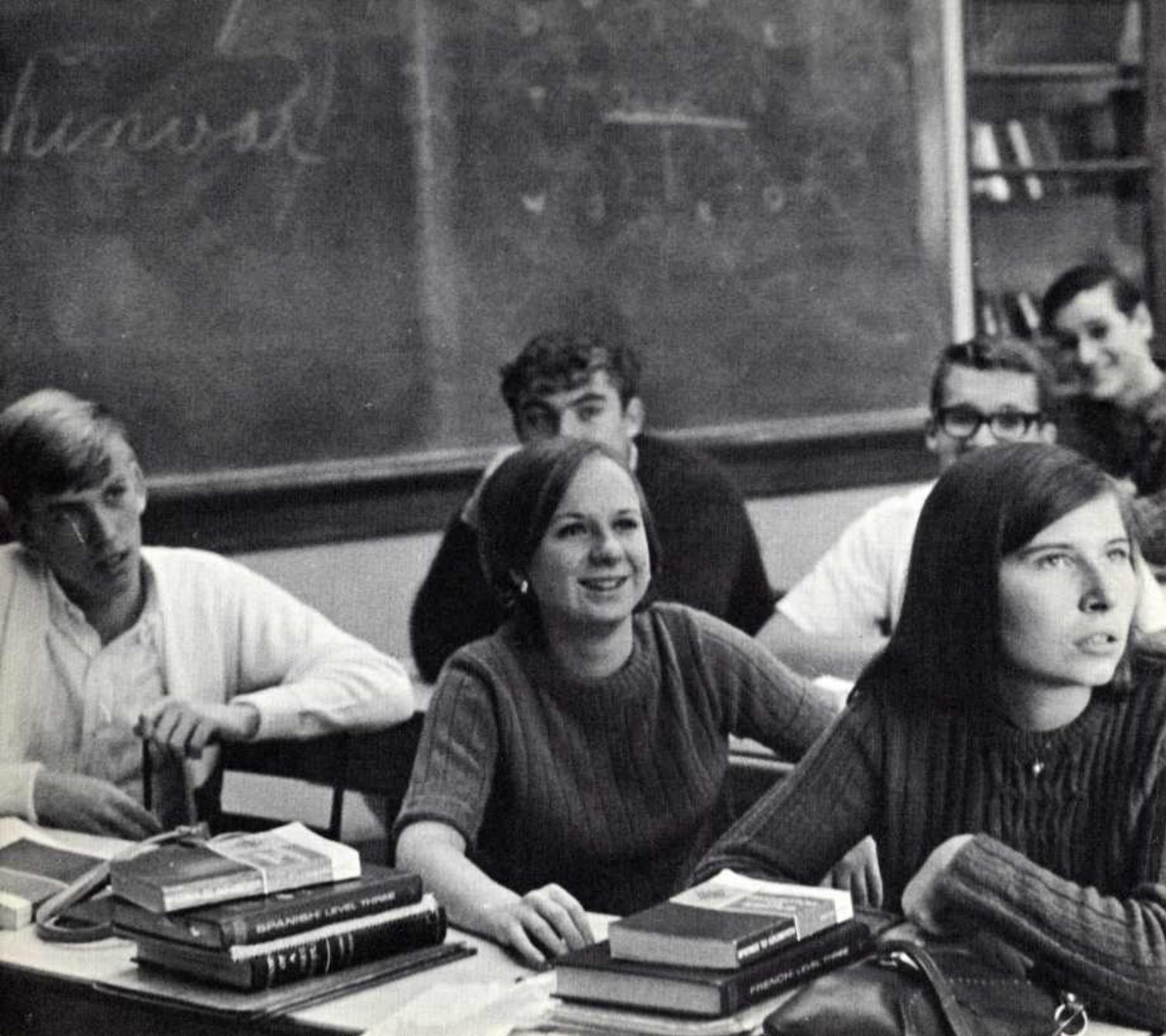
"To gain some education and not judge a picture by the name."

"To show these examples of foreign and-domestic films; to compare them with each other and see something with a plot deeper than "Goldfinger."

COMMUNITY FILM APPRECIATION

This program is aimed at narrowing what has been described as the gap between the quality of a film and the quality of one's perception of it. It offers concurrent opportunities in film appreciation to separate audiences of elementary schoolchildren, secondary school students, and adults. Briefly, it provides for the screening of a different series of movies for each age group in the community, with each film followed by organized discussion or conversation.

