

UTAH STATE AGRICULTURAL COLLEGE LIBRARY

No. 5

(4)
**U. S. GOVERNMENT
WAR
INFORMATION
FILMS**

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16 mm. Sound

July 1945

OFFICE OF WAR INFORMATION

Bureau of Motion Pictures

Washington 25, D. C.

OFFICE OF WAR INFORMATION motion pictures inform the American people of the status and progress of the war on both the fighting and the home fronts. They point out the issues of the war, clarify the nature of our enemies and build an understanding of our Allies around the world. They drive home dramatically and positively what Americans are doing and must do for Victory.

These Government motion pictures are used wherever Americans meet for a serious purpose in war plants, labor groups, service clubs, women's clubs, parents' groups, civilian defense meetings, community gatherings, schools and colleges, churches, rural meetings, and fraternal groups.

How To Obtain OWI Films

These films are supplied by the Government through authorized OWI distributors listed in the back of this bulletin. Make your application direct to a distributor of your choice. *Do not apply to OWI.*

There are 317 distributors, including university film libraries, state and city school systems, commercial film companies, public libraries, and civilian defense councils in the 48 States, District of Columbia, Alaska, Hawaii, and Puerto Rico.

There is no rental fee on OWI films, but distributors may make a service charge not to exceed 50 cents for each subject loaned per week or fraction thereof plus transportation charges both ways. **COMBAT AMERICA, DESERT VICTORY, DUTCH TRADITION, TARGET FOR TODAY, TARGET FOR TONIGHT, and WORLD AT WAR** carry a maximum allowable service charge of \$2.50 per subject per week or fraction thereof. The maximum allowable service charge on **THE NEGRO SOLDIER, ARMY AIR FORCES REPORT, BATTLE OF BRITAIN, DIVIDE AND CONQUER** (of "Why We Fight" Series), **THE NAZIS STRIKE, and PRELUDE TO WAR** is \$2 per week or fraction thereof; **BATTLE OF RUSSIA**, \$3 per week or fraction thereof. Book films for only the number of days needed in order that maximum use may be made of all prints.

Many of the films listed herein are available for outright purchase as indicated with an asterisk. Replacement footage can be purchased on most subjects. If you desire to purchase any films or replacement footage, write us for details.

Other Government Film Sources

U. S. Department of Agriculture, Motion Picture Service, Washington 25, D. C.

Films on agriculture may be obtained in most States from the extension division at your state agricultural college or university extension division at your state university. Only if films are not available there, write direct to the U. S. Department of Agriculture for name of nearest distributor.

Office of Inter-American Affairs, Motion Picture Division, 444 Madison Avenue, New York 22, N. Y.

Films on South and Central America, Mexico, and the Caribbean are available through local OIAA depositories. Only if films are not available there, write to OIAA for name of nearest distributor.

U. S. Public Health Service, Washington 25, D. C.

Films on health are distributed by your state and local health departments. Only if not available there, write direct to the U. S. Public Health Service, for name of nearest distributor.

U. S. Department of the Interior, Bureau of Mines Experiment Station, 4800 Forbes Street, Pittsburgh, Pa.

Films depicting mining and metallurgical operations and related manufacturing processes are distributed through local depositories. Write to Louis F. Perry, Supervising Engineer, Graphic Services Section, for a list of films and depositories.

U. S. Office of Education, Division of Visual Aids for War Training, Washington 25, D. C.

War training films are available for purchase through Castle Films Inc., 30 Rockefeller Plaza, New York City. Film libraries are encouraged to purchase prints so that they may be made available on a rental basis to interested groups.

Classified List of OWI Films

Our Allies

Battle of Britain (Why We Fight Series)
Battle of Russia (Why We Fight Series)
Brazil At War
China—Our Western Front
Corsica
Dover
Dutch Tradition
Here Is China
Listen to Britain
Report from Russia
Target—Berlin
Target for Tonight
The Thousand Days
The World at War
UNRRA—In the Wake of the Armies

The Nature of Our Enemies

Divide and Conquer (Warner Brothers)
Divide and Conquer (Why We Fight Series)
My Japan
The Nazis Strike (Why We Fight Series)
Our Enemy—The Japanese
Prelude to War (Why We Fight Series)
These are the Men
The World at War

The Farm Front

Canning the Victory Crop
The Farm Garden
Farmer at War
Food and Magic
Henry Browne, Farmer
Home on the Range

Our Fighting Forces

Action at Anguar
Air Pattern of the Pacific
Army Air Forces Report
Battle of Midway
Cadet Classification
Coast Guard Spars
Combat America
Combat Report
D-Day Minus One
Desert Victory
Earthmovers
The Enemy Strikes
Fight for the Skies
Film Communiques
Firepower
Food for Fighters
Freedom Comes High
Fury in the Pacific
It Can't Last
Jap Zero

Lady Marines
Letter from Bataan
Life Line
Men and the Sea
Midnight
Mission Accomplished
The Negro Soldier
New Soldiers are Tough
957th Day
Normandy Invasion
Out of Bed Into Action
Paratroops
Photography Fights
Pincers on Japan
Poland Forever
Radio Operator
Reconnaissance Pilot
Remember These Faces
Reports from AAF
Report from the Beach-head
Resisting Enemy Interrogation
Reward Unlimited
Road to Berlin
Sicily—Key to Victory
Story of a Transport
Swim and Live
Target for Today
Target for Tonight
Troop Train
War on Wheels
We Said We'd Come Back
What Makes a Battle
Wings Up
Winning Your Wings

The Home Front

Black Marketing
The Calls That Cure
Campus on the March
Canning the Victory Crop
Care of Children of Working Mothers
Challenge to Democracy
Food and Magic
It Can't Last
It's Everybody's War
Keeping Fit
Kids Must Eat
Letter from Bataan
Magic Bullets
Mr. & Mrs. America
Negro Colleges in War-time
Out of the Frying Pan Into the Firing Line
Price of Victory
Prices Unlimited
Right of Way
Safeguarding Military Information
Story With Two Endings
Three Cities
Two Way Street
Wartime Nutrition
When Work Is Done

The Peace

Two-Way Street
UNRRA—In the Wake
of the Armies

The Production Front

All Out for Victory
Aluminum
Behind the Winning
Punch
Bomber
Building a Bomber
Building a Tank
Case of the Tremendous
Trifle
Conquer by the Clock

Cotton at War
Day of Battle
Film Communiques
Firepower
Handle With Care
The Hidden Army
Lake Carrier
Men of Fire
Road to Berlin
Shock Troops
Suggestion Box
Tanks
Target—Berlin
War On Wheels

Rehabilitation

Out of Bed Into Action

Office of War Information Films

16 MM. SOUND

Most of these subjects are available from all of the distributors listed herein. Some subjects have limited distribution and therefore are not available from all distributors. Keep in touch with your 16 mm film distributor for other new OWI releases as well as for other excellent war films from many other sources. (Films marked with * are available for outright purchase)

ACTION AT ANGUAR (30 minutes)

Anguar, one of the most strategic islands in the Pacific, was garrisoned by fanatical Japanese troops and converted into an interlocking maze of pillboxes and strongpoints. This is the story of the untried 81st Infantry "Wildcat" Division, which after a month's furious fighting, crushed veteran Jap troops and relieved the threat to the American Army's return to the Philippines. *Treasury-War Department.*

AIR PATTERN OF THE PACIFIC (42 minutes)

Depicts the birth and growth of the Thirteenth Air Force in the Pacific Theater. It shows the Thirteenth carrying out the plans that formed the pattern of strategic bombing, that softened up Guadalcanal and the rest of the Solomon Islands and at the same time kept the Japs from retaliating against our ground troops in force from the air. *Army Air Forces.*

ALL OUT FOR VICTORY (20 minutes)

This film shows the importance of the man behind the production line and points out that both the sweat of workers and the blood of soldiers are needed to win the war. Especially stressed is the fact that maximum use is made of all manpower and womanpower. It shows how well many peacetime industries have been converted to wartime production. *A Wilding Production.*

***ALUMINUM (9 minutes)**

The manufacture of aluminum—from the transmutation of bauxite into alumina and thence into aluminum sheeting.

ARMY AIR FORCES REPORT (40 minutes)

Brings the American war worker all the facts included in Gen. Henry H. Arnold's official report to the Secretary of War. Shows graphically the spectacular development of our Air Forces, contains some of the most unusual combat sequences ever filmed. This official report tells the whole of the Air Forces story—the job done by American workers, fliers, and ground crews in making the Army Air Forces the tremendous combat machine it is today. *War Department.*

BATTLE OF BRITAIN (50 minutes)

One of the most exciting films to come out of the war—the picture story of the Luftwaffe's terrible assault on Britain and how "the few" to whom so many owe so much beat it back. The Battle of Britain is the fourth of the "Why We Fight" series of feature films. Day and night bombings, aerial dog fights, and the "great fire blitz" on London are only a few of the thrilling highlights. The film brings home to American workers the full meaning of modern all-out war. *War Department.*

BATTLE OF MIDWAY (11 minutes)

A one-reel industrial version of the Navy film *The Battle of Midway*, especially adapted with special commentary to illustrate the part industry and labor played in this victory. *War Department.*

THE BATTLE OF RUSSIA (90 minutes)

The fifth film in the "Why We Fight" series contains some of the most spectacular combat pictures to come out of the war. After showing the historical background of Russia, how the Russians live, work and play, how they swarmed to the defense of their country when Hitler struck, the film goes into major battle actions on the Eastern Front. The full story of the attack on Leningrad, the siege, and the final lifting of the siege as troops and supplies were rushed across the ice of frozen Lake Ladoga is vividly told. The film comes to a climax with the surrender of the German armies in the great Russian victory at Stalingrad. *War Department.*

BATTLE WRECKAGE (10 minutes)

The film story of how weapons and matériel of all kinds become casualties of war. Our formula has been, "Steel must die that men might live." This film shows the formula being carried out, and it will end any question as to why such prodigious quantities of war matériel are needed. *War Department.*

***BLACK MARKETING (11 minutes)**

A dramatization of an actual and typical case taken from the files of the Office of Price Administration. This film shows just how the black market operates and how it is defeated by cooperation of the public with the OPA and local law-enforcement officials. *Office of Price Administration.*

***BOMBER (10 minutes)**

The manufacture, speed, and power of the B-26 Army bomber. Commentary specially written by Carl Sandburg. "As a production it ranks with the finest documentary films ever made."

