

Jules and Miriam Bucher were two United States filmmakers who were very active, both together and independently, from the early 1930s through the mid-1980s, working with some of the most well-known documentarians of their times. Additionally, they had extensive careers internationally, working largely for the State Department. The Museum of Modern Art, the Library Congress and the National Archives hold some of their films, but the majority their work is held in various locations, associated with various collections and was commissioned by various employers. This paper will draw a line from these different points in time, locale, style, subject, and employer and tie them together through the persons of Jules and Miriam. It is not making an argument for a Jules and Miriam collection, but rather a forging a path that can be followed and forked from by future researchers. I am gratefully indebted to Van Bucher, Jules and Miriam's only child, who provided me with much of the timeline I follow in this paper. Van lives in New York City and travelled extensively with his parents in South East Asia between 1950 and 1960. He graciously agreed to meet with me several times for lunch in the winter of 2015 and without him the history of his parents filmmaking careers would have been extremely more difficult to re-construct.

I will start with Jules because he is the first to enter the public record and there is more material available about him directly than there is about Miriam.

Jules Bucher was born in May 1905 in Peekskill, NY. He was the son of John Calvin Bucher and Frances Hodges White. He had two brothers and two sisters. His father

was the superintendent of the Peekskill Military Academy where Jules attended school. In 1925 he entered Princeton and studied Astronomy. His freshman photo (see figure 1, Appendix B) lists his name as Julius and his nickname as “Julio”. This is the only reference I’ve seen to the nickname “Julio” and only very rarely came across his full first name. Jules Bucher, Jules Van Dyck Bucher, Jules V.D. Bucher and JVD Bucher, being the most common spellings of his name in print.

While Jules was at Princeton there formed active filmmaking club for undergraduate students, the Undergraduate Motion Picture Club of Princeton University (UMPCPU). Jules was a member of this club and active participant in several of its productions. While his senior photo says he is “undecided as to his future occupation,” his involvement in the UMPCPU indicates an affinity for working in film. I can’t say for sure if Princeton was his first exposure to working in film or if he had desires to work in film previous to coming to Princeton, but I do know that he eagerly took to it and would spend the next 40 years working intensely in film production around the world with numerous collaborators, the most important being after 1940, his wife Miriam. While during his career he was in some ways a jack---of---all---trades in the filmmaking business --- editing, directing, handling technical issues, and possibly even acting in a 1946 movie about baseball called Junior Big Leaguers (but, I can’t confirm that) --- he was most well known and prolific as a cameraman. And one very well respected by his colleagues, too.

It was at Princeton that Jules became friends with Harry Dunham and together they would make several movies in the early 1930s. Harry would go on to be a cameraman for Pathe news and film *China Strikes Back* in 1937 and Orson Welles's *Too Much Johnson* in 1938 before being shot down and killed while flying a mission over Papua New Guinea in 1943. It is also quite likely that Bucher also met Julien Bryan while at Princeton. Bryan was becoming one of the best---known documentary filmmakers of his generation and had graduated Princeton a few years before Bucher.

The first mention of Jules Bucher I was able to locate comes from *Movie Makers* magazine, May 1928. An article describing the making of a film called *Princeton* by the recently formed Undergraduate Motion Picture Club of Princeton University lists one Julius B. D. Bucher as business manager of the production. Two months later a review of *Princeton* in *Movie Makers* lists J. B. D. Bucher as cameraman on the production.<sup>1</sup> The name isn't exactly right, but it seems they have his position as cameraman almost certainly is. The film screened at several amateur motion picture clubs around the country. *Movie Makers* noted the film for its "technical excellence" and "one of the most completely satisfying of the film reviews that we have seen".<sup>2</sup> Following *Princeton* in 1928, the UMPCPU made the film *Incident* (also known as *Destiny*) a year later .

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<sup>1</sup> *Movie Makers*, May 1928, Volume III, Number 5, pp. 310

<sup>2</sup> *Movie Makers*, July 1928, Volume III, Number 7, pp. 483---4

Jules Bucher was also striking out on his own. After graduating Princeton in 1928 he moved back to Peekskill, NY. There in 1929 he produced and directed a film called *Opportunity Knocks*, which received positive reviews in the amateur film press. In 1930 he would make *Wild Rice* (also known as *Rushes*), which would be at the top of the list for Movie Makers inaugural annual selection of the ten best amateur films of the year in December 1930. Movie Makers also makes mention of a movie called *The Oval Portrait* being produced by an “experimental group in New York City” and headed by J.V.D. Bucher. I found no other evidence of this group or movie suggesting it was possibly never finished or maybe even started.

**Further research:** Research into the existence of this “experimental group in New York City” could start with Jules’s friendship with Harry Dunham, since Harry was a friend with several figures in the avant---garde scene in NYC. There is very little to go on it may not prove all that fruitful – though together they collaborated with several “experimental” type people on a film called *Venus and Adonis*, but this was in 1935. I’ve been unable to locate any elements of *Princeton*, *Incident*, *Opportunity Knocks*, or *Wild Rice*. Further research into whether any of these films exist would be a very welcome endeavor. For a full list of all films Jules and Miriam Bucher were involved with see Appendix A.

Jules Bucher was also becoming very active in the Amateur Cinema League, writing and photographing for Movie Makers, the publication of the ACL. Among the articles Bucher would write for Movie Makers would be advice on writing on leader and

projection techniques, how to make a beaded screen, using old coffee cans to hold film (they are the perfect size!), and filming the solar eclipse of 1932. Princeton had a well---regarded observatory that was making news worthy images of the moon, eclipses and other celestial events. I have found no evidence that Bucher was involved in making any of these images but, considering his major was Astronomy and his passion was making films, it certainly seems plausible if not likely.

In 1930 Bucher begins working in the lab of Dr. Arnold Gesell at Yale University. Dr. Gesell was one of the best---known child psychologists of his time and also one of the first to use film to observe his subjects. Bucher was the camera technician who helped set up Dr. Arnold Gesell's famous child psychology film lab at and presumably was responsible for a portion of the film's aesthetic design. Dr. Gesell's film collection is currently housed at the Center for the History of Psychology in Akron, Ohio. It consists of about 800 reels of 35mm and 16mm film, all shot at Gesell's lab between 1928 and roughly 1940. Dr. Gesell is still a name that anyone in the field of child psychology will be familiar with. His ideas about child development have become less popular with time and Yale has largely distanced themselves from Gesell's works, but today there is still a Gesell Institute in New Haven, CT.

Dr. Arnold Gesell was a master at rigorous, detailed and documented observation. His father was a photographer. Researcher Scott Curtis has noted that

“Arnold Gesell was among a second generation of psychologists specializing in child development who aspired to give their field firmer scientific footing – at the expense of mothers who participated in the original formation of child study and scholarly “fathers” who comprised the earliest scientific wing of the movement. Rebelling against what they perceived to be lax and permissive research methods of the previous generation, these researchers were more conservative in their acceptance of what counted as scientific observation. In the process, they worked to make child study a truly scientific endeavor, in that it was controlled primarily by scientists.”<sup>3</sup>

Curtis goes on to note that Gesell “saw photographic images as a solution to the problem of rigorous observation...that had troubled the scientific legitimacy of psychology.”<sup>4</sup> This rigorous observation would be the backbone of Gesell’s lab the medium of its method would be film, both 35mm and 16mm. To ensure that this observation could indeed be rigorous, the creation of an in---house lab for filming Gesell’s child psychology test was necessary. Hence was born Gesell’s famous dome, where children on the inside could not see the doctors and their filming apparatuses on the outside (fig. 10). Jules Bucher was an essential part of determining the best filming techniques for the dome, a task that Dr. Gesell thanks him for in the introduction to his *Atlas* books. The films made at the Yale lab are the basis of all of Dr. Gesell’s work and valuable documents of early scientific work film. Gesell says, “the cinema registers the behavior events in such coherent, authentic and

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<sup>3</sup> Curtis, Scott. ““Tangible as Tissue”: Arnold Gesell, Infant Behavior, and Film Analysis.” *Science in Context* 24, no. 03 (2011): 422.

<sup>4</sup> Ibid: 425

measurable detail that for purposes of psychological study and clinical research the reaction patterns of infant and child become almost as tangible as tissue” (cited in Curtis, 2011).

Dr. Gesell’s films are at the Center for the History of Psychology but his papers are at the Library of Congress. Without examining those papers, which I have not (yet) done, the exact extend to which Jules Bucher was involved with any one particular film is impossible to determine. Even with those papers it may be hard to determine that, beyond excluding films from when we know Bucher was not at the lab. But, even getting the films back into some coherent, chronological order is no small task. For now, suffice it to say that it is an intriguing and beautiful collection of which Jules Bucher was an integral part in creating.

**Further research:** Little to no research has been done into the production of Dr. Gesell’s films. Since his papers are at the Library of Congress and his films are in Akron, Ohio and largely inaccessible drawing conclusions between the two is highly difficult. Still research can be done and Dr. Gesell’s films are a very important part in the history of cinema and how it relates to the medical sciences. Dr. Gesell’s technique of frame analysis as displayed in his influential books *An Atlas of Infant Behavior Vols. 1 & 2*, was a highly sophisticated technique requiring hours of labor to produce. The fact that this production took place in a small lab far from other spheres of large film production only makes it all the more interesting and worthy of study. How Dr. Gesell and his team created their production process, what

equipment they used, what film stocks they used and what discussions were held concerning how to construct the lab to produce the impressive films they did is an unstudied area of film history. In the thick of this history stands Jules Bucher at the beginning of a long and formidable career that would cross paths with some of the most famous names in documentary film and span the globe. Certainly there are worthy questions to be asked and important discoveries to make from further research into this area.

After leaving Dr. Gesell's lab sometime in 1931 or 1932, Bucher would spend the rest of the 1930's travelling the world and constantly making films. In 1933 he teamed up with his friend from Princeton Harry Dunham and to make a film in Trinidad. This film, *Child of Mother India*, was directed by Philip M. Brown and produced by Central Films, which I believe to be Mr. Brown's company. The actor, Don Beddoe, provided the narration for the film. I've been unable to locate any existent materials from this film, which is a shame because the few descriptions provided by the contemporary press make it sound worth watching – see Appendix A for descriptions of this and other films.