The program is intended primarily for communities where opportunities to see movies of high artistic merit are rare, and it is available only to communities which can contract to participate on all three levels. (Thus a commitment of participation from a school district is a necessary prerequisite.) Potential benefits for students extend beyond the opportunity in film appreciation the program offers adults. The film series and subsequent discussion in classroom and corridor can combine to equip students with habits of perception, analysis, and judgment which they can apply to the magnitude of moving images that confronts them daily. According to the director of Fordham University's Center for Communications, Rev. John M. Culkin, Si., by the time a student completes high



Should the Program be continued?

"I think it should be—I can still remember a lot about each movie; it puts a mark on your brain."

"Yes, it can show how different people are—like David and Lisa. People laugh at them and don't understand; this film gave you something of an understanding of them."

..otherwise we wouldn't get to see any of the good films."

"Yes, some important ideas come out in analyzing these films. It also helps you in judging movies."

"It broadened my mind as to different kinds of films, different from what I would go and see myself."

"I believe it should because, speaking for myself, I learned some interesting things about the lives of different peoples in different parts of the world."



Stills from *David and Lisa*, *The Bicycle Thief*, and *Singin' in the Rain*. In the first Community Film Program to be sponsored by the Council, both secondary school students and the adults saw these three films. Other films included in the first series were *Ballad of a Soldier* and *I'm All Right, Jack*.

school today he has spent some 10,000 hours in the classroom but in the same period has seen more than 500 films and spent 15,000 hours watching television—watching in an untrained, un-discriminating way. In particular, the student film series is aimed at helping him to an informed evaluation of what he sees. In addition, a student's involvement in animated class discussion evoked by film showings and the second sight probing of his experience of a film is also likely to have a beneficial effect on participation elsewhere in the curriculum.

A community film appreciation program can involve between five and ten feature-length films for each of the three age groups. The films are shown at intervals of approximately three weeks in a local movie house rented by the Council for each day on which the three different showings take place.

Elementary schoolchildren Students in the fourth, fifth, and sixth grades see movies made expressly for children between the ages of seven and twelve. The films chosen are live action movies, not cartoons, with characters generally of the same age as the viewers. Showings, which are scheduled for the morning during released time from school, are usually between 60

(continued on page 9)



Questions towards a study of *The Golden Fish*

Prepared for the New York State Council on the Arts Film Project, 1966-67

The *Golden Fish* (France, 1959) is a J. R. Cousteau Production directed by Edmond Sechan. It is in color; no dialogue. This 20-minute film has won a Critics International Prize at the Cannes Film Festival and a U.S. Academy Award as Best Short Subject.

The Golden Fish

A little boy home from school passes through a carnival in a park near his home as he is on the way to a store for milk. A goldfish being offered as a prize at one of the carnival booths captures his fancy and seems to sense the boy's yearning. The beautiful fish is almost taken by a bearded man who has won the right to a prize. Although the man makes it clear that he wants the goldfish, the fish manages to elude the net as the attendant gropes in the water tank. The man is persuaded to take another prize. The boy completes his errand and comes back with his bottle of milk to find the man still trying to win the goldfish. The man accidentally knocks over the bottle, which shatters. He gives the boy coins to replace the milk, and the boy impulsively uses the money to play the game. He wins, and the fish eagerly swims into the net.

The boy goes happily home, where he hopes the fish and his canary will become good friends. The goldfish is so happy in his new home that in a moment of joy he leaps out of his bowl and lands flopping on the tabletop. The boy is away at school and his mother is at work. As he lies gasping with the canary singing excitedly, a shiny black cat stalks menacingly through a window into the room. The story ends on a happy note but only after highly dramatic developments. A delightful guitar accompaniment enhances the movie.

Typical study guide prepared for elementary school classes. *The Golden Fish* was one of the films included in the Council's initial Community Film Program. Stills from the film appear above. The study guides are supplied by the Council as teaching aids to stimulate class discussion after film showings.