BRAZIL AT WAR (10 minutes)

The vast resources of Brazil, now a member of the United Nations, are turned to war against the Axis. Narrated by Edward Tomlinson, NBC radio commentator. *Coordinator of Inter-American Affairs.*

***BUILDING A BOMBER (20 minutes)**

An educational exposition of the building of the B-26 Army bomber. Of interest primarily to engineering and vocational schools.

***BUILDING A TANK (20 minutes)**

The construction of the M-3 Army tank, including technical details of manufacture.

CADET CLASSIFICATION (20 minutes)

Classification procedure for selection of bombardiers, pilots, and navigators. The various physical and mental examinations are shown in detail, and the method of determining the final classification is illustrated. Designed to show the aviation cadet the "why" and "how" of the classification system. *War Department.*

THE CALLS THAT CURE (12 minutes)

The sick and wounded men in Halloran Army Hospital have been furnished with the latest in telephone facilities. This film shows how every provision has been made to make the telephone within the reach of all. Especially stressed is the tremendous curative power that results when the wounded and sick are able to get in touch with their families. *American Telephone and Telegraph Company.*

***CAMPUS ON THE MARCH (19 minutes)**

Wartime activities being carried on in American colleges and universities. Across the screen march young men and women being prepared for war today and for peace tomorrow.

CANNING THE VICTORY CROP (25 minutes)

The purpose of this film is to aid in making the urgent need for food conservation better known to the general public and to give up-to-the-minute practical information to the millions of Americans who are going to "put up" their own fruits and vegetables this fall. *Good Housekeeping Magazine.*

CARE OF CHILDREN OF WORKING MOTHERS (22 minutes)

This film depicts a typical day in a nursery school. Helen Hayes, as commentator, emphasizes the advantages which the nursery school offers for the care of children of working mothers—safe and wholesome fun, wise guidance in the art of learning to do for one's self and in helping others, a well-planned daily program, including indoor and outdoor play, nourishing food, rest periods, and health supervision. *Office of Civilian Defense.*

THE CASE OF THE TREMENDOUS TRIFLE (20 minutes)

A film dramatizing the important war role of small parts, and the workers who make them. The Schweinfurt raid, the story behind the raid, and the significance

of this operation (in which we lost 60 heavy bombers and Germany lost half an industry for months) are all pictured in this film. The selection of the target, the planning of the attack and the actual bombing are woven into an exciting detective-story-form sequence that emphasizes the vital importance of every small part that goes into every piece of American or enemy matériel. *War Department.*

CHALLENGE TO DEMOCRACY

(20 minutes)

This film tells the story of 110, 000 displaced people and how our Government is handling their problems. The subjects are people of Japanese descent who were evacuated from the Pacific coast by the Army in 1942, and subsequently transferred to relocation centers managed by Civilian War Relocation Authorities. Their readjustment in new communities and in the normal stream of life is truly a challenge to democracy. *War Relocation Authority.*

COAST GUARD SPARS

(6 minutes)

"Join the SPARS and release a man for sea." This film shows just what this slogan means—in the vital and interesting work now being performed by women in uniform so that the Coast Guardsmen they replace are freed for sea duty. *Coast Guard.*

COMBAT AMERICA

(Technicolor)

(63 minutes)

This thrilling film produced by Major Clark Gable follows the Flying Fortress crews of the 351st Bombardment Group from the end of their training at a Colorado training field to actual combat over Germany. It tells the story of the crews and the gunners, showing how they live, how they fight, and how they rest. Typical shots include target practice, identification drill, briefing, and action encountered on the many missions over Germany. *Army Air Forces.*

COMBAT REPORT

(12 minutes)

A photographic communique reenacting an actual engagement of an Army bomber sinking a submarine. Flashbacks dramatize production of vital aircraft equipment. *War Department.*

CONQUER BY THE CLOCK

(11 minutes)

Dramatic portrayal of the results of carelessness in war production—the death of an American soldier in the Southwest Pacific, of American airmen in the North Atlantic. *RKO.*

***CORSIKA**

(11 minutes)

Shows the Allies landing in Corsica and coming to the aid of the islanders. The historical significance of the leading cities is outlined. There are intimate glimpses of the habits and customs of the native people. *French Press and Information Service.*

COTTON AT WAR

(13 minutes)

COTTON AT WAR leaves no doubt as to the vital importance this material plays in our efforts for victory. Combat and training scenes show vividly that virtually everything that shoots, flies, floats, rolls, or walks has cotton as an integral unit and would be useless without it. *War Department.*

D-DAY MINUS ONE (17 minutes)

In one of the most exciting films ever produced, this is the story of the newest and one of the most formidable branches of modern warfare—the airborne attack. In vivid, dramatic terms, the tactics of the airborne branch of our fighting forces is depicted. This is a stirring picture of the men who are spear-heading our drive to victory. *Treasury-Army Air Forces.*

***DAY OF BATTLE (10 minutes)**

This is the story of an aircraft carrier—how she was built and how she was destroyed in battle against the Japanese in the South Pacific. It is a camera record of American iron ore, steel, tungsten, manganese, American courage, brought together for a few supreme hours to make an important day in American history.

***DESERT VICTORY (62 minutes)**

This highly dramatic film on desert warfare is the official British Army record of General Montgomery's advance from El Alamein to Tripoli, produced by soldier camera men who fought and marched with the British Army on the 1,300-mile trek across the sands of the Western Desert. *British Information Services.*

DIVIDE AND CONQUER (14 minutes)

The Nazis at work deliberately spreading hate and fear, distrust and confusion among the French people. A sober and dramatic reminder that this war is being fought on civilian as well as military fronts. This is not to be confused with the War Department film by the same title. *Warner Brothers.*

DIVIDE AND CONQUER (50 minutes)

Number three in the "Why We Fight" series. This film shows the end of the period of the "phoney war," when the Nazis struck through Holland and Belgium to crush France and force the immortal Dunkirk evacuation. Again, captured German film gives an inside picture of this terrible period which left England standing alone against the Nazi tide. The film clearly reveals the need for unity and single-minded purpose in fighting a ruthless and formidable enemy. *War Department.*

***DOVER (10 minutes)**

The spirit of the people of England, offensive-minded, with Commandos raiding Nazi strongholds, soldiers rehearsing tank tactics, the RAF roaring overhead bound for German targets. Narrated by Edward R. Murrow, CBS radio commentator. *British Information Services.*

***THE DUTCH TRADITION (30 minutes)**

Presents the colorful story of the Netherlands during the last 4 years. In a tense sequence of well-edited shots is told the story of the brutal German invasion of Holland as well as the Japanese capture of the East Indies. The Netherlands are pictured fighting for freedom side by side with the other United Nations. *The Netherlands Information Bureau.*

EARTHMOVERS (14 minutes)

This special film shows heavy equipment of all types in use by the Corps of Engineers and the Seabees in action on all fronts. These are the men and machines that change the face of the earth, move streams, build bridges, roads, airfields. Operating under fire in battle sectors all over the world, these soldiers and sailors and the tools from American factories are conquering desert and jungle, literally paving the way for our troops and their planes, tanks, and guns. *War Department.*

THE ENEMY STRIKES (10 minutes)

A powerful film which includes newly captured German footage, and which details the disastrous effects of complacency on the home front prior to Runstedt's break-through in Europe. It reminds Americans that men in the line pay for such counterattacks in dead, wounded, and missing, and puts forth the plea that every one of us back up our fighting men to the limit, until the war is completely won. *Treasury-War Department.*

***THE FARM GARDEN (Kodachrome) (20 minutes)**

Shows how to plan, plant, cultivate, and harvest a farm garden. *Department of Agriculture.*

***FARMER AT WAR (11 minutes)**

The war production program of the farmers of America is illustrated in this film. Pictures the farmers of Lancaster County, Pa., managing by working longer hours and cooperating with their neighbors to meet the need for the greatest output of farm products possible, at a time when there is a serious labor and tool shortage.