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**Further research:** Central Films is an elusive company to track down. There are very scant mentions of them or their productions in the film trades and publications of the day.<sup>5</sup> The same goes for Philip M. Brown, the assumed owner of Central Films,

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and the rather bland name of his company doesn't aid in the search. The Prelinger Archive has four films on Archive.org that are attributed to Central Films – *Lady Life Guards*, *Heart of the Nation*, *Up and Down New York*, and *Central Park* – all from the 1930s. All take place in New York City, except for *Heart of the Nation*, which is located in Washington D.C., and they are all well---done, professionally shot films with solid camera technique, by Carl Berger and/or Sam Marino. That this lesser known film production company would be working in Trinidad, one assumes there are at least several other films that must have come out of Central Films and its elusive owner Philip M. Brown. In fact, records indicate that it was the producer for another film of Harry Dunham's *Bride of Samoa* (1933?), a film that "combines documentary and Hollywood footage to present a "Thrilling Adventure Among the Siva Dancers.""<sup>6</sup> Paul Bowles also did the music for *Bride of Samoa*, and a sound print of is at the Library of Congress Packard Campus for Audio---Visual Conservation in Culpepper, Virginia. Google Books has digitized a publication called *The Cross & Crescent* (Volume 29, Issue 2), which appears to be a publication of the Lambda Chi Alpha fraternity at the University of Michigan, from 1942. A snippet from it that is readable is discussing Don Beddoe and his association with Central Films. Since I haven't been able to locate a full digital copy of this publication (yet) I'm not sure ultimately what it is going to say. But, the bit we can read says – "...produced by Central Films, in which Don Beddoe was once one of the Principals. This concern produced a number of travel pictures and fictionalized travel shorts. Chicago,

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<sup>6</sup> "Bride of Samoa." *Bride of Samoa*. Accessed May 01, 2015.  
<http://www.hawaii.edu/oceanic/film/filmdb/241.html>.

Palestine, Hawaii, Samoa, and other places have been featured.”<sup>7</sup> A more complete record of Central Films would be a wonderful addition to the history of documentary film.

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Following *Child of Mother India*, Bucher and Dunham would collaborate on a movie called *Venus and Adonis*. This film was produced solely by Dunham and Bucher and seems to have been made purely for fun. The one article I could find about the film has an accompanying image (possibly a still from the film) of Jules and Harry, both shirtless with Harry holding what appears to be a large wrench. Going off the very few references about it, it would seem best to call it an amateur surrealist film. There is a silent print of it also at LOC in Culpepper, in the collection of Aaron Copeland. What is most interesting about *Venus and Adonis* is who was involved in it. Paul Bowles once again composed the score for it. Victor Kraft, Aaron Copeland’s life---long lover and muse<sup>8</sup> is an actor in it. Eric Hawkins (1909---1994), the famous dancer who danced with George Balanchine’s American Ballet and was the first man to dance with Martha Graham’s company, eventually becoming her husband, also acts in the movie. Hawkins also worked closely composers including his wife Lucia Dlugoszewski, Virgil Thompson, Lou Harrison and Henry Cowell. (Virgil Thompson, as I will speak to later, would have his own close connections to Dunham and Bowles.) Completing what is hinted at being love---triangle in the movie is Anne Miracle, a friend of Bowles and briefly the wife of famed German and French

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<sup>7</sup> Thanks to Rick Prelinger for pointing me to this publication.

<sup>8</sup> Streitmatter, Rodger. *Outlaw Marriages: The Hidden Histories of Fifteen Extraordinary Same-Sex Couples*. Beacon Press, Boston. 2012. 99-108.

translator, Ralph Manheim. It was quite an interesting group Bucher was mixing with at the time. Paul Bowles would go on to a successful literary career while befriending nearly every important figure in the avant-garde of the 1950s and defining what it meant to be an expat Tangier. It is almost certainly through Dunham that Bucher was involved with these figures. So, who is this Harry Dunham?

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**Further Research:** Who was Harry Dunham? That question is very much tied up in the lesser-known parts of Paul Bowles's life in the 1930s. Harry Hickenlooper Dunham was born November 4, 1910 in Cincinnati, Ohio to Dr. Kennon Dunham and Amelia Hickenlooper. He had one sister, Amelia. He graduated Princeton in 1933 studying theater or dance (it is unclear from the records) while a student there. During the 1930's Dunham would travel and correspond with a number of people in the American avant-garde at the time, most notably Paul Bowles.

In 1930, Dunham met Paul Bowles while in Philadelphia at a performance of Stravinsky's *Sacre du Printemps* and they became close friends. Bowles was a struggling composer at the time and was beginning to gain the notice of Aaron Copeland. Dunham came from a wealthy family and would spend lavishly on his friend Bowles, whose own finances were more meager. Dunham's family did not have a high opinion of Bowles. "When Harry's mother learned that I was the reason for his getting money early from his trust fund, she made no effort to conceal her

dislike of me. Her accusations were never explicit, and there was nothing I could say to counter her impression.”<sup>9</sup>

In 1931 Bowles travelled to Morocco with his mentor Aaron Copland. They had been in Europe for a few months where Bowles had met and befriended Gertrude Stein and Alice Toklas. According to Virginia Carr, Dunham “envied his (Bowles) rootlessness and regretted his (Dunham’s) own need for accountability to his parents.” Upon hearing that Bowles was in Morocco with Copeland Dunham wired him that he was “on his way” and clamored for “untold adventures.” Dunham was at the time studying dance in Dresden.<sup>10</sup> Bowles would also introduce Dunham to Stein. Dunham would propose several film projects to Stein concerning some of her plays to which she responded positively, but the films were never made, ostensibly because Dunham never raised the funds.<sup>11</sup> According to Bowles, Stein took Dunham on as a “dogwasher” and advised him to meet Man Ray, which he did. “Man Ray charged him (Dunham) 10,000 francs to study until March with him; so now he is

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<sup>9</sup> Carr, Virginia Spencer. *Paul Bowles: A Life*. New York: Scribner, 2004. p 63

<sup>10</sup> Ibid: p 78

<sup>11</sup> Stein, Gertrude. *The Letters of Gertrude Stein and Carl Van Vechten*. New York: Columbia Univ. Press, 1986. *Letter from Gertrude Stein to Carl Van Vechten, February 25, 1936*. The full editorial note in the letter reads: Note from page :1 Harry Dunham had written Stein (undated letter, Yale Collection of American Literature) about several film projects he had worked on with the composer Paul Bowles. Dunham proposed to Stein that he film Maurice Grosser's scenario made from two of Stein's plays, *Ladies Voices* and *What Happened, A Play*. The music for the film would be written by Paul Bowles. Stein agreed to the project in an undated letter to Dunham (probably February 1936, Collection Grosser). She wrote, "Your idea interests me as I have always felt that Maurice [Grosser] could do something with my plays, but I do want to know what form an agreement would take who is responsible and with whom is the agreement made." Stein went on to ask for a clarification of the financial terms of the agreement and Dunham's wording about Stein's words being the only ones used in the film. Stein had not heard from Dunham by 16 March 1936, when she wrote him a postcard (Collection Grosser) asking him about the agreement, which she had not yet received. Stein signed an agreement with Dunham, witnessed by Toklas, on 12 April 1936 (Collection Grosser). Dunham wrote Stein toward the end of 1936 (undated letter, YCAL) that he hoped to have the money raised to make the film in 1937. The money was never raised and the film was not made. Dunham, who was a student at Princeton University, had met Paul Bowles in Ville-franche-sur-Mer in the summer of 1929. It was Bowles who introduced Dunham to Stein during the winter of 1930. Dunham was in Europe learning to be a photographer; later, in Berlin, he studied cinematography in the Reinmann Schule. Dunham became a news photographer for Pathe and was killed in Burma in 1943. (Information about Dunham and access to the Stein-to-Dunham letters were graciously provided during an interview with Maurice Grosser, November 1982).

installed with M.R. & Lee Miller, the erstwhile mistress, heroine of Cocteau's film "Le Sang d'un Poete."<sup>12</sup>

Dunham's and Bowles friendship would be rather complicated. Bowles wrote Copland after he returned to London from Morocco shortly before Dunham arrived: "Harry's money disappears visibly, daily. I wonder how long it will hold out inasmuch as I am living entirely on it. Living with him in such a manner is a ticklish business. His strange behavior and fits of temper are quite irrational."<sup>13</sup> By this point in their friendship, Bowles and Dunham were sexually involved, but neither was explicit about it though their friends did not doubt the nature of their liaison.<sup>14</sup>

At a December 1931 concert in London one of Bowles compositions was performed along with music from Copland and Virgil Thomas, both who were already established musicians. After the concert Bowles met Dunham's sister, Amelia, who greatly disliked Bowles's music and, like the rest of her family other than Harry, showed animosity towards him. After his return to Paris Bowles began to feel ill and thought he may have contracted syphilis and suspected Copland as a source. Dunham, still in London, learned he also had syphilis and became furious at Bowles whom he assumed he contracted it from. This drama may have accounted for some of Amelia's dislike of Bowles.<sup>15</sup>

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<sup>12</sup> Bowles, Paul. In Touch: The Letters of Paul Bowles. Edited by Jeffrey Miller. New York: Farrar, Straus & Giroux, 1994. p 95.

<sup>13</sup> Ibid: 89

<sup>14</sup> Carr, 79

<sup>15</sup> Carr, 81

Back in New York in 1933 Paul Bowles is part of Copland's Young Composer's Group and was living in Copland's apartment, having been recently kicked out of Harry Dunham's apartment by Dunham's father. Dunham had gone to Samoa to make *Bride of Samoa* (its original title, changed after the first screening, was *Siva*) and upon returning asked Bowles to compose the music for it, which Bowles agreed to do. Shortly he was "timing scene sequences and working at a Movieola counting frames." As for the film Bowles found it "atrocious" with a "leering commentary."<sup>16</sup> Around this time Dunham had also began showing up at the School of American Ballet, which was being led by Lincoln Kirstein.<sup>17</sup> Kirstein became infatuated with this Harry "Bosco" Dunham<sup>18</sup> and would learn more about him from Bowles, whose music interested Kirstein. Kirstein felt Dunham had dramatic talent to which Bowles said that "he was nuts, and that sitting down in a chair was drama to him." Dunham soon left the school under the pretense of needing to get a steady job to marry a girl. Instead, Dunham married a fifteen---year---old girl and took her to Trinidad, where he was likely to film *Child of Mother India* with Bucher.<sup>19</sup> Kirstein would describe Dunham's eccentricities as "a combination of truthful deception and mannered truth." Duberman goes on to note that "Bosco" began making movies "including the

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<sup>16</sup> Bowles, Paul. *Without Stopping; an Autobiography*. New York: Putnam, 1972. p 172.