- Questions 1. In the beginning, the boy was shown walking down the street among his schoolmates. What did this scene tell about the boy?
2. How did you feel about the boy and his mother being Chinese instead of French like most of the other people in the film? Why do you think the filmmaker made the boy Chinese instead of French?
3. How did the filmmaker tell us about the boy's daily life? (schoolbooks, the scene of the mother going to work, standing in line to punch the time-clock, the boy arriving home to an almost empty house, the empty-bottle errand, etc.).
4. Remember when the boy found the carnival and the game with fish for prizes, but only one gold-colored fish in the tank? What happened between the goldfish and the boy then? (Fish knew the boy wanted him so much).
5. How did you feel towards the big man with the black beard and hat when he was trying to win the goldfish? How did you feel towards him after the milk was knocked over and spilled and he gave the boy money to replace the milk? Differently?
6. Did the boy ever finish his errand and get some milk to take home? When the boy took his prize goldfish home what did you think (worry, concern) about the spilled milk, spent money, and mother?
7. Do you remember what the next scene was? How did the filmmakers show us that it was the next day? Do you think the film needed to have words or talking?
8. What kinds of sound did the filmmakers use to help tell the story? (Where was the music happy, exciting, ominous, etc.?)
9. Have you ever seen a fish swim like the boy's goldfish did: a bird move or fly in a cage the way the pet canary did? Why do you think they acted that way?
10. Do you think the cat put the fish back in his bowl on purpose or was it a happy accident? Was the cat bad?

First Film Pleases Students, Faculty

By NANCY NASON

Peekskill educators, concerned a few days ago over the possible "risky start" involved in opening their experimental film program with the movie, "David and Lisa," found themselves facing the other side of the coin after some class discussions yesterday morning.

"We're off to such a good start that I'm afraid everything else is going to be anti-climactic," Drum Hill Junior High Principal Edward Jacobson commented. "But if it keeps up like this, there's no question that it has great significance in terms of the entire way we're trying to educate these kids."

Mr. Jacobson, who admitted yesterday morning he had approached Tuesday's showing "with reservations" found it "hard to restrain my enthusiasm."

With 1,300 students in the Paramount Theater Tuesday for the special showing sponsored by the New York State Council On The Arts, several teachers observed, "You could have heard a pin drop in there."

"When we were leaving," Mr. Jacobson said, "there were several teachers standing at the door, and I said to them, 'Are you thinking what I'm thinking?'"

Classes Discuss Films

Were the kids being careful not to ruin a good thing in spending school time at the mov-

ies? Or was it something else? That question was answered yesterday as English classes throughout the two schools delved into their reactions to "David and Lisa."

In a room with Johnny Tremain's Boston on one blackboard, "Treasure Island" outlined on another and a stern chalk admonition, "Causes of misbehavior in my class at Drum Hill," on a third, a new experiment in education began for George Lillyman and his eighth grade English class.

Laying the ground rules for the discussion, Mr. Lillyman told the youngsters, "Let's understand this right at the start. There are 25 pairs of eyes in this room and there are 25 ways of seeing that picture. There are no right or wrong answers. You've got good eyesight and what you see is correct for you."

Then he guided the students through a 50-minute discussion of a movie that had introduced them to two mentally ill teenagers searching, at least according to this pair of eyes, for love and through love for life itself.

New Look At People

"I liked it," one girl commented. "I thought it gave us a chance to see how people who are sick or something behave. We think they are dumb, but David was real smart."

"David was too smart," added another. "His parents had never

hit him or anything when he was a kid and he was afraid to have somebody touch him because he didn't know what would happen."

"David was scared of being touched because he was scared of death," a girl interjected.

Following a brief discussion of David's relationship to his parents, another girl scored the "childishness" of his behavior.

"He acted like a three-year-old having a tantrum," she said. "But the doctor told us why," another answered. "He said that when you're sick you don't have any choice in how you act. It's when you're well that you do have a choice."

Teenagers Are "Nuts"

Commenting on a scene in which a townsman yells at the youngsters, "Bunch of nuts spoiling the town," one boy offered an exclusive teenage explanation.

"He didn't mean they were crazy," he said. "He meant teenagers. That's the way a lot of people talk to teenagers."

Discussing a scene in which Lisa seeks comfort in a sculpted family in a museum, one girl said quietly, "She knew the statue would not tell her to get lost."

"The statue had so much more to offer her," another added.