FIGHT FOR THE SKIES (15 minutes)

This film shows the work of the fighter pilots of the Army Air Forces who knocked the Luftwaffe out of the air and paved the way for our ultimate victory over Germany. It is one of the most exciting and spectacular motion pictures yet produced. Amazing footage taken by gun cameras gives the feeling of riding with the pilot. *Treasury-Army Air Forces.*

FILM COMMUNIQUE NO. 1 (18 minutes)

First a monthly series of pictorial combat reports. This one consists of three parts: Little Detroit, a truck-assembly plant in a theater of operations (Africa); Landing supplies and evacuating the wounded by Air Transport Command in New Guinea; The Price of Rendova, establishment of beach head, landing of invasion troops and equipment, a Jap bombing attack which kills a number of American troops and destroys a part of the matériel landed. *War Department.*

FILM COMMUNIQUE NO. 2 (20 minutes)

In two parts—the first, "A Day With the A-36's," the new attack bomber adapted from the P-51 Mustang. We sit in the pilot's seat while the ships dive through the clouds and bomb and strafe German pill boxes, bird's-eye witnesses of modern air combat. In addition, the pictures show glimpses of the ground life of the men who service and fly one of the newest of Uncle Sam's war birds. Part two is a captured German industrial film that gives a thought-provoking

picture of Germany's war production, still able to deliver terrific blows. A thousand feet of eye-opening shots of the enemy's assembly lines, with the original German sound track, just as our Military Intelligence turned it over for release to American workers. *War Department.*

FILM COMMUNIQUE NO. 3 (20 minutes)

The five parts of this film show: The great job done by LST boats (Tank Landing Ship) in getting men and equipment ashore under fire in Sicily and Italy. A human-interest picture of religious observance on Guadalcanal. The assembling of American railroad equipment in Italy to replace destroyed Italian equipment. The finest combat pictures to date of American P-47's blasting Nazi fighters from the sky over Europe. The paratroop attack on Lae in New Guinea which was personally supervised by General MacArthur. *War Department.*

FILM COMMUNIQUE NO. 4 (20 minutes)

This issue covers three subjects: *Aerial techniques*, showing action during raids by our flyers on Hansa Bay, Wewak and Rabaul, features skip and "parafrag" bombing. *Roll of Honor* shows the rebuilding by Negro engineer troops of the Munda airstrip. *Fifth Army* follows our infantry from Salerno up through devastated Italian cities across the raging Volturno River. *War Department.*

FILM COMMUNIQUE NO. 5 (20 minutes)

The invasion of Tarawa, bloodiest operation in U. S. Marine Corps history, is the chief feature in the fifth issue. Dramatic pictures show the off-shore attack, the intense fighting on the beach, the destruction of almost impregnable Japanese fortifications. P-47's in action over Europe, Two Million Dollar Hill, jungle training in Hawaii, and an animated feature, *A Few Quick Facts*, comprise the remainder of the issue. *War Department.*

FILM COMMUNIQUE NO. 6 (20 minutes)

This issue contains: a vivid pictorial record of the taking of Cape Gloucester and Arawe on New Britain Island; General Mud, wear and tear on our men and equipment in Italy; Piper Cubs in action directing and checking on the results of artillery fire; Yankee Rope Trick, the unusual story of a B-24 Liberator flying to the rescue of a stranded Liberty ship; portable oil lines laid from Italian ports to take vital fuel swiftly to the front lines. *War Department.*

FILM COMMUNIQUE NO. 7 (20 minutes)

One of our greatest Pacific victories, the capture of the Japanese stronghold on the Marshall Islands by combined naval and land forces, proves to be one of the outstanding combat motion pictures sequence of the war in Film Communique No. 7. Complete coverage of the entire operation is given in these spectacular pictures. Burma Outpost shows how our advance units, isolated by miles of untracked jungle, are supplied by parachute. Private Snafu, famous animated G. I., appears in *The Home Front*. *War Department.*

FILM COMMUNIQUE NO. 8 (20 minutes)

This picture contains a vast amount of Air Forces footage, and has some of the most exciting low-level

bombing shots ever filmed. Included as well, is an interesting sequence of the establishing of a beachhead in Italy. This last sequence shows our troops being subjected to a series of vicious Nazi dive-bombing attacks. Final shots are of surgical operations on our wounded in the field, and the treatment of casualties in the heat of battle. *War Department.*

FILM COMMUNIQUE NO. 9 (20 minutes)

This picture news issue has three main sequences. "FIFTEENTH AIR FORCES REPORT" shows the return of a famous hero of this global war—the B-24 Liberator bomber called "The Blue Streak." PRIVATE SNAFU in "FIGHTING TOOLS" stars the Army's famous cartoon character. In this sequence Snafu shows the home-front workers how American soldiers are instructed in the care and maintenance of the precious weapons the war workers make for them. "BATTLE OF THE HILLS," is combat footage showing Gen. Joseph W. Stilwell's American and Chinese troops battling their way back into China through Burma. *War Department.*

FILM COMMUNIQUE NO. 10 (20 minutes)

Artillery activity in Italy; aerial combat footage over Nazi-held France and Holland; and exciting pictures taken by combat photographers in Bougainville. *War Department.*

FILM COMMUNIQUE NO. 11 (20 minutes)

This motion picture shows the now famous Naval Task Force 58 in action off Saipan. It was in this action that 428 Nip planes were downed—the war's all-time, single-day record for planes knocked out of the air by any nation anywhere. Other subjects of interest are: the return of Commando Kelly to his home town; also the unheralded but vital activities of the Army Quartermaster Corps in salvaging battle-smashed equipment and putting it back into the fight; also combat footage taken during the fighting for Cherbourg. *War Department.*

FILM COMMUNIQUE NO. 12 (20 minutes)

A part of China's tremendous manpower goes to work in building huge airfields for our planes. Scenes of fighting in China are highlighted by capture of a strategic Jap-held airport. A sequence of the now famous night fighter, the Black Widow, concludes WEAPONS OF WAR. *War Department.*

FILM COMMUNIQUE NO. 13 (17 minutes)

The motion picture story of one of the most dramatic military campaigns of this war—the taking of Myit-kyina Airfield. Close-up shots of our soldiers during their tortuous one-hundred days show what the men had to go through to accomplish their mission. BACK DOOR TO JAPAN is a powerful attestation to the vast amount of equipment which is helping to start a second front in Asia. *War Department.*

FIREPOWER (12 minutes)

Dramatizes the vital need for all types of guns and ammunition, showing how nations which did not have sufficient firepower fell before the Nazis. Sequences tell how men and women of those nations are now working along with our workers. The film ends with a great demonstration of American weapons. *War Department.*

FOOD AND MAGIC (11 minutes)

Food is the weapon in our hands here at home. It is up to every one of us to observe the rules vital to the successful progress of the war. This means production, conservation, sharing, and playing square. It means placing the war first. *Department of Agriculture.* A Warner Brothers production.

***FOOD FOR FIGHTERS (10 minutes)**

The science of nutrition goes to war as the Quartermaster Corps of the U. S. Army makes sure that American soldiers are the best fed army in the world.

FREEDOM COMES HIGH (19 minutes)

This picture was made in Hollywood and aboard various United States vessels. Barbara Britton plays the role of the woman at home, and James Craig plays the role of the man at war. There is an exciting sequence of one of the most notable and exciting battles of the South Pacific. *Treasury-Navy Department.*

FURY IN THE PACIFIC (20 minutes)

This is the first film produced jointly by the armed forces for public showings, combining footage from the Army, Navy, Marine Corps, Coast Guard, and Army Air Forces. It unfolds with dramatic vigor the problem of a typical combined amphibious action in the Pacific. *Treasury-Navy Department.*

***HANDLE WITH CARE (20 minutes)**

The stages of manufacture in a Canadian explosives plant are carefully depicted. The necessity for eternal vigilance is revealed as much on the rapt faces of the workers as by the safety devices and rigidly enforced rules. *National Film Board of Canada.*

***HENRY BROWNE, FARMER (11 minutes)**

A simple down-to-earth story of a Negro family in war-time—what they are doing individually and collectively to win the war. Narrated by Canada Lee. *Department of Agriculture.*

***HERE IS CHINA (25 minutes)**

Portrayed in this film is the China that existed before the Japs attacked. It shows the peasant, the laborer, the builder, the fisherman, the school child—the China that we can expect to see when the war is over. Clifton Fadiman does the narration. *United China Relief, Inc.*

THE HIDDEN ARMY (17 minutes)

When America went to war, she not only sent millions of men overseas, but her production mushroomed because 20% of her industrial strength was woman-power—THE HIDDEN ARMY. The film shows how the war was brought into the American home and how women rallied to make good the matériel shortages. *War Department.*

***HOME ON THE RANGE (11 minutes)**

The western range country and its importance in the war—mutton and wool, beef and leather necessary for Victory. A tribute to the men of the workaday West—honest, independent, tough. *Department of Agriculture.*

IT CAN'T LAST (20 minutes)

This film was written for the United States Navy by the distinguished Assistant Secretary of State and Pulitzer Prize poet, Archibald MacLeish. The story points out that just because the last battle of the war seems almost in sight, we cannot reduce our activities that make for victory, but we must fight, work, and conserve even more.