<sup>17</sup> Duberman, Martin B. *The Worlds of Lincoln Kirstein*. New York: Alfred A. Knopf, 2007. p 227.

<sup>18</sup> I am unsure where the nickname Bosco comes from. The Kirstein book is the only reference I know.

<sup>19</sup> The Kirstein book makes reference to this marriage to a fifteen---year---old who may have been a Miss Elizabeth C. Derby, who Dunham did marry in January 1934. Strangely the plot of *Child of Mother India* concerns men marrying young girls.

atrocious *Bride of Samoa*, a leering travelogue that played for years in semiporn theaters along Forty---second Street.”<sup>20</sup>

Despite Bowles’s apparent dislike of Dunham’s film work, he and Dunham would team up again shortly on another film Dunham was working on – his and Bucher’s *Venus and Adonis*. On April 2, 1936 *Venus and Adonis* had its premier screening at concert of Bowles’s music presented by the Composers Forum---Laboratory. According to Bowles, Dunham attempted to censor the nude scenes in the film by holding his hand in front of the projector. Modern Music gave good reviews to Bowles’s music but called *Venus and Adonis* “incredibly stupid.”<sup>21</sup>

In 1936 Dunham travel’s to China to film what would become *China Strikes Back*. Dunham would become the first filmmkaer to capture film footage of the Communist forces in China. He was able to smuggle his film back to the United States and get it into the hands of people at Frontier Films where it would become one of their early productions.<sup>22</sup> Syndey Meyers, Ralph Lerner, Ben Maddow, and Jay Leyda edit the film. The *Daily Worker* wrote of the film at its release:

*China Strikes Back* traces its origins back to a day in Paris last winter when harry Dunham, adventurous young cameraman, arrived in France. The first paper he picked up told him that big news was about to break in China. Unity between Chinese Communists and the Nanking government seemed on the way. Dunham had thought of going into Spain for pictures, but the news from the Orient set him off on a new goal. He had given himself one of the most difficult

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<sup>20</sup> Duberman, 228

<sup>21</sup> Carr, 109

<sup>22</sup> Campbell, Russell. *Cinema Strikes Back: Radical Filmmaking in the United States, 1930-1942*. Ann Arbor, MI: UMI Research Press, 1982. 152.

photographic assignments in the world. He was going to photograph China's famous Red Army.<sup>23</sup>

After China Dunham would go to photograph the Spanish Civil War. While there he shares a hotel room with Langston Hughes, who was serving as a journalist covering the civil war for the Baltimore Afro-American. Hughes writes:

My fellow American was away at the front when I arrived. But when he came back, I found him a well-bred Princetonian named Harry Dunham, a young cameraman for Pathe News, who had been in the thick of several battles and had taken some daring sequences. We became quite good friends and he gave me a picture of himself riding atop an armored car with his camera. Some years later Harry was killed in the American Army in the South Pacific. But neither of us were struck by shells that summer in our exposed bedrooms of the Alianza.<sup>24</sup>

Dunham also films Orson Welles's *Too Much Johnson* in 1938.

Dunham's departure to Spain in 1938 and Bowles' marriage to Jane Auer that same year marked the end of Virgil Thompson's "little friends" who had been meeting in Thompson's apartment at the Chelsea Hotel for several years. Recalling the first time he met Bowles and Dunham, Thomson writes they arrived in his studio in Paris in 1931,

"on a morning of dazzling sunlight. Was it really the light that dazzled, for I did sometimes receive sun through my northeast window; or was it the radiance that they brought with them, both nineteen, both in camel hair overcoats, both with yellow hair and yellow cashmere scarfs. They had just taken, or rather Harry Dunham, the wealthy one, had taken, the largest of the new studio apartments at the top of 17

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<sup>23</sup> As quoted in Campbell, p. 194

<sup>24</sup> Hughes, Langston, Arnold Rampersad, Dolan Hubbard, and Leslie Catherine Sanders. "Volume 14." In *The Collected Works of Langston Hughes*. Columbia: University of Missouri Press, 2001. 324



quai Voltaire; and Harry's sister would be coming from Cincinnati to live with them."<sup>25</sup>

Bowles and Dunham were the "founding fathers" of this group of friends who also included Marian Chase who would become Dunham's wife and one of Thompson's closest companions after Dunham's death in WWII, Jane Auer, who would marry Bowles, and Jonn Latouche a lyricist for musicals. Thompson calls this group of friends "not quite sane" because they were "all pursued by fatality, as if the gods would destroy them." He lists the various tragedies that befell most of them, Bowles escaping the curse by moving to Morocco, and then traces its root to "Dunham's white---lighted glamour and his unstated but relentless will to die young."<sup>26</sup>

Near the end of his book *The Golden Age* Gore Vidal writes:

"Contemplating so many ghosts, I opened my newspaper and read that Paul Bowles was dead; promptly, his unlikely dapper ghost made an appearance at a bar that was definitely not his style even though a handsome military youth called Harry Dunham had been Paul's one great attachment – Latouche's as well. Harry had been married to an agreeable plainly pretty or prettily plain young woman, Maggie, who died not too many years after her husband's death in New Guinea. Harry was killed by the Japanese at Port Moresby. In Paul's first novel, *The Sheltering Sky*, he calls his protagonist Port Moresby. Good name."<sup>27</sup>

OK, enough about Harry Dunham. In 1935 Jules Bucher is the cameraman, editor and co---director of *A Study of Negro Artists* (1935) for the Harmon Foundation. In his book *Amateur Cinema: The Rise of North American Moviemaking, 1923---1960*,

<sup>25</sup> Thompson, Virgil. Virgil Thompson. London: Weidenfeld and Nicolson, 1967. p 206

<sup>26</sup> Thompson, Virgil. Virgil Thompson. London: Weidenfeld and Nicolson, 1967. p 280

<sup>27</sup> Vidal, Gore. *The Golden Age: A Novel*. New York: Doubleday, 2000. 423

Charles Tepperman describes the Harmon Foundation as “ a philanthropic organization that supported a range of activities, from school playgrounds to awards for African American artists, and entered the world of motion pictures by establishing the Religious Motion Picture Foundation in 1925.”<sup>28</sup> He goes on to note the eclectic, idiosyncratic collection of films stemming from its seemingly incoherent ideological stance. This particularly relates to the dubious logic of the colonial proposition present in many of the foundations films dealing with African or African American themes during the 1930s and ‘40s. But, Tepperman also notes “most laudable of the foundation’s activities was its annual awards for African American artists, a project in which it worked closely with African American philosopher, writer (and “Dean” of the Harlem Renaissance), Alain Locke.” As a whole, the Harmon Foundation films had a “range of political and ideological coordinates.” A Study of Negro Artists lies inevitably somewhere along these coordinates.

While working for Harmon Bucher also films the *1934 General Convention of the Protestant Episcopal Church* which was held in Atlantic City. At this convention Bucher also has the first screening of his other Harmon film *The New World* (1934) which was made for the Episcopal church and is described in an article Bucher writes for *Movie Makers* as “a film of the history of the Episcopal Church in America, from its infancy to its present wide---spread influence throughout more than five thousand congregations.” He also calls it an “8---reeler epic”. The footage from the convention is held by NARA, but the “8---reeler epic” has yet to turn up.

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<sup>28</sup> Tepperman, Charles. *Amateur Cinema the Rise of North American Movie Making, 1923---1960*. Berkeley: University of California Press, 2014. 235

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**Further research:** The Harmon Foundation. Two recent books have been published that cover some of the Harmon Foundation's film work, so it is not as obscure as it once was. Still, there is an immense amount of material that remains unstudied. For example, neither book mentions *A Study of Negro Artists*, a highly important film held by NARA that is unavailable in its original form. The few videos one can find of this film on the Internet are but incomplete segments of the films and often particularly bad---quality ones at that. The Harmon Foundation was a unique organization both in its strong support for African American artists, for which it is well known, and in the amount of creative independence it would give it filmmakers.<sup>29</sup> Very little has been written about the Religious Motion Picture Foundation and much could be learned about early African American amateur cinema and membership in the Amateur Cinema League.

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In 1935 Bucher goes to work for fellow Princeton graduate and documentary filmmaker Julien Bryan. Together (and with other cameramen) they will travel the world for the next 3 years. One of the first things they film together is Martha Graham performing her composition *Frontier*. This footage would screen publicly for the first time over 50 years later at a 1987 gala opening of the Martha Graham Dance Company in New York City.

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<sup>29</sup> Tepperman, 235

In a 1938 letter from Julien Bryan to Princeton praising the camera skills of Jules Bucher he writes:

Mr. Bucher has accompanied me on three lengthy expeditions in Eastern Europe, as my assistant. He has made many of best motion pictures of Soviet Russia, the Caucasus, Finland, Poland, besides a few in Nazi Germany. In 1935 he filmed a great deal of valuable material in Leningrad and Moscow. In 1936 he went with me down the Volga, across the Caspian Sea, through Baku to Tiflis, thence north to Kiev and back to Moscow. In 1937 he assisted me on an extensive tour of the back---country in Finland, then went with me to Daghestan, in the Caucasus, where he made particularly fine pictures; and later went with my associate, Mr. Carr, into Khevsuretia, an extremely wild and remote mountainous region. In 1936 he also worked a month in Poland, and again in 1937, with Mr. Carr. As they left Europe, he filmed a few pictures in Berlin and Friedrichshafen, Germany. He also "shot" much film for me on American subjects, notably a recent film on the Negro Y.M.C.A.