"Their understanding of this movie amazes me," Mr. Jacobson observed later. "Their un-

derstanding is telling us a lot of things. Knowing more about them will help make us better teachers and, make no mistake about it, they understand so much more than any of us realize they do."

Big Consequences

"It's fantastic," Mr. Lillyman observed. "I thought it would be tremendous, but I'm still amazed. Some of those kids who **were speaking up and asking** excellent questions haven't said anything before. They've just sat there."

One boy who exhibited a particularly sensitive reaction to the movie, Mr. Lillyman said, has been one of his "discipline problems."

"This has big consequences," Mr. Jacobson observed.

"If we can just once get them to turn that dial away from 'The Monkees' because they'd really enjoy watching something good instead, we'll **have** really accomplished something," Mr. Lillyman said. "But, to tell you the truth, when I **see some** of those kids speaking up who haven't said a word before, I get the feeling we've accomplished something already."

Yesterday afternoon the students saw "I'm All Right, Jack," a British comedy, starring Peter Sellers.

Student comment at the end of the Program:

"I know the films helped me in English, and I know it will help others not just in English but in other activities because you can picture yourself in the movie doing something right or wrong."

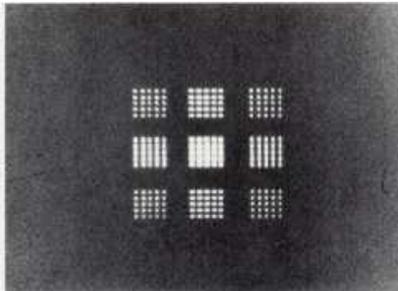
"It's a step in the right direction—a classroom need not be the only place to learn, and the system should realize this."

"Students in years to come will be educated in this fashion—it was an introduction."

"It was a break from usual school life, and some of the films were inspiring."

"I think it's a chance to get out of the ordinary rut and learn at the same time about life and people."

"The students enjoy most of the films; discussing the films may cause a student's outlook on life to change."



The first Community Film Program incorporated a number of distinguished shorts in addition to feature films. Stills above are from *Mosaic* and *The Running, Jumping, and Standing Still Film*. Other shorts that were shown in the series were *Two Men and a Wardrobe*, *Day of the Painter*, and *The Critic*.

and 80 minutes in length. An admission charge of 150 per film can be paid by either the student or the school district. Discussion guides are supplied for all films in the series to help teachers in conducting classes the day after the showing.

Secondary students Students in the seventh through twelfth grades see films of artistic merit appropriate to their ages. Occasionally the film will be the same one shown to adults in the evening. Showings, which are usually scheduled for the afternoon during released time from school, range in length from 80 to 100 minutes. An admission charge of 250 per film can be paid by either the student or the school district. Discussion guides are supplied for all films in the series to help teachers in conducting classes the day after the showing.

Adults The films for adults are shown in the evening at 7:30 p.m. Discussions in a community meeting place follow each showing, with either a local film buff or a visiting critic engaged by the Council acting as discussion leader. (Critics engaged by the Council have included faculty members from nearby universities and popular critics like Hollis Alpert of *Saturday Review* and Judith Crist of *The World Journal Tribune*.) The discussion period is

intended to involve all present in conversation about the movie just seen. Tickets to both films and discussion sessions are sold in advance at a special series rate of 75¢ per evening or the night of each showing at \$1.00.

Administrative procedure School administrators can stimulate the initiation of a community film program, but a local sponsoring organization like a service club or woman's group should take responsibility for all arrangements necessary to the operation of the series in a particular community. Through contract with such a sponsor, the Council will provide funds to rent both theatre and films, to print tickets and flyers, and to provide for any necessary advertising and promotion. (Payments to visiting speakers will be made directly from the Council.)

The sponsor retains 25% of receipts from ticket sales. An additional 25% is turned over to the local theatre (above and beyond the basic rental charge for the house). The remaining 50% is deposited in an escrow account to support a similar program in the succeeding year. A sponsor is not required to meet a quota of ticket sales, and assumes no financial liability in taking on responsibility for local arrangements.



Elementary school children saw nine films in the first Community Film Program. Stills above are from (left column) *The Shepherd*, *Romance of Transportation*, *Skinny and Fatty*, and (right column) *The Captain*, *White Mane*, and *Whistle Down the Wind*. Other films in the children's series were *Lines Vertical* and *Lines Horizontal*.