The lovely little Connecticut town of Old Lyme furnishes the setting for a great share of the picture. Life-raft sequences were actually shot at sea, and the airplane sequences were shot in a real Navy torpedo bomber. *Treasury-Navy Department.*

IT'S EVERYBODY'S WAR (16 minutes)

The effect of the war upon one American community. In the story of what the people of that town are doing to help win the war, there is an example of what everyone can do. Narrated by Henry Fonda. *20th Century-Fox.*

JAP ZERO (20 minutes)

A training film in aircraft identification emphasizing the keen sight and quick decisions required of American air-men. *Army Air Forces.*

KEEPING FIT (10 minutes)

Demonstration of the wartime effects of sickness, absences, idle production lines, fewer planes—and an explanation of five simple rules of health. *Universal.*

KIDS MUST EAT (17 minutes)

The film features the Quiz Kids, Joel Kupperman, Ruth Duskin, David Davis, and Pat Conlon, in a typical quiz session, entirely unrehearsed, just as they appear each Sunday evening in broadcasts over the Blue Network. The film points out the danger of "hidden hunger" and shows how surplus food can be utilized in school lunches if citizens will get together and work out a practical plan for sponsoring a community school lunch program. *Department of Agriculture.*

LADY MARINES (20 minutes)

This is the story of the Marine Corps Women's Reserve—a story of girls who are helping to win the war, of girls who are saving lives and carving a place in the world of tomorrow. It is a story of girls whose greatest satisfaction comes from a necessary war job well done. *U. S. Marine Corps.*

***LAKE CARRIER** (9 minutes)

Transportation of iron ore from the Mesabi ranges of Minnesota across the Great Lakes to the steel mills of Gary, Pittsburgh, and Youngstown. Narrated by Fredric March.

A LETTER FROM BATAAN (14 minutes)

A glimpse of the conditions under which American soldiers lived and died on Bataan, and a dramatic plea for civilians at home to conserve rubber, save fats, and use food carefully—so that other American soldiers will be prepared. *Paramount.*

LIFE LINE (18 minutes)

The camera record of the opening attack against Rendova and Munda, the Japs' counterattack, and the magnificent job done in evacuating American wounded and saving their lives. In these front-line scenes is vividly shown how medical supplies from America mean the difference between life and death for our fighters. *War Department.*

***LISTEN TO BRITAIN (20 minutes)**

A remarkable factual record of the many sounds and sights of wartime Britain—from the roar of Spitfires to the shouting of children—and an eloquent tribute to the everyday people of England. *British Information Services.*

***MAGIC BULLETS (30 minutes)**

A condensation of Warner Brothers feature starring Edward G. Robinson, based on the life of Dr. Paul Ehrlich, famed scientist who discovered "606," cure for syphilis. *Public Health Service.* A Warner Brothers production.

***MEN AND THE SEA (10 minutes)**

Training the men who man our cargo ships carrying food, munitions, and supplies throughout the world. Presented by the U. S. Maritime Commission and dedicated to American merchant seamen.

MEN OF FIRE (15 minutes)

A dramatic appeal to the men of the forgings and castings industry, which shows them the part their work plays in our fight. A combat sequence in France opens the picture. After the hero of the film is killed, his spirit returns home for a last look at his friends in a forgings and castings plant. He finds many of them have switched to other jobs. His final appeal asks them to go back to work in the plant so that our victory will be assured. *War Department.*

MIDNIGHT (8 minutes)

A completely new dramatic story concept is used in this picturization of Navy action around the world. Action opens at longitude zero, Greenwich, England, where local midnight and the Navy's official midnight coincide. Then, in stirring action, the Navy is followed in its multiple tasks around the world and we see all types of combat action, fleet preparation, men fighting, sleeping, working, and training. *Treasury-Navy Department.*

***MISSION ACCOMPLISHED (10 minutes)**

The story of the first all-American raid over occupied Europe. American crews, piloting their Flying Fortresses, attack the railroad yards at Rouen and return safely to their base in England.

MR. AND MRS. AMERICA (15 minutes)

This film tells why you and I—Mr. and Mrs. America—should not only buy bonds now but hold them until maturity. *Treasury Department.*

MY JAPAN (19 minutes)

By the use of captured Japanese footage, a Japanese narrator, in a blunt direct challenge to our war effort,

rips aside the curtain of our over-optimism and complacency and shows us what confronts us as we draw near Japan. This picture explodes our day dreams and wishful thinking. It plants our feet on the ground of reality. It shows us the tough, hard job we still have ahead before victory is ours. *Treasury-Navy Department.*

THE NAZIS STRIKE (50 minutes)

Second film in the Army's "Why We Fight" series, picturing the actual start of the war—the blitzkrieg on Poland. Containing much sensational footage captured from the Germans, this film reveals the cruel pattern of Nazi attack, from propaganda and "incidents" to the now-famed panzer attack on the army and the helpless people of Poland. *War Department.*

***NEGRO COLLEGES IN WARTIME** (8 minutes)

Wartime activities being carried on in America's Negro colleges, from Army classes in automotive mechanics to scientific experimentation in laboratories.

THE NEGRO SOLDIER (45 minutes)

This film portrays the part of the Negro in our fight for the American way of life. It shows him in action in all of the wars of the Republic from the War of Independence through the present war. It was made under the supervision of Col. Frank Capra. *War Department.*

***NEW SOLDIERS ARE TOUGH** (20 minutes)

A new type of soldier is coming to the fore; soldiers with a new type of training, a new psychology of attack—hit first, hit hard, and keep on hitting. This film is the story of these tough young men and ends with a thrilling account of a British Commando raid on a Nazi-held village in Norway. *National Film Board of Canada.*

957th DAY (9 minutes)

Activity of the Fifth Fleet somewhere in the Pacific on the 957th day of the war (July 20, 1944) is the theme of this impelling and intense incident of war. It is a film on the capture of an island in the South Pacific.

There are scenes of impending action, of a heavy barrage, of coordinated airplane attack. These are actual combat shots—pounding home just 1 day's activity of war. *Treasury-Navy Department.*

NORMANDY INVASION (19 minutes)

This film records the tremendous preparations and efforts made by the forces for the invasion of the European continent on D-Day. Gripping scenes of United States troops wading through a hail of machine-gun fire from boats which have worked their way through mine fields and under-water obstacles highlight the picture. These are effective shots of the capture of the first German prisoners and of the treatment given to the wounded. *Treasury-Coast Guard.*

OUR ENEMY— THE JAPANESE (20 minutes)

This film gives an insight into the resources and industries, religion, military training, lives, and minds

of the people of Japan. It tells what our enemy in the Pacific is really like. Narrated by former American Ambassador to Japan Joseph C. Grew. *Navy Department*. A March of Time production.

OUT OF BED INTO ACTION (30 minutes)

This film deals with the rehabilitation of hospitalized Army Air Force personnel. It is an excellent subject showing how the program is aimed at taking a person's mind off his infirmity and directing his attention to getting well. It shows how muscles are kept toned and why, how a person's mind is kept occupied and why, and how the cooperation of the patient himself will cut down time spent in the hospital and will snap him out of bed into action. *Army Air Forces*.

OUT OF THE FRYING PAN INTO THE FIRING LINE (Technicolor) (3 minutes)

Pluto and Minnie Mouse, two of America's favorite characters, show *why* and *how* to save fats and greases. *A Walt Disney production*.

***PARATROOPS (9 minutes)**

Terse and factual account of the training given our Soldiers of the Sky in how to jump, fall, guide a 'chute, land, and come up fighting.

PHOTOGRAPHY FIGHTS (13 minutes)

This picture shows how photography is helping to win the war. It shows how under enemy action photographic crews work precious minutes getting and scanning pictures to search for signs of enemy emplacements and evidence of his movements. It shows what happens when well-trained, discerning photographic interpreters can read from pictures shot by the crew. *Treasury-Navy Department*.

***PINCERS ON JAPAN (20 minutes)**

Canada's place in the strategy of the Pacific is the subject of this film. Convoys carrying the sinews of war steam out from her ports, while along her western coast lookouts and patrol boats keep constant vigil. Scenes of the construction of the Alaska Highway are pictured. *National Film Board of Canada*.

***POLAND FOREVER (22 minutes)**

A message from the youth of Poland to the entire world. From the youth who are fighting for the liberty of their nation, it is a pictorial document of the fight of democracy against invasion. **POLAND FOREVER** is more than a document. It is the story of a nation both old and young—old in tradition and of courtesy to man and reverence for God and young in heroic dedication to the building of a new state. *Polish Information Center*.

PRELUDE TO WAR (50 minutes)

First of a series of special films prepared by the Army to show "Why We Fight." In exciting sequences—many from German, Japanese, and Italian official films—it shows the start of the treacherous attack by the Axis countries on their innocent neighbors. The cold-blooded plan of world conquest, with America as the final and richest plum, is clearly revealed in dramatic action pictures—to show American labor why

we fight and what we fight for and against. A film that has been hailed by leading drama critics. Directed by Frank Capra. Commentary by Walter Houston. *War Department.*

THE PRICE OF VICTORY (13 minutes)

With candor and conviction, Henry A. Wallace, Vice President of the United States, explains the ideals we are fighting for and the price we must pay for Victory. *Paramount.*

PRICES UNLIMITED (10 minutes)

Shows that rationing and price controls are necessary and serve ultimately to benefit the consumer. *Office of Price Administration.* A Universal production.

RADIO OPERATOR (20 minutes)

A brief description of the training given to the radio operator, with emphasis on the importance of that training, showing how it fits him for the responsibilities of active duty on bombardment aircraft. *Army Air Forces.*

RECONNAISSANCE PILOT (29 minutes)

This film dramatically illustrates in story form the fact that more and better aerial pictures will contribute greatly to bringing about a quick end to the bloody business of war. *Army Air Forces.*

REMEMBER THESE FACES (19 minutes)

The emotional impact of full color is employed to produce an unforgettable picture of the wounded in a great invasion of the Pacific. The camera follows the grim spectacle of wounded men from the front line to hospital ship and records the rapid transition from front-line casualties to men safe in the hands of modern medicine and with a fighting chance for recovery. *Treasury-Navy Department.*

***REPORT FROM RUSSIA (8 minutes)**

Russia's "secret weapon" is the strength of the Russian people—the men, women, and children who punctured forever the myth of German invincibility.