Bryan goes on to say Bucher is "one of the most highly skilled" cinematographers working in documentary film and that he has and "unusual grasp of technical problems." Julien Bryan was one of the most well respected documentary filmmakers of his generation so his high opinion of Bucher surely carried much weight. Indeed, Jules and his wife Miriam would work extensively for Julien Bryan in South America during WWII.

It is worth noting that the address Bryan gives for Bucher in his letter is 10 Patchin place. Patchin place was where e.e. cummings and a few other modernist writers called home from the 20s through the 50s. Harry Dunham was also a resident during the 1930s, possibly sharing an apartment with Jules.

The photograph of Bucher that Bryan enclosed is one of him working on what is very likely *The Negro and the Y.M.C.A.* There is nearly nothing written about this film and I have found no elements from it. The only mention of it is in *Living Films: A Catalog of Documentary Film and Their Makers* and the sponsor is listed as the Y.M.C.A.

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**Further research:** Julien Bryan's entire collection of nitrate film is at the LOC, Culpepper. Much of the material is raw footage and outtakes, so no crew names are given, but it would still be a very worthy research endeavor to examining this material and see what could be learned about Bryan's production processes. It would certainly make it easier to determine which of his cameramen had shot what film. The International Film Foundation also has internal records, which could aid in this process. Also of further research interest would be the film distribution activities of the YMCA. Many of Bucher's films were available for purchase or rent from the YMCA and their catalog was quite extensive. Knowing whatever came of the hundreds of films they were actively distributing in the 1930s would be a fantastic lead on several lost films.

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Miriam Bell was born in Indiana in 1912. She first enters the public record regarding film as a critic for the Miami Daily News. By 1938 Miriam is working as an assistant to Pare Lorentz, director of *The Plow that Broke The Plains* --- the first Government

sponsored documentary. The Pare Lorentz papers are at Columbia University in New York City. While there is a folder for Miriam Bell, materials relating to her are scattered throughout the boxes, grouped usually with the films being discussed or under larger subject headings. On the right is a letter to Pare Lorentz from Miriam about exploitation material relating to his movie *The Fight For Life* (1940). A doctor's note for Miriam signed by Pare Lorentz and a letter from Miriam to the U.S. Film Service describing her efforts to "plumb the mysteries" of Pare Lorentz's automobile insurance account are some of the lesser---documents with Miriam Bell's hand among the papers. But, there is more interesting stuff, such as a letter to John Steinbeck written by Miriam on behalf of Pare Lorentz, concerning their working together in the near future.<sup>30</sup>

Returning from traveling the Caucasus with Bryan, Bucher continues working with some of the best---known documentary filmmakers – Willard Van Dyke, Paul Rotha, Henwar Rodakiewicz, Ralph Steiner. And it is around this time that Miriam and Jules would meet at a cocktail party hosted by Pare Lorentz --- as told to me by Van Bucher as told to him by his mother.

The Living Films Guide was published by The Association of Documentary Film Producers, organized in June 1939. Jules Bucher along with a list of who's who of documentary film at the time is listed as a regular member from New York. His affiliation is listed as March of Time. The ADFP membership included "some sixty

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<sup>30</sup> Pare Lorentz papers, Columbia University archives.

members, roughly the number of documentary---makers as in Britain. Even Flaherty became part of this group on his return from Britain in 1939. Alas, those efforts were too little too late. Following the United States entry into WWII the group disbanded.”<sup>31</sup> For the influence and longevity that *March of Time* had during its day, it is surprising how little has been written about it. Finding even a list of who worked for *March of Time* as cameramen or otherwise has proven extremely difficult and the records may no longer exist.

Jules Bucher and Miriam Bell marry on June 28, 1940 and have their honeymoon in Buenos Aires and Rio de Janeiro. They have a son together, Van, shortly thereafter while living in Poughkeepsie, where Jules is setting up a lab at Vassar College similar to the one he set up at Yale, this time with sound and for Dr. Joseph Stone.

In August 1940, in response to Nazi propaganda in the hemisphere and to mobilize Latin American public opinion behind United States interests and aims, the Roosevelt Administration created the Office of the Coordinator of Inter---American Affairs, the (OCIAA). It was to be headed by Nelson Rockefeller and it would quickly develop a film department, which would be headed by John Jay Whitney and housed out of the Museum of Modern Art. Researcher Fred Fejes notes that the

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<sup>31</sup> Ellis, Jack C., and Betsy A. McLane. *A New History of Documentary Film*. New York: Continuum, 2005. p 112

“OCIAA was the first government agency created to engage in cultural and information campaigns at audiences in countries at peace with the United States.”<sup>32</sup>

Between August, 1940 and April, 1945 the Motion Picture Division of the OCIAA influenced 134 feature films, assisted in the production and distribution of over 1700 newsreel stories, presented 101 theatrical short subject films, and sponsored or distributed 466 non---theatrical documentaries. Julian Bryan produced a good number of those documentaries and Jules and Miriam were doing a lot of work for him in South America while Van stayed at home being watched by his grandmother.

Researcher Pennee Bender notes:

“Although the OCIAA had significant economic and ideological influence on the production of feature films, theatrical short subjects and newsreels, these films were not under the direct control of the OCIAA. (Disney is the exception). The representation of Latin America in feature films and newsreels can reveal the assumptions and attitudes of the Hollywood producers, directors and writers and illustrate the images of Latin America that were prevalent in U.S. popular culture, but they do not necessarily reflect government attitudes or policy. The non---theatrical documentary films directly sponsored by the OCIAA, however, do represent policy goals of the U.S. government. These films were propaganda and their production was overseen by both the OCIAA and the State Department. Through these films the OCIAA made a direct attempt to influence public opinion about Latin America. Film after film pointed out the similarities between Latin America and the U.S. and the familiar sights that could be found in Latin America.”<sup>33</sup>

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<sup>32</sup> Fejes, Fred. *The Office Of The Coordinator of Inter-American Affairs (OCIAA) And The Origins Of United States Cultural Diplomacy*. *Proceedings of Imagining Latin America: United States Film Policy and Its Impact During World War II*, New York University, New York. Conference Paper #71. New York: Columbia University and New York University Consortium, 1993.

<sup>33</sup> Bender, Pennee. *Policies And Productions Of The Motion Picture Division Of The Office Of The Coordinator Of Inter---American Affairs*. *Proceedings of Imagining Latin America: United States Film*



Two films, *Fundo in Chile* and *High Plain*, closely follow the style of the New Deal social problem films such as *The River* and *The Plow That Broke The Plains*. *High Plain* in particular follows the style of the Pare Lorentz films: poetic visual sequences, incantatory narration, the portrayal of hard living conditions within a harsh environment, and the promotion of modern agricultural methods and progressive social philosophy alleviate peasants' problems.<sup>34</sup>

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**Further research:** The OCIAA film division. The history of Roosevelt's good neighbor policy is not lacking in books written about it. Very little is written directly about the films that came out of the OCIAA, Bender's conference paper is one of the only pieces of writing directly addressing the OCIAA's non---theatrical documentaries I have come across. Indeed, it is unknown just how many of the Julien Bryan produced films are still available in archives. Piecing this important part of film history back together is worthy task.

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After the OCIAA Jules does make his most well known film *Window Cleaner* (1945) for the Office of War Information (OWI). Paul Rotha's book *Documentary Film: the use of the film medium to interpret creatively and in social terms the life of the people as it exists in reality* (love that title) described the *Window Cleaner* as such –

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Policy and Its Impact During World War II, New York University, New York. Conference Paper #72. New York: Columbia University and New York University Consortium, 1993., 10

<sup>34</sup> Bender, 19

“One of few examples of humor in American documentary, it was a dry study of a day in the life of a mild, elderly workman calmly attending to his job as he hangs like a fly from the façade of the Empire State Building. In marked contrast with the sententious official tone of too many Government documentaries, *The Window Cleaner* joyously seized upon a detail of the American scene which told its own story without editorializing.”<sup>35</sup> *Window Cleaner* was chosen as part of the film program to accompany the *Family of Man* exhibit at MoMA in 1955 and would screen at several other important MoMA functions in the 1940s and 1950s.

In his essay *Seeing With One's Own Eyes: Helen Levitt's Films* Jan---Christopher Horak notes that the OWI's New York Film Office “gathered together many of New York's best---known documentary filmmakers, including Willard Van Dyke, Ben Maddow, Sidney Myers, Helen Grayson, Irving Lerner, Joseph Krumgold, Jules Bucher, Irving Jacoby, and Alexander Hammid. Unfortunately, because of the nature of this government work, filmmakers worked without credit, making it extremely difficult to reconstruct production histories.”<sup>36</sup> Indeed the literature on the OWI similarly to the OCIAA is rather sparse, particularly when it comes to the film productions .

Starting in 1948 Jules begins making a series of films for Louis De Rochemont called “The Earth and its Peoples”. The films include: *Inde* (1948); *Horsemen of the Pampa* (Argentina) (1948); *Highlands of the Andes: Peru* (1949); *Tropical Lowland: The*

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<sup>35</sup> Horak, Jan-Christopher. "Seeing With One's Own Eyes: Helen Levitt's Films." *The Yale Journal Of Criticism* 8, no. 2 (1995). 73

<sup>36</sup>

Amazon River Brazil (1949); and Bresil (1949). Though these last two may indeed be the same film, one of them being a French language version. Jules is also the photographer on a film called Hoover Dam, produced by the Simmel---Meservey company. This film is viewable on the NARA website and they hold the film reels as well. In the meantime, Miriam Bucher is also working for Simmel---Meservey. She edits several films for them, including *A Date With Your Family* (1950), *Obligations* (1950), *Let's Make A Meal In 20 Minutes* (1950) and (the infamous) *Let's Make A Sandwich* (1950).

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**Further research:** Simmel---Meservey. This much is known about Simmel---Meservey – they produced a bunch a of post WWII instructional films focused on domestic life that seem completely bizarre to today's viewers, Miriam Bucher's *A Date With Your Family* and *Let's Make a Sandwich* being two prime examples. Not much else is known. There is truly nothing written about the company that I can locate. It would certainly be a fun and worthwhile research project to track down any remaining people who worked at Simmel---Meservey and interview them to get a sense of what exactly went on at the company. What was the production process like? Were they unusual in that there was a woman, Miriam, directing many of their productions?