AID TO FILM STUDY CURRICULA

The Council provides both advisory service and financial aid toward the initiation of film study courses at secondary schools and colleges where they are not already offered. In addition, it offers assistance to such institutions that are interested in improving the film courses presently in their curricula.

Workshops and conferences Periodic Council-sponsored workshops are open to instructors who wish to initiate film study in their schools; conferences, also sponsored by the Council, will enable teachers of film study to make direct contact with professional people engaged in the creative and technical aspects of film making.

A two-day workshop to be held in New York in Spring 1967 will include in its program screening and analysis of feature films and short subjects, how-to discussion of teaching technique in film study classes, and a survey of the shape and content of existing film courses. Applications for workshop attendance should be accompanied by a note of approval from the teacher's school administrator. There is a \$10.00 registration fee. The Council will provide lunches and lodging (but not transportation) for

participants. Teachers who attend may be called upon later to lead similar workshops in their own school systems.

The Council's first film conference, also to take place in New York, is tentatively scheduled for Fall 1967 and may be held in conjunction with the Lincoln Center Film 'Festival. Speakers will include film makers, directors, actors, screenwriters, critics, and distributors. Attendance will be open to both film study instructors and high school and college teachers concerned with aspects of film making in other subject areas.

Film rental To encourage broader use of artistically significant films the Council will provide up to \$300 annually to match funds allocated by secondary schools and colleges for the renting of films to be used in new film study courses. For institutions which now have accredited film study courses, it will also provide up to \$300 to match any increase over the film rental budget for the previous year. Applications for film rental assistance for new courses should include a description of the course and a listing of the films to be used, distributors, and rental fees. Applications from schools with existing courses should include program and rental fees for the prior year as well.

Speaker's bureau The Council will help schools and colleges obtain film professionals to participate in their film study curricula for short periods of time, providing as much as 50% of the visitor's fee (up to a maximum of \$150 for a one-day engagement plus \$50 for each additional day in which the visitor takes part in the program). A list of available lecturers—critics, screenwriters, directors, and technicians--prepared in cooperation with the American Federation of Film Societies will be furnished upon request. Council support will be provided upon approval of a planned program. Applications must be received at least four weeks prior to the lecture date requested, and at least two weeks should be allowed for the processing of such applications.



AID TO FILM SOCIETIES

Council support is intended to help film societies and study groups expand their present resources through the following services:

American Federation of Film Societies

The Council will sponsor a one-year associate membership in the Federation for societies which are not already members. Membership provides a subscription of the Federation's monthly "Film Society Review." It also places at the associate's disposal other periodicals, publications, and materials relating to programming, program notes, cataloging, management, and operational procedure.

Speaker's bureau The Council will help societies and study groups to include lectures by film experts in their programs, providing up to \$150 to assist with as much as 50% of a lecturer's fee. A list of available lecturers—critics, screenwriters, directors, and technicians—prepared in cooperation with the American Federation of Film Societies will be furnished upon request. Council support will be provided upon approval of a planned lecture. Applications must be received at least four weeks prior to the lecture date requested, and at least two weeks should be allowed for processing such applications.

Study guides The Council has commissioned a limited number of film study guides that through exploratory questions stimulate thinking and discussion about the technical and aesthetic significance of specific films. Additional guides are now in preparation. Study groups and film societies may obtain free sample guides and a listing of all films for which guides have already been prepared.

BOOKS AND PERIODICALS

There are many useful and informative books and periodicals devoted to film making and film appreciation which are not regularly stocked in bookstores or found in libraries. The following list is adapted from "Film Study in the High School," by the Rev. John M. Culklin, S. J., Director of the Center for Communications, Fordham University.

General

AGEE, JAMES. *Agee on Film*. Vol. I. 432 pp. McDowell, Obolensky, Inc., 1958. \$6.00. Beacon Press, paper, \$2.45. Essays and reviews by one of the better critics and screenwriters offer the chance to observe a lively and critical mind at work.

FULTON, A. R. *Motion Pictures*. 320 pp. University of Oklahoma Press, 1960. \$5.75. Good introduction to all aspects of the film with chapters comparing film with drama, the novel, and television.