REPORTS FROM THE AAF (9 minutes)

Shows the RAF and the 8th Air Force on a hedge-hopping bombing flight over France and Germany. Includes the 5th Air Force report from New Guinea and the AAF maintenance and repair installation in Port Moresby, New Guinea. *Treasury-War Department.*

REPORT FROM THE BEACHHEAD (9 minutes)

Shows the established beachhead at Anzio. Portrays the hardships endured by our men, shows the casualties, and stresses the fact that, no matter how costly, no deal will be made with the Axis powers until Victory is won. *Treasury-War Department.*

RESISTING ENEMY INTERROGATION (70 minutes)

This is an excellent film showing the methods the Germans used to get information from our men so as to afford them an opportunity to make the best possible use of their power against us. *Army Air Forces.*

REWARD UNLIMITED (10 minutes)

This film dramatizes the great need for Cadet Nurses. The story centers around Peggy Adams who as a result of an accident decided to become a Cadet Nurse. The film takes us through her training as a student nurse and shows the rewards that come from a war job well done. A Selznick Production made available through the U. S. Public Health Service.

***RIGHT OF WAY (7 minutes)**

Through the night a troop train, a freight train, and a truck rush to a convoy scheduled to sail early the next morning, to deliver the goods on time. An explanation of why the civilian public must be inconvenienced at times in its traveling so that materials of war will not arrive too late.

***RING OF STEEL (10 minutes)**

A tribute to the American soldiers who have protected our country from 1776 to 1943, forging a "ring of steel" around American democracy. Narrated by Spencer Tracy.

ROAD TO BERLIN (20 minutes)

A Nazis submarine "wolf pack" racing to intercept a convoy carrying urgently needed supplies—and the race against time by those who handle these supplies and load the convoy—furnish the dramatic elements in this film. The picture brings out the importance of the many jobs, both big and small, performed by men and women who are vital links in the life line to the front. *War Department.*

SAFEGUARDING MILITARY INFORMATION (10 minutes)

Dramatic exposition of the results of careless talk—a ship torpedoed, a train wrecked. Emphasizes the need for secrecy by soldiers and civilians. *War Department.*

SHOCK TROOP (11 minutes)

Picturing the vital role of the woodsmen and millmen throughout our history and their particularly important contribution in the present war, featuring the use of lumber in the equipment and the supplying of our fighting men. *War Department.*

***SICILY—KEY TO VICTORY (20 minutes)**

The record of the Canadian First Division in the Sicilian campaign. With the aid of animated maps, the advance of the Canadians is shown town by town. The story cuts back to Canada, to the war workers standing behind the army, demonstrating the essential link between war front and home front, which is the real key to Victory. *National Film Board of Canada.*

STORY OF A TRANSPORT (20 minutes)

A timely and unique treatment of an important and thrilling war operation. This picture records the colorful career of the 24,000-ton transport, *Wakefield*. It dramatically links the ship's romantic past as the peacetime luxury liner, *Manhattan*, with her grim, war-service present. Highlighting the film are scenes of the *Wakefield* being bombed at Singapore, burning in the Atlantic and then, refitted, crammed with troops, bound for the battlefields of Europe. *Treasury-U. S. Coast Guard.*

THE STORY WITH TWO ENDINGS

(10 minutes)

Tells the story of runaway prices after the Armistice of World War I, and details the results of allowing prices to get out of hand. Gives good practical advice on what can be done to combat inflation. A 20th Century-Fox Production made available through OPA.

*SUGGESTION BOX

(10 minutes)

In war plants all over the country, workers are being encouraged to submit suggestions, which will effect a saving in time, labor, and materials, thus enabling production to be increased. This film presents several examples of how workers' suggestions have resulted in improved methods of manufacture.

SWIM AND LIVE

(20 minutes)

Training soldiers of the U. S. Army, soon to be sailing through submarine-infested waters, to *swim* so that they may *live*—how to jump from a ship without splintering a leg, how to make shirts and trousers into life preservers, how to swim through burning oil. *Army Air Forces.*

*TANKS

(10 minutes)

Manufacture and performance of the M-3 Army tank. Narrated by Orson Welles. "In telling the tale of how the M-3 medium tank is assembled, tested, and shipped overseas, all the component factors are fused into an outstanding reel."

*TARGET—BERLIN

(20 minutes)

This is the story of Canada's unique industrial achievement—the building of the first Lancaster, the world's largest bomber. It is the story of how a country mobilized all its skills and strength to turn out the machines of war that help bring victory closer. The Lancaster takes us with her on the mission to bomb Berlin—a mission significant because it points the road to more bombings and more targets until Victory is ours. *National Film Board of Canada.*

TARGET FOR TODAY

(93 minutes)

This is the most comprehensive story ever told of an air bombing mission and is perhaps the most complete combat factual film produced in the United States. It was produced, directed, and edited by Lt. Col. William J. Keighley, Chief of the Motion Picture Services Division, Office of Assistant of Air Staff Intelligence. It is the story of a bombing raid from the planning stage, through briefing, take-off, flight, "bombs away," the return home, report of the fliers to intelligence officers, and what is done with the information brought back. The actors in the film are the famous Eighth Air Force. *Army Air Forces.*

*TARGET FOR TONIGHT

(48 minutes)

A thrilling true story of a bombing raid over Germany by the RAF. One of the finest pictures of the war. "Quickens the pulse and cheers the heart."—*New York Times.* *British Information Services.*

*THESE ARE THE MEN

(11 minutes)

The Nazi leaders, Hitler, Goebbels, Goering, and Hess, speak their own denunciation against a background of

German might and German-wrought devastation. There are also scenes showing how the Nazi leaders are debasing and poisoning the minds of the youth of Germany. *British Information Services.*

THEY DELIVER THE GOODS (20 minutes)

How our fighting equipment gets through to our fighting men in quantity and on time. The mountains of supplies combat loaded at ports of embarkation are unloaded under combat conditions and under fire in the South Pacific. From behind-the-lines General Supply Depots they are moved through jungle swamps to advance bases, to the firing lines. The never-ending battle of supply is graphically told in these pictures. *War Department.*

THE THOUSAND DAYS (21 minutes)

Canada's remarkable achievements during three years of war and an inspiring tribute to the resolute spirit of Canadians, each one doing his utmost, all working together for Victory. *Associated Screen Studios, Inc.*

***THREE CITIES (10 minutes)**

This film is the story of three typical American cities, one seafaring, one manufacturing, and one rural, and how the war workers in each tackled a problem of wartime living and found a solution.

***TROOP TRAIN (11 minutes)**

Moving the 201st Armored Division—tanks, trucks, half-tracks, motorcycles, jeeps, guns, and men—across the country from "X" to "Y".

TWO-WAY STREET (8 minutes)

This film gives quick facts about Lend Lease. It shows how effectively lend-lease worked when country after country fell to the Axis powers and specifically how it worked to the advantage of all the Allied Nations concerned. *UNRRA.* A Monogram production for War Activities Committee.

UNRRA—IN THE WAKE OF THE ARMIES (14 minutes)

Opening with scenes of the November, 1943 conference in Washington, this film briefly explains the purpose of the United Nations Relief and Rehabilitation Administration. It points out that our future lies in our answer to the destruction and poverty in Europe—in UNRRA lies the first step toward bringing the people of Europe a freedom from fear and want upon which our own freedoms depend. *National Film Board of Canada.*

WAR ON WHEELS (22 minutes)

The exciting film story of an American truck convoy ambushed by German tanks. Its rescue in a pitched battle by a group of American medium tanks graphically pictures the type of action which won for us in Tunisia. The commentary brings home to the worker the importance of his role in our mounting war production. *War Department.*

***WARTIME NUTRITION (10 minutes)**

Simple rules of eating to be followed by Americans at home, in factories, in restaurants, and cafeterias.

WE SAID WE'D COME BACK (20 minutes)

This film tells the story of the Navy's fight in the Pacific. The assembly of the greatest sea power the world has ever seen is pictured. There are excellent combat shots of the latest ships, planes, and weapons in action. *Treasury-Navy Department.*

WHAT MAKES A BATTLE (16 minutes)

The Battle of the Marshall Islands was a piece of master strategy. Forces of land, sea, and air united to strike blows that resulted in success and each success resulted in another battle. Wounded and casualties were everywhere, and out of 10,000 Japs only 264 surrendered. *Treasury-War Department.*

***WHEN WORK IS DONE (9 minutes)**

This is the story of what is happening to many American small towns in wartime. Into hundreds of communities, ill equipped to handle the influx, thousands of people have poured to take work in war plants. Sylacauga, Ala., was a town which had this problem, but licked it with effective planning by working out a program which got people together.