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So, If you are the Bucher's where do you go now? It is 1950 and the war is well over and the social structure of America is quickly changing to cold---war enforced

conformity. Well, their son Van is now 10 and old enough to travel with them, so naturally you go to Rangoon, Burma, present day Myanmar.

In Burma they are working for Louis De Rochemont Associates directing films in association with the fledgling national film industry there. Louis De Rochemont Associates is in turn in being contracted by the State Department as a precursor to the International Cooperation Administration, which would be established a few years later. Jule had been working with De Rochemont either for the March of Time or the Earth and its Peoples series for several years now. While in Burma Jules and Miriam direct the film *Our Burma*, which screens at the 1953 Cannes film festival in the short films competition. There is a print of this film (3 reels (ca. 30 min.) : sd., b&w ; 16 mm) at Keene State College in Keene, NH as part of their Louis De Rochemont special collection.

**Further research:** The Bucher's time in Burma and working for De Rochemont. I'm not exactly sure how to categorize the work the Bucher's were doing in Burma. This is largely because I don't know exactly what work they were doing in Burma. They made a film that screened at Cannes and Van has told me they were helping set up the national film industry, something De Rochemont associates would do elsewhere in SE Asia, so it all makes sense, on the surface at least. But, I feel like we are missing some crucial details there --- a lot of the who, what, when, where and why -- and I'm not sure where to get them. The State Department Archives held at NARA would probably be one of the best and obvious places to start. I am thinking another may

even be better. The Louis Clark De Rochemont papers are held at the University of Wyoming in the American Heritage Center. Some highlights from the Scope and Content note:

- in the 1950s, de Rochemont's company contracted to develop film projects for the governments of Burma and Indonesia, which are to be found under the names of the respective countries
- In the 1960s de Rochemont attempted to develop a number of different projects based on World War II espionage stories. He corresponded with a number of prominent figures including Allen Dulles, William Donovan (head of the OSS), Gero Gaevernitz, and Christabel Bielenberg. None of these projects resulted in completed films. However, the files offer insight into war---time undercover operations. These materials are grouped under the heading Spy Stories.

I find it quite remarkable that there has been no book written about De Rochemont. This is ripe territory for a dissertation. His 1958 Oscar winning film *Windjammer*? The only film ever shot in the Cinemiracle process.<sup>37</sup> This guy is ripe territory for a PhD student. As I'll talk about in a moment De Rochemont also helped set up film industries in Indonesia, and possibly other countries, during the 1950s.

The Bucher's are in Burma, working for De Rochemont from 1951---1953. They leave Burma, March 5, 1953, the day Joseph Stalin died, and fly to Beirut where they stay

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<sup>37</sup> [http://en.wikipedia.org/wiki/Windjammer\\_\(1958\\_film\)](http://en.wikipedia.org/wiki/Windjammer_(1958_film))

for roughly six months. I have found no record of any film activity while they were in Beirut. ‘

In September 1953 they leave Beirut and move to Jakarta, Indonesia where they will stay until Christmas 1956. The Bucher's were still working for De Rouchemont, according to Van. They were also helping the Indonesian government set up their film industry, PFN – Perusuan Film Negara. Jules was in charge of the technical team setting up film labs. He worked with Lothar Wolff and eventually took over his position in Jakarta, helping set up the national film industry. De Rouchemont was being contract under the International Cooperation Administration a foreign aid program set up by the U.S. govt.

While in Jakarta Miriam directs a film called *A House A Wife A Singing Bird* (1956) “The film introduces a semi---documentary about the eradication of malaria. Amin (Bambang Herman), youth villages, trying to find life in the city. Having failed, he returned to the village, where the peaceful life to the happiness of man lies in the home, a wife and doves. His wife is Marlina (Lies Noor), child pack headman (Rd. Ismail). Many custom displays.”<sup>38</sup>

In 1953 Jules was accepted as a member into The Explorers Club, based in New York City. I knew he had been a member as it is stated in his obituary and so I made a visit

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<sup>38</sup> "House, a Wife and a Singing Bird, A." (1956). Accessed May 01, 2015.  
[http://catalogue.filmindonesia.or.id/movie/title/lf---r010---56---086578\\_house---a---wife---and---a---singing---bird---a](http://catalogue.filmindonesia.or.id/movie/title/lf---r010---56---086578_house---a---wife---and---a---singing---bird---a).

to see what they may have had relating to him in their archives. It proved to be a most fruitful visit, as they had good collection of correspondences from Jules, mostly concerning his dues, which enabled me to pinpoint he and Miriam's locations to the exact date. Even more importantly it led me to Van Bucher, his son whose phone number was in Jules's file. Talking with Van has proved immensely helpful in piecing together this period of Miriam and Jules' life when they (along with Van) were working in South East Asia. The documentation on this period is otherwise hard to access, if it exists at all.

Back in the United States after leaving Indonesia, Jules begins working on the Brussel's Worlds Fair film loops being produced by Affiliated and Trident. The films were all in color and would screen continuously for 12 hours each day in Brussels. Many of these are held by NARA and have been digitized, but the quality is poor. Milestone films will be releasing some of the ones Shirley Clarke worked on (including some with Bucher) in their upcoming Shirley Clarke box set.

In 1960 the family went to India and lived both in New Delhi and Bombay working this time directly for the State Department's United States Agency for International Development (USAID). By this time Miriam was doing most of the work, Van tells me. She worked for a private film company called Art Films of Asia, based in Bombay and was the writer and editor on a film called River of Life (Jeewan Ki Nadia), about how the river is so important to our lives. Miriam is mentioned about in Madelaine

Healey's book *Indian Sisters: Nursing and the State 1907---2007*, (Routledge, 2014).

From page 142:

The generally troubled state of public health nursing was graphically illustrated to the USAID nurses when in 1961 they sponsored a promotional film to be used for recruitment purposes. At Adranvala's suggestion, the film was to have focused on nurses working in public health in the Boombay area. This plan failed, however, because interviews on the field at the United selected for the film revealed public health nursing to be a manifest disaster, with unhappy nurses unable to articulate any coherent opinion about the meaning of public health. The film's director, Miriam Bucher of Art Films of Asia, commented on the 'failure of public health nursing programs' and the 'maladjustment of the young nurses.' The initial film was scratched and the project reconceived as a study of nursing at the JJ Hospital in Bombay. Bucher asked pointedly whether she needed to remove all reference to public health nursing from the new film, *The Call*, given the desired effect was a film that 'glorifies nursing.'<sup>39</sup>

In 1961 everyone is in Bangkok working for USAID. Van graduates high school, the Bangkok International School, in June of 1962. He leaves Bangkok and attends Wagner College on Staten Island.

In 1963 or 1962 Miriam and Jules are transferred to Saigon, Vietnam. While there they are making films and helping Vietnamese filmmakers and making films for the Vietnamese government. It must be noted that Miriam is a Quaker. Van says they were involved in 'psychological warfare' and Miriam had a Peanuts cartoon in her office in Saigon saying "how can we lose when we are so sincere?" Records of this time are hard to come by. Everything is likely buried in LOC or NARA State Department files.

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<sup>39</sup> Healey, Madelaine. *Indian Sisters: A History of Nursing and the State, 1907---2007*. 142



In early 1964 Jules gets TB and has to be transferred back to the US for treatment, Miriam stays in Saigon. Later that year Miriam contacts Van in NYC and says "Come spend Christmas in Saigon. Its really exciting here." Van has press credentials and asks the Army if he can go photograph war activity. They say OK and he gets on a helicopter and everyone is wearing a flak jacket, except for him. The next day at brunch the Army Rangers he was with are attacked with a grenade. Van was badly injured and spends 8 days in the hospital with a head injury and shrapnel wounds. Once out of the hospital he returns to Wagner. He is one of the very first casualties of an American journalist.

In 1965---ish Miriam and Jules are relocated to Manila. Miriam works for State Department helping set up film stuff, teaching film editing and script editing. Jules is out of the filmmaking game, but is still actively taking still photography.

By the early 1970s they are back in the United States. Miriam goes to work for the Airlie Foundation working on scripts and editing. She also works for on films dealing with family planning for Planned Parenthood, mostly internationally. *Cherish the Children* (a print of which is at LOC) screens at the 1976 Trento Film Festival in Trento, Italy. Other films works on in the 1970s include: *A Question of Choice* (1978); *Indonesia: Family Planning First* (1978); *The Cheerful Revolution* (1979); *Lessons For The Future* (1980s?); *Mexico: Year 2000* (1985?). In the mid---1980s Miriam was involved with the Population Communication Services at John Hopkins

University, possibly making trips to Nigeria and Mexico, where she would help with TV scripts about family planning.

Jules would die in 1996 in Warrenton, VA. His obituary from the Princeton Alumni Weekly. Miriam would die in 2002, also in Warrenton, VA. Her obituary, like a photograph of her, I have yet to find.