HOUSTON, PENELOPE. *The Contemporary Cinema*. 222 pp. Penguin Books, 1963. Paper, \$1.25. An English critic looks at the postwar film world with insight and enthusiasm.

HUGHES, ROBERT (ed.). *Film: Book II: Films of Peace and War*. 256 pp. Evergreen, paper, \$2.45. Excellent essays on the war film.

KAEL, PAULINE. *I Lost It At The Movies*. 365 pp. Atlantic, Little, Brown and Co., 1965. \$6.00. Bantam Books, paper, 95¢. A first-rate critic ranges through films of the last 20 years.

KNIGHT, ARTHUR. *The Liveliest Art*. 352 pp. New American Library, 1957. Paper, 75¢. A popular study of the history of film up to 1957 with annotated bibliography of 100 books on film.

LEONARD, HAROLD (ed.). *The Film Index: A Bibliography. Volume I, The Film as Art*. 780 pp. (The Museum of Modern Art Film Library and the H. W. Wilson Company, 1941.) Arno Press, 1966 (Reprint). \$22.50. A massive bibliography, compiled under the WPA, that includes over 8,500 entries on

every conceivable aspect of the history, technique, and aesthetics of film making.

TALBOT, DANIEL (ed.). *Film: An Anthology*. 650 pp. (Simon and Schuster, 1959.) University of California Press, paper, \$2.25. Excellent general anthology of writing about the film.

TAYLOR, JOHN RUSSELL. *Cinema Eye, Cinema Ear*. 294 pp. Hill and Wang, 1964. \$5.95. Paper, \$1.95. A lively study of some key film makers of the 1960's: Fellini, Antonioni, Bunuel, Bresson, Bergman, Hitchcock, Truffaut, Godard, and Resnais.

WARSHOW, ROBERT. *The Immediate Experience*. 282 pp. (Doubleday and Co., 1962.) Anchor Books, paper, \$1.25. A perceptive and thoughtful look at popular culture with two superb essays on the gangster film and the Western.

Film Study

BLUESTONE, GEORGE. *Novels into Film*. 237 pp. University of California Press, 1961. Paper, \$1.95. A good study for the English teacher analyzing the techniques appropriate to literature and to films. Book-film combinations under study are: *The Informer*, *Pride and Prejudice*, *The Ox-Bow Incident*, *Grapes of Wrath*, *Madame Bovary*, and *Wuthering Heights*.

CALLENBACH, ERNEST. *Our Modern Art—The Movies*. 116 pp. Chicago Center for Liberal Education for Adults, 1955. Paper, \$1.00. A "how-to-do-it" guide for film study programs including a proposed course intended to

stimulate teachers to work out their own programs.

FISCHER, EDWARD. *The Screen Arts*. 184 pp. Sheed and Ward, 1960. \$3.50. A basic introduction to film and TV appreciation.

HODGKINSON, ANTHONY W. *Screen Education*. 100 pp. UNESCO Publications, 1963. Paper, \$1.00. Excellent statement on the goals and methods of screen education, summarizing the best of what has been done in European elementary and secondary schools.

LYNCH, WILLIAM. *The Image Industries*. 159 pp. Sheed and Ward, 1959. \$3.50. An articulate plea for a constructive and humanistic approach to films and television.

McANANY, EMILE, and WILLIAMS, ROBERT. *The Filmviewer's Handbook*. 208 pp. Paulist Press, 1965. Paper, 950. Practical introduction to the what and how of establishing a film study group. Includes a short history of film, an analysis of film techniques, a sample film series, and source information on books and films.

MALLERY, DAVID. *The School and the Art of Motion Pictures*. 147 pp. National Association of Independent Schools, 1966 (Revised Edition). Paper, \$1.00. A lively, articulate, and practical study on the many roles of film in the schools. Brief comments on several hundred films and on places within the curriculum where films can be studied and used.

NATIONAL COUNCIL OF TEACHERS OF ENGLISH. *Motion Pictures and the Teaching of English*. 168 pp. Appleton-

Century-Crofts, 1965. Paper, \$1.95. Useful introduction to the place of motion pictures within curriculum. Includes analyses of *Grapes of Wrath*, *Citizen Kane*, and *The Miracle Worker*.