WINGS UP (22 minutes)

The story of the 12 weeks of discipline, concentrated study, and hard work leading to graduation from the Officers' Candidate School of the U. S. Army Air Forces and the rank of second lieutenant. Narrated by Capt. Clark Gable. *Army Air Forces.*

WINNING YOUR WINGS (18 minutes)

Lt. James Stewart of the Army Air Forces explains the work of the air forces, the requirements for enlistment, and the reasons for volunteering. "Probably the most inspiring film of its sort yet released."—Chicago Daily News. *Warner Brothers.*

***THE WORLD AT WAR (44 minutes)**

A graphic history of the years 1931-41—from the Japanese invasion of Manchuria in 1931 to the bombing of Pearl Harbor 10 years later. The pattern of aggression in China, Ethiopia, Spain, Poland, Belgium, Holland, and France.

ALABAMA

Extension Service
Alabama Polytechnic
Institute
Auburn, Ala.

Dept. of Visual Instruc-
tion
Birmingham Public
Schools
2301 Avenue J
Birmingham 3, Ala.

Wilfred Naylor
1907 Fifth Avenue N.
Birmingham 1, Ala.

Visual Aids
University of Alabama
University, Ala.

ALASKA

Visual Aids
U. S. Office of Indian
Affairs
Juneau, Alaska

ARIZONA

Division of Public Serv-
ice
State Teachers College
Flagstaff, Ariz.

Visual Aids
Extension Division
University of Arizona
Tucson, Ariz.

ARKANSAS

Visual Education Serv-
ice
436 Conway Boulevard
Conway, Ark.

Extension Service
University of Arkansas
Fayetteville, Ark.

State War Film Coordi-
nator
State Dept. of Educa-
tion
Little Rock, Ark.

CALIFORNIA

Kern County Film Li-
brary
117 Courthouse
Bakersfield, Calif.

Extension Division
University of California
Berkeley, Calif.

Bell & Howell Co.
716 North LaBrea Ave.
Hollywood, Calif.

Audio-Visual Dept.
Long Beach Public
Schools
715 Locust Ave.
Long Beach 2, Calif.

Visual Education
Service
Board of Education
1205 West Pico Blvd.
Los Angeles 15, Calif.

Visual Education Dept.
Los Angeles County
Schools
808 North Spring Street
Los Angeles, Calif.

William M. Dennis
2506½ West Seventh
Street
Los Angeles 5, Calif.

Defense Council
Film Bureau
86 City Hall
Los Angeles 12, Calif.

H. U. M. Higgins
County War Film Co-
ordinator
229 North Broadway,
Room 204
Los Angeles 12, Calif.

Hollywood Movie Sup-
ply
4279 Crenshaw Blvd.
Los Angeles 43, Calif.

Ideal Pictures Corp.
2408 West 7th St.
Los Angeles 5, Calif.

Screen Adettes, Inc.
1709 West 8th St.
Los Angeles 14, Calif.

Extension Division
University of California
405 Hilgard Avenue
Los Angeles 24, Calif.

International Theatri-
cal & Television Corp.
4247 Piedmont Avenue
Oakland 11, Calif.

Audio-Visual Dept.
Oakland Public Schools
Oakland, Calif.

Library and Visual Serv-
ice
Pasadena City Schools
1501 East Villa Street
Pasadena 4, Calif.

Visual Instruction
Center
San Diego City Schools
833 Thirteenth Street
San Diego, Calif.

Visual Education Dept.
County of San Diego
1255 University Avenue
San Diego 3, Calif.

Filmosound Library
Photo & Sound, Inc.
153 Kearny Street
San Francisco 11, Calif.

Russell C. Roshon
Pacific Building
San Francisco 3, Calif.

Screen Adettes, Inc.
68 Post Building
San Francisco 4, Calif.

Y. M. C. A. Motion
Picture Bureau
351 Turk Street
San Francisco, Calif.

Halmac Sound Service
111 E. Santa Clara St.
San Jose 20, Calif.

COLORADO

Bureau of Visual In-
struction
University of Colorado
Boulder, Colo.

Akin & Bagshaw, Inc.
2023 E. Colfax Street
Denver 6, Colo.

Dept. of Special Services
Denver Public Schools
414 Fourteenth Street
Denver, Colo.

Ideal Pictures Corp.
718 18th Street
Denver 2, Colo.

Russell C. Roshon
Denver Theater Bldg.
Denver 2, Colo.

Film Center
University of Denver
Denver, Colo.

CONNECTICUT

Hebert Studios, Inc.
53 Allyn Street
Hartford 3, Conn.

Dept. of Audio-Visual
Education
New Haven Public
Schools
New Haven, Conn.

Audio-Visual Aids Cen-
ter
University of Connec-
ticut
Storrs, Conn.

Eastern Film Libraries
95 North Main Street
Waterbury 14, Conn.

DELAWARE

Milton H. Hill, Inc.
922 Shipley Street
Wilmington, Del.

DISTRICT OF COLUMBIA

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1221 G Street NW.
Washington, D. C.

Paul L. Brand
816 Connecticut Ave.
NW.
Washington 6, D. C.

Martin T. Hughes
51 H Street NW.
Washington, D. C.

Visual Instruction
Office
D. C. Public Schools
1730 R Street NW
Washington, D. C.

FLORIDA

Gordon S. Cook
1126 S. E. Fourth Street
Fort Lauderdale, Fla.

Dept. of Visual Instruc-
tion
University of Florida
Gainesville, Fla.

Modern Talking Pic-
ture Service
678 Linwood Avenue
Jacksonville 6, Fla.

Orben-Ideal Pictures
1137 Miramar Ave.
Jacksonville 7, Fla.

Ideal-Southern 16mm
Pictures Co.
9536 N. E. Second Ave.
Miami 38, Fla.

Bowstead's Camera
Shop
1039 N. Orange Ave.
Orlando, Fla.

GEORGIA

Visual Education Dept.
Agricultural Extension
Service
University of Georgia
Athens, Ga.

War Film Service
Board of Education
City Hall
Atlanta, Ga.

Calhoun Co.
101 Marietta Street NW.
Atlanta 3, Ga.

Distributors' Group,
Inc.
756 W. Peachtree NW.
Atlanta, Ga.

Films, Inc.
101 Marietta St. NW.
Atlanta 3, Ga.

Fulton Co. Board of
Education
345 Washington St., SW.
Atlanta, Ga.

Russell C. Roshon
411 Connally Building
Atlanta 3, Ga.

Stevens-Ideal Pictures
Corp.
101 Walton Street NW.
Atlanta 3, Ga.

Division of General Ex-
tension
Univ. System of Georgia
223 Walton Street NW.
Atlanta 3, Ga.

HAWAII

Adult Education Dept.
University of Hawaii
Honolulu, T. H.

Motion Picture Enter-
prises
121 South Beretania
P. O. Box, 2862
Honolulu 3, T. H.

IDAHO

Film Library
Extension Division
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Boise, Idaho

Educational Film Serv-
ice
Univ. of Idaho, S. B.
Pocatello, Idaho

ILLINOIS

Visual Aids Service
University of Illinois
Champaign, Ill.

Bell & Howell Co.
Films Division
1801 Larchmont Ave.
Chicago 13, Ill.

Film Council
Board of Education
228 N. La Salle St.
Chicago 1, Ill.

Film Bureau
Office of Civilian De-
fense
23 North Wacker Drive
Chicago 6, Ill.

College Film Center
84 E. Randolph St.
Chicago 1, Ill.

DeVry Corporation
1111 Armitage Avenue
Chicago 14, Ill.

Films, Inc.
64 East Lake Street
Chicago 1, Ill.

International Theatri-
cal & Television
Corp.
19 South La Salle St.
Chicago 3, Ill.

McHenry Educational
Films
64 East Jackson Blvd.
Chicago 4, Ill.

Howard Motion Picture
Service
7029 North Clark Street
Chicago, Ill.

Ideal Pictures Corp.
28 East Eighth Street
Chicago 5, Ill.

Russell C. Roshon
188 W. Randolph St.
Chicago 1, Ill.

Soundies Distributors
Corp.
209 W. Jackson Blvd.
Chicago 6, Ill.

Y. M. C. A. Motion
Picture Service
19 South La Salle Street
Chicago, Ill.

Western Cooperative
Library
Western Illinois State
Teachers College
Macomb, Ill.

The Venard Organiza-
tion
702 South Adams Street
Peoria 2, Ill.

Film Library
Division of Departmen-
tal Reports
5th St. and Sangamon
Ave.
Springfield, Ill.

Fletcher Visual Educa-
tion Service
218 West Main Street
Urbana, Ill.

INDIANA

Bureau of Audio-Visual
Aids
Indiana University
Bloomington, Ind.

Gary Public Library
5th Ave. at Adams St.
Gary, Ind.

Division of National
Defense
The American Legion
Indianapolis, Ind.

Indiana Visual Aids Co.
4243 Central Avenue
Indianapolis 5, Ind.

Visual Education Dept.
Indianapolis Public
Schools
Indianapolis, Ind.

Modern Talking Pic-
ture Service
615 North Illinois Street
Indianapolis 4, Ind.

Office of War Training
Purdue University
La Fayette, Ind.

Teaching Materials
Service
Ball State Teachers Col-
lege
Muncie, Ind.

Burke's Motion Picture
Co.
434 Lincoln Way West
South Bend 5, Ind.

Extension Division
Indiana State Teachers
College
Terre Haute, Ind.

American Visual Aids Co.
161 Ferry Street
Wabash, Ind.

Dennis Film Bureau,
Inc.
29 East Maple Street
Wabash, Ind.