**APPENDIX A – Jules and Miriam Bucher films**

TITLE	ALTERNATE TITLE	YEAR OF RELEASE
1. Princeton		1928
2. Opportunity Knocks		1929
3. Incident	Destiny	1929
4. Wild Rice	Rushes	1930
5. Oval Portrait		?
6. Child Psychology Series		1930-1931
a. A Study of Infant Behavior		
b. The Growth of Infant Behavior: Early Stages		
c. The Growth of Infant Behavior: Later Stages		
d. Posture and Locomotion		
e. From Creeping to Walking		
f. A Baby's Day at Twelve Weeks		
g. A Thirty-Six Weeks Behavior Day		
h. A Behavior Day at Forty-Eight Weeks		
i. Behavior Patterns at one Year		
j. Learning and Growth		
k. Early Social Behavior		
l. Life Begins		
7. Child of Mother India		1935
8. The New World		1934
9. 1934 General Convention of the Protestant Episcopal Church		1934
10. Glimpses of Historic Williamsburg		1934
11. A Study of Negro Artists		1935
12. Venus and Adonis		1935
13. The Harmon National Real Estate Company		1935
14. Martha Graham performing Frontier		1935
15. Julien Bryan Travelogues		1935-1938
16. The Candid Camera		1938
17. New Worlds For Old		1938
18. The Negro and the YMCA		1938
19. The City		1939
20. The Lord Helps Those Who Help Each Other		1939
21. Men and Dust		1940
22. America's Making		1940
23. This Is Robert: A Study of Personality Growth In a Pre-School Child		1941
24. Frustration Play Techniques		1942
25. Life At Vassar		1943
26. Trailing The Incas		1941
27. Children of the Americas		1941
28. Roads South		1942
29. Schools to the South		1942
30. Americans All		1942
31. Argentine Primer		1942
32. La Paz		1942
33. Peru		1943
34. High Plain		1943
35. Bolivia		1943
36. Good Neighbor Family		1943
37. Lima		1943
38. Lima Family		1943
39. Montevideo Family		1943
40. Young Uruguay		1943

41. Uruguay		1943
42. Chinook's Children		1940
43. The Window Cleaner		1945
44. City Pastoral		1945-55
45. Junior Big Leaguers		1944
46. East By North		1947
47. Inde		1948
48. Horsemanship of the Pampa		1948
49. Highlands of the Andes: Peru		1949
50. Tropical Lowland: The Amazon River, Brazil		1949
51. Brasil		1949
52. Rural Women		1948
53. Young Wisconsin Farmer		1949
54. Hoover Dam		1949
55. Let's Make A Sandwich		1950
56. A Date With Your Family		1950
57. A Date With Your Family Outtakes		1950
58. Obligations		1950
59. Let's Make A Meal in 20 Minutes		1950
60. Our Burma	Notre Birmani	1951
61. Burma the Young Republic		1951
62. Jungle Headhunters		1951
63. A House, A Wife, A Singing Bird	Natural Rajuan	1956
64. Brussels Worlds Fair Film Loops		1958
a. American Pageant		
b. Education (with Martus Granirer)		
c. Costumes (with Shirley Clarke)		
d. Leisure (some footage was stock)		
e. Sports (some footage was stock)		
f. Industry (with Martus Granirer and stock)		
g. The Town (Easton, PA)		
h. Drive---Ins		
i. Storms [weather] (with News Cameramen)		
j. Traffic [water and air] (with Martus Granirer and Shirley Clarke)		
k. Silhouettes (with others (William Lum))		
65. River of Life	Jeewan Ki Nadia	1960s
66. Cherish the Children		1974
67. A Question of Choice		1978
68. Indonesia: Family Planning First		1978
69. The Cheerful Revolution		1979
70. Lecciones Para El Futuro		1980s
71. Mexico, Ano 2000		1985
72. Colorado's Gunnison River		1988

## 1. PRINCETON (1928)

- “The recently formed Undergraduate Motion Picture Club of Princeton University is editing its first production, *Princeton*, a 900 foot newsreel on 16mm film. Shots of important events on the Princeton campus were tied together by scenes of students on the campus and in classrooms. A picture featuring the cavalry of the Reserve Officer’s Training Corps is planned for the next short production. Members are working on a scenario of Eric Barnoaw’s stage success, “Open Collars,” which the club is preparing to produce early next year on standard film. An extensive amount of equipment is being purchased, for a number of the scenes will be interiors. Members of the club will handle all the technical details of production and the dramatic cast will be selected from the student body. Edgar Holden is president of this active collegiate producing group; Charles D. Hodges is cameraman; James M. Doubleday, second cameraman; **Julius B. D. Bucher**, business manager; Serge A. Corff, chief electrician; Oscar A. Mochridge and John Lincoln, assistant electricians, and Benjamin B. White, assistant director. Other members of the club who will work on the next production are George S. Aran, E. R. Field, Jr., Henry Marks and John Austin.”
  - Movie Makers, May 1928, Volume III, Number 5, pp. 310
- “*Princeton*, the twelve hundred foot 16mm review of the high-lights of student life at Princeton University lately released by Princeton Undergraduate Motion Pictures combines a faithful film report of student activities with unusual cinematic treatment. The lighting deserves special mention. Throughout it was adequate and well handled. In one night scene shadow patterns were used as a background. The camera angles and distances of the shots were carefully chosen to best tell the story and as a result *Princeton* is one of the most completely satisfying of the film reviews that we have seen. Besides the technical excellence of the film the incidental dramatic work required of the students was well handled. Edgar Holden, Third, directed the picture with B. V. White as assistant director, J. M. Doubleday and **J. B. D. Bucher** were cameramen and Charles D. Hodges technical director. *Princeton* will be available to clubs through the club film library during the summer.”
  - Movie Makers, July 1928, Volume III, Number 7, pp. 483-4
- “...Ray La Fever, secretary of the (Portland Camera) club, recently addressed the Portland Camera Club on amateur movie making and projected *Princeton*, production of the Prince Undergraduate Motion Picture, for the still photographers.”
  - Movie Makers, November 1928, Volume III, Number 11, pp. 716
- “...Similarly, the (Chicago Cinema) club plans to conduct a Princeton evening, projecting *Princeton*, the production of the Undergraduate Motion Pictures of Princeton University and to invite the Chicago Princeton alumni...”
  - Movie Makers, November 1928, Volume III, Number 11, pp. 717
- “The Cumberland Amateur Motion Picture Club in Vineland, NJ recently held the first public screening of its last production *Nugget Nell*, a Western comedy running one thousand feet 35mm. *And How*, a production of the Motion Picture Club of the Oranges, and *Princeton*, produced by the Undergraduate Motion Picture Club of Princeton University, were also featured on the well-balanced all-amateur film program. The Vineland theatre was packed to capacity...”
  - Movie Makers, December 1928, Volume III, Number 12, pp. 781

- *Princeton* screened by the Chicago Cinema Club with *Chicago* a “cooperatively produced composite film study of that city”
  - *Movie Makers*, December 1928, Volume III, Number 12, pp. 819
- *Princeton* screened by Portland (Oregon) Cine Club on a William L. Finley program
  - *Movie Makers*, December 1928, Volume III, Number 12, pp. 820
- Three production stills
  - *Movie Makers*, July 1928, Volume III, Number 7, pp. 457

## 2. OPPORTUNITY KNOCKS (1929)

- Filmed by J. V. D. Bucher, Peekskill N.Y.
- “A new amateur group at Peekskill, N.Y. completed a film drama in 400 feet of 16mm stock for the Photoplay contest. It is the story of the secretary of a boy’s school. He steals student funds, plunges in Wall Street, acquires a fortune – and awakens to find himself still poor and honest. Some interesting camera angle shots of New York streets have been worked into the dream sequence. J. V. D. Bucher was the cameraman and director and the cast of two numbered Dwight Carpenter and A.H. Hallock.”
  - *Photoplay*, May 1929, Vol. XXXV, No. 6, pp. 72
- “Newly formed, an amateur group in Peekskill, N.Y. has recently finished a production for Photoplay’s amateur movie contest. The film drama, running 400 ft., 16mm., is based on a tale well adapted for a short length film story. It tells of a secretary of a boy’s school who dreams of stealing the school’s funds, gambling in oil stock with extraordinary success, but who wakens to find himself still honest but poor. The dream sequence features a correlation of camera angle shots of New York streets that convey the dream effect without recourse to dissolves or complicated devices. J. V. D. Bucher is cameraman and director of the project and in the cast of two numbered Dwight Carpenter and A.H. Hallock.”
  - *Movie Makers*, April 1929, Volume IV, Number 4, pp. 263
- Two production stills
  - *Movie Makers*, April 1929, Volume IV, Number 4, pp. 300
- Production still
  - *Movie Makers*, October 1929, Volume IV, Number 10, pp. 652
- Screened at Metropolitan Motion Picture Club (NYC) meeting
  - *Movie Makers*, April 1930, Volume V, Number 4, pp. 245
- “There have been three recent accessions to the League Club Film Library. Opportunity Knocks, 400ft., 16mm., produced by J. V. D. Bucher, is a smooth and well-acted amateur photoplay, which includes a number of highly effective cinematic shots and many instances of unusually fine photography. The film contains a long sequence in which no actors actually appear, as the theme of the story is carried on by symbolism and the association of ideas. Much of the dramatic action is outstanding...”
  - *Movie Makers*, May 1930, Volume V, Number 5, pp. 310
- R569, Opportunity Knocks – 1 reel. (A life situation study on honesty.) Rental \$1.00
  - “Selected Motion Pictures, 16 and 35, Silent and Sound”, Motion Picture Bureau – National Council YMCA, Season 1936-37, pp. 74

### 3. DESTINY (1929) [aka INCIDENT]

- Another UMPCPU production with many of the same players
- J. V. D. Bucher as cameraman (which seems a bit odd since he is the class of 1928)
- Entered in Photoplay's contest as *Incident*
  - Photoplay, June 1929, Vol. XXXVI, No. 1, pp. 66
- "Plans were made at a recent meeting of the UMPCPU for the production of a 400 foot 16mm drama, under the working title, *Destiny*. The picture will open with scenes of the hegira of Mohammed and after this symbolical introduction, will present a study of various characters in intense conflict. Several sets will be erected and many extras will be used. Edgar Holden, III, and Brentaigne Windust, assisted by Thomas Emory and Elmer Kincaid, will direct the production. Cameramen will be: J. V. D. Bucher, C. D. Hodges, J. M. Doubleday, John Waterhouse and Henry Louderbough, with A. H. Singer, Irving Perine and C. B. Alexander as assistants. William Colbron will supervise the production of which Serge Korff will be technical director and E. M. Indahl chief electrician. Among the cast so far chosen for *Destiny* are: Eric Barnouw, who will play the lead, Beatrice Traendly, who played the lead in the famous *And How*, William Huff and John Westwood. W. R. Frost, publicity secretary, writes that the club plans to submit the film to Photoplay's contest and that camera work will be finished by the first of March."
  - Movie Makers, February 1929, Volume IV, Number 2, pp. 100
- "One of the interesting films being prepared for competition in Photoplay's \$2,000 Amateur Movie Contest is a 400 foot 16 millimeter production, bearing the working title of *Destiny*, in course of filming by the Undergraduate Motion Pictures Club of Princeton University. The production is a highly ambitious one. It opens with scenes of the hegira of Mohammed and, following this symbolical introduction, shows a psychological study of various characters in the stress of intense emotional conflict. Several sets were erected and a large number of extras were used in the opening scenes. At times six cameras were in use. Eric Barnouw is playing the leading role and Beatrice Traendly, who distinguished herself in the leading feminine role of last year's Photoplay winner, *And How*, is leading woman. Other prominent roles are handled by William Huff and John Westwood. Edgar Holden III and Brentaigne Windust are directing, assisted by Thomas Emory and Elmer Kincaid. The camera staff numbers J. V. D. Bucher, C. D. Hughes, J. M. Doubleday, John Waterhouse and Henry Louderbough, with A. H. Singer, Irving Perine and C. B. Alexander as assistants. The Princeton students expect to finish the production on March 1<sup>st</sup>."
  - Photoplay, March 1929, Vol. XXXV, No. 4, pp. 68
- "From the production staff of the UMPCPU comes the announcement of the completion of *Destiny*. The film has been submitted to *Photoplay's* contest. In production, the atmospheric introduction originally planned was eliminated to allow longer footage to get the plot across. Advantage was taken of this footage to better motivate the action with introductory scenes made with a moving camera. The story, a brief and unhappy melodramatic tale, is concerned with a crime passionelle, committed because of mistaken evidence."
  - Movie Makers, April 1929, Volume IV, Number 4, pp. 264
- Production still
  - Photoplay, May 1929, Vol. XXXV, No. 6, pp. 72