PETERS, J. M. L. *Teaching About the Film*. 120 pp. UNESCO Publications, 1961. \$4.00. Good summary of approaches to film study developed in Europe.

REISZ, KAREL. *The Techniques of Film Editing*. 288 pp. Hastings House, 1959. \$9.95. A liberal education in the relationship of editing to mood, rhythm and development of the film.

STEWART, DAVID C. (ed.). *Film Study in Higher Education*. 174 pp. American Council on Education, 1966. Paper, \$2.75. Includes descriptions of film courses in some key colleges along with incisive criticism pro and con of the courses and of film study in general.

Periodicals

Cahiers du Cinema (English Edition). 635 Madison Avenue, New York, N.Y. 10022. Monthly. \$1.25 per issue. \$9.50 per year.

Catholic Film Newsletter. 453 Madison Avenue, New York, N.Y. Monthly. \$5.00 per year.

Film Comment. 838 West End Avenue, New York, N.Y. 10025. Quarterly. \$1.00 per issue. \$3.75 per year.

Film Culture. GPO Box 1499, New York, N.Y. 10001. Quarterly. \$4.00 per year.

Film Facts. P.O. Box 213, Village Station, New York, N.Y. Bi-monthly. \$20.00 per year.

Film News. 250 West 57th Street, New York, N.Y. 10019. Bi-monthly. \$5.00 per year.

Films and Filming. 154 Queen Street, Portsmouth, England. Monthly. \$6.25 per year.

Films in Review. 31 Union Square West, New York, N.Y. Ten issues per year. \$6.00.

Green Sheet. 522 Fifth Avenue, New York, N.Y. Monthly. Free to organizations.

Media and Methods. 124 East 40th Street, New York, N.Y. 10016. Monthly, September—May. \$3.00 per year.

Sight and Sound. 155 West 15th Street, New York, N.Y. 10011. Quarterly. \$4.00 per year.

FILM SOURCES

There are several dozen distributors of 16-mm feature films for non-theatrical use in the United States, and film societies and study groups who customarily deal with only one or two are probably restricting their programming unnecessarily. The Educational Film Library Association has completed work on a single source volume, "Feature Films on 16," which may be ordered directly from the Association, 250 West 57th Street, New York, N.Y. 10019, at \$5. An appendix lists the names, addresses and telephone numbers of 35 distributors whose films are cataloged in "Feature Films on 16." The companies listed below represent the major distributors with main or branch offices in New York State.

Audio Film Classics, 10 Fiske Place, Mount Vernon, N.Y. 10550.

Brandon Films, Inc., 200 West 57th Street, New York, N.Y. 10019.

Contemporary Films, Inc., 267 West 25th Street, New York, N.Y. 10001.

Continental 16, 241 East 34th Street, New York, N.Y. 10016.

Embassy Pictures, 1301 Avenue of the Americas, New York, N.Y. 10019.

Films, Inc., 38 West 32nd Street, New York, N.Y. 10001 (branch office). Main office: 425 N. Michigan Avenue, Chicago, Ill. 60611.

Janus Films. 24 West 58th Street, New York, N.Y. 10019.

Museum of Modern Art Film Library, 11 West 53rd Street, New York, N.Y. 10019.

National Film Board of Canada, 680 Fifth Avenue, New York, N.Y. 10019.

Louis de Rochemont Associates, 267 West 25th Street. New York, N.Y. 10001.

Royal 16 International, 711 Fifth Avenue, New York, N.Y. 10022.

Sterling Educational Films. 241 East 34th Street. New York, N.Y. 10016.

Teaching Film Custodians. 25 West 43rd Street, New York. N.Y. 10036.

United Artists 16MM. 729 Seventh Avenue. New York, N.Y. 10019.

United World Films. 221 Park Avenue South, New York. N.Y. 10003.

CREDITS

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2	Photographer: Emil Cadoo
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5	Top to bottom Continental Distributing Inc. The Museum of Modern Art Metro-Goldwyn-Mayer
6-7	Columbia Pictures Corporation
9	Top to bottom National Film Board of Canada Janus Films Janus Films
10	Top to bottom left column National Film Board of Canada National Film Board of Canada Jay K. Hoffman, World Presentations, Inc. Top to bottom right column Jay K. Hoffman. World Presentations, Inc. Childhood Productions Pathe-America Distributing Co.
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