IOWA

Visual Instruction Serv-
ice
Iowa State College
Ames, Iowa

Pratt Sound Film Serv-
ice
805 Third Avenue SE.
Cedar Rapids, Iowa

Eastin 16mm Pictures
Co.
Davenport, Iowa

Bureau of Visual In-
struction
State University of Iowa
Iowa City, Iowa

KANSAS

Extension Division
Fort Hays Kansas State
College
Hays, Kans.

Bureau of Visual In-
struction
University of Kansas
Lawrence, Kans.

Office of Visual Aids
Kansas State College
Manhattan, Kansas

Central Visual Educa-
tion Service
Broadview Hotel Bldg.
Wichita, Kans.

KENTUCKY

D. T. Davis Co.
231 West Short Street
Lexington 15, Ky.

Bureau of Audio-Visual
Aids
University of Kentucky
Lexington 29, Ky.

LOUISIANA

Agricultural Extension
Division
Louisiana State Univ.
Baton Rouge, La.

Stirling Motion Picture
Service
2005 Ferndale Ave.
Baton Rouge 15, La.

Film Service
Southwestern Louisiana
Institute
Lafayette, La.

Library
Northwestern State
College
Natchitoches, La.

Jasper Ewing & Sons
725 Poydras St.
New Orleans 12, La.

Harfilms, Inc.
600 Baronne Street
New Orleans 13, La.

Ideal-Southern Pictures
440 Audubon Building
New Orleans 16, La.

Division of Audio-Visual
Aids
Orleans Parish School
Board
1835 Erato Street
New Orleans 13, La.

Russell C. Roshon
Pere Marquette Bldg.
New Orleans 12, La.

Film Service Louisiana
Polytechnic Institute
Ruston, La.

MAINE

Film Service
University of Maine
22 Stevens Hall, S.
Orono, Maine

Stanley Dana Corp.
263 St. John St.
Portland 4, Maine

MARYLAND

Kunz Motion Picture
Service
432 N. Calvert St.
Baltimore 2, Md.

Stark Films
Howard & Centre Sts.
Baltimore 1, Md.

Extension Service
University of Maryland
College Park, Md.

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Cooperative Extension
Division
Massachusetts State
College
Amherst, Mass.

Division of Teaching
Aids
Boston University
84 Exeter Street
Boston 16, Mass.

Cinema, Inc.
234 Clarendon Street
Boston, Mass.

Visual Instruction
State Dept. of Educa-
tion
200 Newbury Street
Boston, Mass.

Russell C. Roshon
Little Building
Boston 16, Mass.

Visual Education Serv-
ice, Inc.
116 Newbury Street
Boston 16, Mass.

Wholesome Film Serv-
ice, Inc.
48 Melrose Street
Boston, Mass.

Film Department
Iris Pharmacy
238 Main Street
Brockton, Mass.

South End Film Li-
brary
56 Vallonia Terrace
Fall River, Mass.

Al Warka & Co.
480 Main Street
Palmer, Mass.

Stanley-Winthrop's
5-7 Revere Road
Quincy 69, Mass.

Irving C. Clark
399 Dwight Street
Springfield 3, Mass.

MICHIGAN

Bureau of Visual Edu-
cation
University of Michigan
Ann Arbor, Mich.

Cosmopolitan Film Li-
braries
3248 Gratiot Avenue
Detroit 7, Mich.

Engleman Visual Edu-
cation Service
701 West Warren
Detroit 1, Mich.

Gratiot Film Service
6527 Gratiot Street
Detroit 7, Michigan

UAW-CIO Film Dept.
281 W. Grand Blvd.
Detroit 16, Mich.

Capital Film Service
1105 East Grand River
East Lansing, Mich.

Grand Rapids Public
Library
Ryerson Library Bldg.
Grand Rapids 2, Mich.

Motion Picture Section
Office of Civilian De-
fense
P. O. Box 1318
Lansing, Mich.

State Board of Control
for Vocational Edu-
cation
115 West Allegan Street
Lansing, Mich.

MINNESOTA

Cooperative Film Li-
brary
Hibbing, Minn.

Elliott Film Company
1110 Nicollet Avenue
Minneapolis 3, Minn.

Film Preview, Inc.
1504 Hennepin Avenue
Minneapolis, Minn.

Howard Film Distribu-
tors
86 South Sixth St.
Minneapolis 2, Minn.

Russell C. Roshon
535 Andrus Building
Minneapolis 3, Minn.

Dept. of Concerts &
Lectures
University of Minnesota
Minneapolis 14, Minn.

Dept. of Education
War Emergency Activ-
ities
St. Paul, Minn.

MISSISSIPPI

Herschel Smith Co.
119 Roach Street
Jackson 110, Miss.

State War Film Co-
ordinator
State Dept. of Educa-
tion
Jackson, Miss.

MISSOURI

Cooperative Film Li-
brary
Southeast Missouri State
Teachers College
Cape Girardeau, Mo.

Visual Education Serv-
ice
University of Missouri
Columbia, Mo.

Hoover Brothers, Inc.
922 Oak Street
Kansas City 6, Mo.

Dept. of Visual Educa-
tion
Kansas City Public
Schools
1840 E. 8th St.
Kansas City, Mo.

Kansas City Sound
Service Co.
926 McGee Street
Kansas City 6, Mo.

Mo-Kan Audio-Visual
Service
1119 West 47th Street
Kansas City 2, Mo.

Russell C. Roshon
Midland Building
Kansas City 8, Mo.

Division of Audio-Vis-
ual Education
Board of Education
4466 Olive Street
St. Louis 8, Mo.

Visual Education Dept.
County of St. Louis
7629 Natural Bridge
Road
St. Louis 21, Mo.

Pictosound Movie Serv-
ice
6125 Marwinette
St. Louis, Mo.

Russell C. Roshon
425 Louderman Bldg.
St. Louis 1, Mo.

Swank Motion Pictures
614 N. Skinker Boule-
vard.
St. Louis 5, Mo.

MONTANA

Visual Education
State Dept. of Educa-
tion
Helena, Mont.

Campbell Films
Manhattan, Mont.

NEBRASKA

Bureau of Audio-Visual
Aids
University of Nebraska
Lincoln 8, Nebr.

Modern Sound Pictures,
Inc.
1219 Farnam Street
Omaha 2, Nebr.

NEVADA

Agricultural Extension
Division
University of Nevada
Reno, Nev.

NEW HAMPSHIRE

Photo-Visual Service
Univ. of New Hamp-
shire
Durham, N. H.

A. H. Rice & Co.
P. O. Box 205
Hollis, N. H.

NEW JERSEY

Audio-Film Libraries
41 Washington Street
Bloomfield, N. J.

Vitascope Film Distrib-
utors
868 Broad St.
Newark, N. J.

Dept. of Library &
Visual Aids
Board of Education
Newark, N. J.

J. C. Reiss
Reiss Building
10 Hill Street
Newark 2, N. J.

The Princeton Film
Center
55 Mountain Avenue
Princeton, N. J.

New Jersey State Mu-
seum
Dept. of Conservation
and Development
Trenton 7, N. J.

NEW MEXICO

Extension Division
Univ. of New Mexico
Albuquerque, N. Mex.

NEW YORK

Film Division
N.Y. State War Council
353 Broadway
Albany 7, N. Y.

Ruger Editing & Pro-
jection Service
34-36 Court Street
Binghamton, N. Y.

Bureau of Visual In-
struction
Board of Education
110 Livingston Street
Brooklyn, N. Y.

Reed & Reed Distribu-
tors, Inc.
312 Bay Ridge Pkwy.
Brooklyn 9, N. Y.

Visual Education Dept.
Board of Education
Buffalo, N. Y.

Buchan Pictures
79 Allen Street
Buffalo, N. Y.

Buffalo Regional Inter-
American Center
610 Delaware Ave.
Buffalo, New York

United Projector & Film
Corp.
228 Franklin Street
Buffalo 2, New York

Loomis & Hall
364 North Main Street
Elmira, New York

Cooperative Film Li-
brary
State Teachers College
Fredonia, New York

Office of Visual Aids
Extension Service
Cornell University
Ithaca, N. Y.

New Paltz Film Center
New Paltz, New York

Bell & Howell Co.
30 Rockefeller Plaza
New York, N. Y.

Brandon Films, Inc.
1600 Broadway
New York 19, N. Y.

Film Coordinator
Civilian Defense Vol-
unter Office
City Hall
New York, N. Y.

King Cole's Sound
Service
203 East 26th Street
New York 10, N. Y.

Films, Inc.
330 West 42nd Street
New York 18, N. Y.

Institutional Cinema
Service, Inc.
1560 Broadway
New York 19, N. Y.

International Theatrical
& Television Corp.
25 West 45th Street
New York 19, N. Y.

International Workers
Order, Inc.
80 Fifth Avenue
New York 11, N. Y.

Mogull's Inc.
68 West 48th Street
New York 9, N. Y.

New York University
71 Washington Square S.
New York 12, N. Y.

Nu-Art Films, Inc.
145 West 45th Street
New York 19, N. Y.

Pictorial Films, Inc.
RKO Building
Radio City
New York 20, N. Y.

Russell C. Roshon
2200 RKO Building
Radio City
New York 20, N. Y.

Bertram Willoughby
Pictures
1600 Broadway
New York 19, N. Y.

Willoughby's
110 West 32d Street
New York 1, N. Y.