- Still of J. V. D. Bucher behind camera
  - Photoplay, June 1929, Vol. XXXVI, No. 1, pp. 66
- “The first prize in the non-dramatic division of *Photoplay*’s amateur movie contest has been awarded to Ralph Steiner, New York City, for his experimental film, *H2O*, 35mm., a semi-abstract study of patterns of light and shade on water... The third prize in the dramatic division went to Undergraduate Motion Pictures of Princeton University for *Incident*, 16mm., a photoplay marked by unusual cinematic treatment...”
  - Movie Makers, November 1929, Volume IV, Number 11, pp. 734
- Photograph of production staff of *Incident*
  - Movie Makers, November 1929, Volume IV, Number 11, pp. 734

#### 4. RUSHES (1930) [aka WILD RICE]

- Two “exquisite” stills
  - Movie Makers, May 1930, Volume V, Number 5, pp. 284
- “Warfare between swamp rushes and the elements in the struggle for survival is the theme a film now being edited by J. V. D. Bucher of New York City. Scenes of rushes, their heads weighted with snow, rushes in the wind, rain and mist and rushes blazing in an ever spreading fire are being use to express the idea of the struggle which culminates in the armistice of a sunny spring day. Closeups and medium shots of the rushes driven by the wind and scenes of the mist settling over them offer intensely beautiful cinematic and photographic effects. Much of the film contains the same type of abstract pattern in motion as found in *H2O*, filmed by Ralph Steiner. For a second time, an amateur movie maker has found hitherto ignored design and beauty in commonplace subjects.”
  - Movie Makers, May 1930, Volume V, Number 5, pp. 308
- “In this, its fourth anniversary number, Movie Makers initiates a new feature – its annual selection of the ten best amateur films of the year... The first list of the ten best amateur films is: *Rushes*, a cine study of marshes by J. V. D. Bucher of New York City; an unusual film of children made by Mr. and Mrs. J. F. Spruyt of Babylon, N. Y.; *Autumn*, a Kodacolor scenic filmed by Bernard Van H. Schulz of Center Lovell, Mass.; *Havana*, a Cuban scenic filmed by Herman Danz of Elmhurst, N. Y.; *The Art of Photo Engraving*, an amateur industrial made by Edward J. Schon of Portland, Ore.; *The Cruise Of The Carlsark*, a lengthy sea scenic and travel film made by Carl Weagant of New York City; *Operation On The Brain*, a medical film record made by Ernest Page and William Palmer of Palo Alto, Calif.; *Terror*, a photoplay study of fear produced by the Flower City Amateur Movie Club of Rochester, N. Y.; a feature length photoplay, untitled as yet, produced by Nai Bernard Juangbhanich of Bangkok, Siam; *Electra*, a film story based on the drama by Euripides, produced by Clyde Hammond of Youngstown, Ohio... The first on the list, *Rushes*, 300 ft., 16mm., filmed by J. V. D. Bucher, is an unusual effort, for it presents a continuity theme woven about a single subject, the wild rice plants in a marsh. It well illustrates what distinctive subjects for amateur movie making are offered by scenes close a hand that are often ignored. It is a satisfyingly beautiful study of the rushes, telling the story of their resistance to the assaults of nature, climaxed with their defeat by fire. The plan offered a large number of exposure problems which were successfully



handled. Of particular beauty are the scenes of the burning rushes, taken with a fast lens, and fog effects and closeups of the plants' plume like heads, taken with filters against cloudy skies. The continuity motif used is simple and yet unites the subject into a complete entity rather than a series of disjointed sequences which happened to be taken of the same subject."

- Movie Makers, December 1930, Volume V, Number 12, pp. 758
- "Additions to the League's Club Film Library are *Wild Rice*, 300 ft., 16mm., a cinematic study of this marsh plant in summer, fall and winter, filmed by J. V. D. Bucher;..." Other films: *West Of The Big Sandy*; *Making A Synchro-Sound Picture*; *Supersensitive Film*.
  - Movie Makers, August 1931, Volume VI, Number 8, pp. 451
- "Among films screened at the latest meeting of the Cinema Club of Columbus, Ohio, were *Wild Rice* and *Tell Tale Heart* from the League's Club Library."
  - Movie Makers, April 1932, Volume VII, Number 4, pp. 172
- "At the Newark Camera Club, in New Jersey, the Cine Section has presented to this long established group a discussion and demonstration by Russell C. Holslag, technical consultant of the League, of the possibilities and uses of supersensitive film and the relationship of the pictorial in movies to stills. *Wild Rice* and *Moon Movies* from the League's Club Library were screened at a late meeting."
  - Movie Makers, July 1932, Volume VII, Number 7, pp. 314
- "Studying the work of other groups, the Berkeley Amateur Movie Club, in California, has projected *Wild Rice* and *The Fall Of The House Of Usher* from the Club Library of the League."
  - Movie Makers, October 1932, Volume VII, Number 10, pp. 453
- "Solar scenes made with an especially constructed thirty inch telescope camera, designed and mounted by Charles Coles, were shown by Robert Coles, ACL, in his film, *The Total Eclipse of 1932*, at a late meeting of the Brooklyn Motion Picture Club. Other views in this reel present in some detail the preparations, equipment and leading scientists of four of the professional solar filming expeditions. Club president Edward H. Marsh, ACL, showed a motion picture study of the manual versus machine operations in opening and closing gas main ditches, and the meeting was concluded with the screening of *Wild Rice* and *Isles of Sunshine* from the League Club Library."
  - Movie Makers, December 1932, Volume VII, Number 12, pp. 577
- "Following a recent plan the Amateur Cinema League has sent from its Club Film Library to the Bolton A. C. A. six representative American amateur productions which will be distributed under the sponsorship of the Bolton club to interested British societies. A circuit has already been arranged composed of seven leading British clubs, and an invitation is hereby extended by the Amateur Cinema league to other interested groups in Great Britain to get in touch with the secretary of the Bolton A. C. A. for booking arrangements. According to these plans, the films which have been sent included *H-2-0*, *The Telltale Heart*, *Wild Rice*, *I'd Be Delighted To!*, *The Fall of the House of Usher* and *Celestial Closeups*..."
  - Movie Makers, March 1933, Volume VIII, Number 3, pp. 125
- R568, *Wild Rice* – 1 reel. (A motion picture poem in nature – to be accompanied by organ, piano or victrola music.) Rental \$1.00

- “Selected Motion Pictures, 16 and 35, Silent and Sound”, Motion Picture Bureau – National Council YMCA, Season 1936-37, pp. 74

## **5. THE OVAL PORTRAIT (1930?)**

- “An experimental group in New York City headed by J. V. D. Bucher, the producer of Opportunity Knocks and cameraman of Incident, has begun production of The Oval Portrait, adapted from an Edgar Allen Poe story. The film, to run about 800 feet, 16 mm., will feature the development of the atmosphere of the plot and setting, using various cinematic devices. Restraint and smoothness are the aims of these producers who feel the inclusion of cinematic sequences in a film is a comparatively easy matter and that true artistry lies in consistent and restrained use of such effects. Poe’s story with its illusive and nebulous atmosphere is particularly adaptable to this purpose. Satu Sen, technical director of the American Laboratory Theater, will give technical assistance while Harry Colotoff will play the role of the artist in the story and Prissie Seigel that of the artist’s bride, the subject of the portrait.”
  - Movie Makers, June 1930, Volume V, Number 6, pp. 386

## **6. CHILD PSYCHOLOGY SERIES (1930-1931)**

- “A series of 12 films recording the development of behavior patterns in babies and small children, produced by the Department of Child Development Research, Yale University Institute of Human Relations, under the supervision of Dr. Arnold Gesell and Dr. Alice V. Keliher. Photographed by Jules Bucher, distributed by ERPI Classroom Films.”
  - Living Films: A Catalog of Documentary Film and Their Makers, 1940, p. 7
  - The Educational Screen, May 1944, pp. 207

## **7. CHILD OF MOTHER INDIA (1935)**

- “Don Beddoe, director, and Jules Bucher, cameraman, sail today on the Domingo of the Furness Line to join Harry Dunham in Trinidad, where the trio will film the life of a colony of Hindus who are said to retain the customs of India in all their native purity. The trio expect to make a five-reeler, to which a sound track will be added on their return here.”
  - The Film Daily, April 12, 1934, Vol. LXV, No. 85, pp. 8
- State Rights listed as a distributor in the Release Chart
  - Motion Picture Herald, May 4, 1935, Vol. 119, No. 5, pp. 73
- “Phil Brown has completed Child of Mother India, a three-reeler dealing with child marriage which was photographed in the Hindu colony at Trinidad.”
  - The Film Daily, September 22, 1934, Vol. LXVI, No. 70, pp. 2
- “Central Film Co. 30 mins. Nice Novelty. This three-reeler is a pleasing novelty, showing how the customs of East India have been transplanted to the western hemisphere on the Island of Trinidad, where there is a large colony of East Indians. The story concerns the custom of marrying little girls of 10 years to men four times their age in pursuance of ancient religious custom. In this instance the life of the girl is shown in detail, her betrothal, the elaborate marriage ceremony, and the sudden transformation of a little girl into a married woman of cares and responsibilities. Good photography, and a very interesting and informative narration by Don Beddoe.