Y. M. C. A. Motion
Picture Bureau
347 Madison Avenue
New York, N. Y.

Oneonta Film Exchange
State Teachers College
Oneonta, New York

Adirondack Film Li-
brary
State Teachers College
Plattsburgh, N. Y.

Off-Campus Teaching
State Teachers College
Potsdam, N. Y.

John E. Allen, Inc.
6 George Street
Rochester 2, N. Y.

Dept. of Visual and
Radio Education
Board of Education
13 Fitzhugh St. S.
Rochester, N. Y.

James E. Duncan
65 Monroe Ave.
Rochester 7, N. Y.

Educational Film Serv-
ice
University of Rochester
Rochester, N. Y.

Department of Science
Board of Education
Syracuse, N. Y.

Educational Film Li-
brary
Syracuse University
Syracuse 10, N. Y.

Utica Film Exchange
47 Brookland Drive
Utica 3, N. Y.

Ideal Motion Picture
Service
371 St. Johns Avenue
Yonkers, N. Y.

NORTH CAROLINA

Bureau of Visual In-
struction
Univ. of North Carolina
Chapel Hill, N. C.

Charlotte Public Li-
brary
Charlotte 2, N. C.

Russell C. Roshon
Liberty Life Building
Charlotte 2, N. C.

National Film Service
14 Glenwood Avenue
Raleigh, N. C.

NORTH DAKOTA

Dept. of Correspond-
ence Study.
North Dakota Agri.
College
Fargo, N. Dak.

OHIO

Dept. of Visual Aids
Board of Education
Akron, Ohio

Film Division
Akron Public Library
Summit & Market St.
Akron 8, Ohio

Groshan Graphic Art
Co.
2422 Tusc Street
Canton, Ohio

Visual Aids Exchange
Cincinnati Public
Schools
511 West Court Street
Cincinnati 3, Ohio

Ralph V. Haile & As-
sociates
215 Walnut Street
Cincinnati, Ohio

Manse Film Library
2514 Clifton Avenue
Cincinnati 19, Ohio

Russell C. Roshon
Keith Theater Building
Cincinnati 2, Ohio

Cleveland Public Library
325 Superior Avenue
Cleveland, Ohio

Division of Visual Education
Cleveland Public Schools
4914 Gladstone Avenue
Cleveland 4, Ohio

Sunray Films Co.
2108 Payne Avenue
Cleveland 14, Ohio

Ohio Slide & Film Exchange
State Department of Education
Columbus, Ohio

Twyman Films, Inc.
29 Central Avenue
Dayton 1, Ohio

Visual Education Dept.
Elyria Public Schools
Elyria, Ohio

Board of Education
1219 Nat'l Bank Bldg.
Lima, Ohio

Martin Sound Systems
50 Charles St. SE.
Massillon, Ohio

Visual Education Department
Board of Education
Toledo, Ohio

Cousino Visual Education Service
1221 Madison Avenue
Toledo 2, Ohio

Dept. of Visual Education
Youngstown Public Schools
20 West Wood Street
Youngstown, Ohio

OKLAHOMA

Film Division
East Central State College
Ada, Okla.

Film Division
Southeastern State College
Durant, Okla.

Visual Education Dept.
University of Oklahoma
Norman, Okla.

Camera Shoppe
2301 Classen Boulevard
Oklahoma City, Okla.

H. O. Davis
522 North Broadway
Oklahoma City, Okla.

Dept. of Educational Extension
Okla. Agricultural & Mechanical College
Stillwater, Okla.

OREGON

Dept. of Visual Instruction
Oregon State System of Higher Education
Corvallis, Oreg.

Ideal Pictures Corp.
915 S.W. 10th Avenue
Portland 5, Oreg.

J. T. Moore
306 S.W. 9th St.
Portland, Oregon

Dept. of Visual Education
Portland Public Schools
631 N.E. Clarkamas Street
Portland, Oreg.

Screen Adettes, Inc.
314 S.W. Ninth Avenue
Portland 5, Oreg.

PENNSYLVANIA

James A. Peters
41 South Fourth Street
Allentown, Pa.

Kelly Studios
14 East Tenth Street
Erie, Pa.

J. P. Lilley & Son
277 Boas Street
Harrisburg, Pa.

B. E. George
Hawthorn, Pa.

Film Library
State Teachers College
Indiana, Pa.

Johnstown Photo Supply
242 Franklin Street
Johnstown, Pa.

Film Library
State Teachers College
Millersville, Pa.

Film Division
Council of Defense
Broad Street Station
Philadelphia, Pa.

Dept. of Visual Education
School District of Philadelphia

Parkway at 21st Street
Philadelphia 3, Pa.

Kunz Motion Picture Service
1319 Vine Street
Philadelphia 7, Pa.

Russell C. Roshon
Fox Theater Building
Philadelphia 3, Pa.

PCW Film Service
Pennsylvania College
for Women
Pittsburgh, Pa.

Dept. of Visualization
Pittsburgh Public Schools

Osceola & Cypress Sts.
Pittsburgh 22, Pa.

Russell C. Roshon
520 State Theater Bldg.
Pittsburgh 22, Pa.

Visual Art Film Distributors
419 Empire Building
Pittsburgh 22, Pa.

Clem Williams Films
311 Market St.
Pittsburgh 22, Pa.

Defense Council
Court House
Reading, Pa.

Audio-Visual Aids Service
Pennsylvania State College
State College, Pa.

Kunz Motion Picture Service
170 East Main Street
Uniontown, Pa.

John Wasson
911 High Street
Williamsport, Pa.

York Film Library
Hartley Building
York, Pa.

RHODE ISLAND

Visual Instruction Section

Dept. of Public Schools
20 Summer Street
Providence 2, R. I.

R. I. State Council of Defense
205 Benefit Street
Providence, R. I.

SOUTH CAROLINA

Audio-Visual Aids Bureau
Clemson Agricultural College
Clemson, S. C.

Audio-Visual Aids Bureau
Extension Division
Univ. of South Carolina
Columbia, S. C.

SOUTH DAKOTA

Extension Division
Univ. of South Dakota
Vermillion, S. Dak.

TENNESSEE

Dominick Home Movies
13 Nokomis Circle
Knoxville 16, Tenn.

Frank L. Rouser
317 W. Church Ave.
Knoxville Tenn.

Division of University Extension
University of Tennessee
Knoxville, 16, Tenn.

Ideal Pictures Corp.
17 South Third Street
Memphis 3, Tenn.

Russell C. Roshon
839 Sterick Bldg.
Memphis 3, Tenn.

TEXAS

State War Film Coordinator
State Dept. of Education
Austin 11, Tex.

Visual Education, Inc.
12th at Lamar
Austin 21, Tex.

Visual Instruction Bureau

University of Texas
Austin 12, Tex.

Films, Inc.
109 North Akard St.
Dallas 1, Tex.

International Theatrical
& Television Corp.
302½ S. Harvard St.
Dallas 1, Tex.

National-Ideal Pictures
2024 Main Street
Dallas 1, Tex.

Russell C. Roshon
Guardian Life Building
Dallas 2, Tex.

Visual Education, Inc.
203 Cotton Exchange
Bldg.
Dallas 1, Tex.

Y. M. C. A. Motion
Picture Bureau
710 Burt Bldg.
Dallas 1, Tex.

Bureau of Public Service
Texas Technological
College
Lubbock, Tex.

UTAH

Bureau of Visual Instruction
Brigham Young Univ.
Provo, Utah

Extension Division
University of Utah
Salt Lake City, Utah

VERMONT

Robert Hull Fleming
Museum
University of Vermont
Burlington, Vt.

VIRGINIA

Ideal Pictures Co.
219 East Main Street
Richmond 19, Va.

National Film Service
309 East Main Street
Richmond 19, Va.

Bureau of Teaching
Materials
State Board of Education
Richmond 16, Va.

WASHINGTON

Office of Visual Education
Central Washington
College of Education
Ellensburg, Wash.

Visual Education Dept.
Washington Junior High
School
Olympia, Wash.

Bureau of Visual Teaching
State College of Washington
Pullman, Wash.

King County Schools
310 County-City Bldg.
Seattle, Wash.

Rarig Motion Picture
Co.
5514 University Way
Seattle 5, Wash.

Dept. of Visual Education
Seattle Public Schools
810 Dexter Avenue
Seattle, Wash.

Dept. of Audio-Visual
Education
Spokane Public Schools
West 503 Fourth Avenue
Spokane, Wash.

Dept. of Audio-Visual
Aids
Tacoma Public Schools
Tacoma 1, Wash.

Dept. of Audio-Visual
Education
Vancouver Public
Schools
Vancouver, Wash.

WEST VIRGINIA

J. G. Haley
311 Monongahela St.
Charleston, West Virginia
United Specialties
816 West Virginia St.
Charleston 2, W. Va.

Film Division Library
Univ. of West Virginia
Morgantown, W. Va.

Rawlings Opticians, Inc.
62 12th Street
Wheeling, West Virginia

WISCONSIN

Bureau of Visual In-
struction
University of Wisconsin
Madison 6, Wis.

Community Movie
Service
2176 N. 37th St.
Milwaukee, Wisconsin

War Information Center
Milwaukee Public Li-
brary
Milwaukee 3, Wis.

Photoart House
844 N. Plankinton Ave.
Milwaukee, Wis.

WYOMING

Cooperative Film Li-
brary
University of Wyoming
Laramie, Wyo.