Has a good element of pop appeal in the subject matter that is treated without sensationalism.”

- The Film Daily, December 28, 1934, Vol. LXVI. No. 151, pp. 15
- An ad for Ideal Picture Corporation lists Child of Mother India for rental in its schools section. 3 reels.
  - The Educational Screen, September 1940, Vol. XIX, No. 7, pp. 292-3
- “Child of Mother India (available from Ideal Pictures Coporation), 3 reels, 16mm., 30 minutes, black and white. Produced by Central Films ; directed by Philip M. Brown. Semi-documentary ; photographed in Trinidad, population center for 100,000 East Indians living in the Western Hemisphere. Contents: The dramatic story of the infatuation of a Hindu fisherman for a little girl of nine years and his betrothal and marriage to her. After seeing the child playing on the beach the fisherman visits her parents and asks for her in marriage ; the parents are reluctant ; visit the Hindu priest who reads the ancient scriptures making child marriage mandatory ; the betrothal ceremonies ; the escape of the girl and her playmate ; their wanderings and their return from hunger ; the wedding preparations go forward at an accelerated pace ; the day-long marriage rites and ceremonies ; the tying of the wedding knot ; the little bride paraded by her lord and master before the wedding guests ; the pitiful child following her husband to her new home a few days after the wedding to take up her new life which will bring her middle age at 25 and old age at 40 years. Appraisal: The photography is excellent, with enough close-ups to satisfy the mind’s desire for detail. The commentary is informative, well paced, and well integrated with the pictorial sequences. The condition of the print is fair to good. Utilization: Do not use this film with children. It can be used with youth and adult groups as a background for a discussion of such questions as Is One Religion As Good As Another?, Can Christianity Meet the Challenge?, What Can Break the Power of Religious Tyranny? It can be used to initiate a study course on India. It can be used in meetings of churchwomen, and clubwomen outside the church. It could be used in a Sunday evening series. Whatever the type of utilization, those in charge would do well to preview the film carefully and prepare their program thoroughly.
  - The Educational Screen, September 1946, Vol. XXV, No. 7, pp. 374

## **8. THE NEW WORLD (1934)**

- First shown at the 1934 General Convention of the Protestant Episcopal Church in Atlantic City, NJ. Bucher made a documentary about this even for the Harmon Foundation.
  - Movie Makers, March 1935, Volume X, Number3, pp. 107, 123-4
- “Illustrating the history of the Protestant Episcopal Church in America is “The New World,” film to be shown in October at the triennial meeting of the general convention in Atlantic City. Last week St. Luke’s Episcopal Church, New York, was the set for several sequences, picturing the consolidating convention of that denomination in the New York church in 1865...”
  - Motion Picture Herald, June 9, 1934, Vol. 115, No. 11, pp. 8
- R562, The New World – 8 reels. (A pictorial record of the Protestant Church in America.) (Victorla records and organ music for accompaniment available at a small additional rental.) Rental: \$12.00 – 16mm; \$25.00 35mm (3262)

- “Selected Motion Pictures, 16 and 35, Silent and Sound”, Motion Picture Bureau – National Council YMCA, Season 1936-37, pp. 74
- Film still
  - Movie Makers, March 1935, Volume X, Number 3, pp. 124

## **9. GENERAL CONVENTION OF THE PROTESTANT EPISCOPAL CHURCH (1934)**

- National Archives Identifier: 94883
- Local Identifier: H-HF-105
- Creator(s): Harmon Foundation
- Jules V Bucher
- <http://research.archives.gov/description/94883>
- Documentary: On the 51st Triennial Convention in Atlantic City, N. J. on October 10th. Shown meetings, processions, exhibits, churches, and tourist attractions. Clergymen include Bishops (the Right Reverends) Frederick Llewelyn Deane of Aberdeen; James De Wolf Perry, Bishop of Rhode Island and Presiding Bishop of the Church; James E. Freeman; Paul Matthews of New Jersey; and Peter Trimble Rowe of Alaska. Dr. Hobbs, Executive Secy. of the Publicity Department, broadcasts over CBS radio station WGM.
- General Note(s): Credits: Dir. Jules V. D. Bucher. Contributor: Producer, Harmon Foundation/Religious Motion Picture Foundation.
  - Source: NARA
- R566, 1934 General Convention of the Protestant Episcopal Church – 1 reel. (A news study of church convention activities in Atlantic City.) Rental: \$1.50
  - “Selected Motion Pictures, 16 and 35, Silent and Sound”, Motion Picture Bureau – National Council YMCA, Season 1936-37, pp. 74
- “In addition to completing a film study of the history of the Protestant Episcopal Church in America, the Religious motion Picture Foundation, Inc., has produced a newsreel of the 1934 General Convention of that church. This film records meetings, special programs and exhibits and includes many pleasant human touches and sidelights on the occasion. It gives an excellent composite picture of the convention in comparatively short footage and is now serving Episcopal Church groups that could not attend.”
  - Movie Makers, May 1935, Volume 10, Number 5, pp. 208

## **10. GLIMPSES OF HISTORIC WILLIAMSBURG (1934)**

National Archives Identifier: 94886

- Local Identifier: H-HF-107
- Creator(s): Harmon Foundation
- Jules V Bucher
- <http://research.archives.gov/description/94886>
- Documentary: On Williamsburg, Virginia. Portrait of missionary Henry Compton, Bishop of London, 1675-1713; shows people in colonial costume at the College of William and Mary, Bruton Parish Church, the Governor's Palace, the capitol and Raleigh Tavern.

- General Note(s): Credits: Dir. Harry Dunham; Photog. Jules V. D. Bucher.  
Contributor: Producer, Harmon Foundation/Religious Motion Picture Foundation.  
  - Source: NARA

## 11. A STUDY OF NEGRO ARTISTS (1935)

- 4reels, 16mm, silent
- Production and distribution: The Harmon Foundation, Division of Visual Experiment
- Direction and script: Evelyn Brown and Jules Bucher
- Photography and editing: Jules Bucher
- Description: A film showing the following artists and their work: Malvin Gray Johnson, Aaron Douglas, Palmer Hayden, Richmond Barthe, James Allen, Georgette Seabrook, Benjamin Kitchin and others.
  - Living Films: A Catalog of Documentary Film and Their Makers, 1940, p. 51
- “An important study of Negro art in America is presented in a four reel 16mm. picture, Negro Artists, produced some months ago by the Harmon Foundation in New York City, whose director is Mary Beattie Brady, ACL. This interesting film presents a number of prominent Negro artists at their work and shows something of the technique that they employ. Finished works are pictured and the operation of schools and galleries for colored artists is covered. One section of the film features primitive African art and its influence on modern art in general, while another deals with the sociological factors involved in the picture’s main theme. J. V. D. Bucher, ACL, was the cameraman. Although the subject of this film might appear to be a fairly abstract one for the motion picture medium, it is presented here more clearly and graphically than could be done in any other way.”
  - Movie Makers, July 1935, Volume 10, Number 7, pp. 318
- “A Study of Negro Artists is a silent film in black and white on four reels that was created in 1930s to highlight the development of African American fine arts. The film features many influential black artists associated with the Harlem Renaissance, including Richmond Barthe, James Latimer Allen, Palmer Hayden, Aaron Douglas, and Augusta Savage. The 15-minute motion picture was filmed by Jules V.D. Bucher.
  - Wikipedia, [http://en.wikipedia.org/wiki/A\\_Study\\_of\\_Negro\\_Artists](http://en.wikipedia.org/wiki/A_Study_of_Negro_Artists)
- “Outtakes: On Negro artists, their paintings, sculptures and techniques, and New York museums and buildings. Reel 1: Scenes of the late Malvin Gray Johnson, James Latimer Allen, Charles Alston, Susie Maribel McIver, Benjamin Spurgeon Kitchin and William Ellsworth Artis. Artists teach adults and children. Reel 2: Artists work at various jobs to finance artistic pursuits. Palmer Hayden, Richmond Barthe, Aaron Douglas and Lois Mailou Jones show techniques. Paintings and sculptures in various stages of completion. Reel 3: Artis, Georgette Seabrooke, Richard William Lindsey, Alston, Johnson, Augusta Savage and Barthe teach painting, etching and sculpture. James A. Porter, writer, gathers materials for his book on Negro achievements. Mrs. William E Harmon and others at exhibition of Spanish Negro art by Pastor Argudin y Pedroso. Hayden paints at New York waterfront; N.Y. skyline. James L. Allen in his photography studio. Art students sketch a live elephant at zoo. Close-ups of hands at work. Reel 4: Barthe sculpts large clay figure. Georgette Brooke in her studio. Children admire paintings by peers. Sculptures. Visitors at Pastor Argudin y Pedroso's exhibit, Paintings. Art museum interior. Reel 5: New York street, near

Empire State Building during Christmas holidays; people decorate outdoor tree. Whitney Museum of American Art; gallery and paintings. Chinese man unpacks and examines Chinese figurines in Wing and Company office. Delphic Studio exhibits Suzanna Ogumajmi's paintings. Reel 6: Artists include Seabrooke, M. G. Johnson, Savage, McIver and L. M. Jones. New York street signs. Boy with basketball poses for art class. Live elephant and adult artists. Paintings and sculptures. Reel 7: Many titles and scenes which were used in edited version. Artists include Barthe, Savage, Kitchin M. G. Johnson, Seabrooke, J.L. Allen, Artis, Hayden, McIver, Alston, Lindsey, Hale A. Woodruff and writer J.A. Porter. Etchings by Albert Alexander Smith on wall of a private home; woman unpacks and displays Sargent Johnson's sculpture, "Sammy". Visitors and paintings by Pastor Argudin y Pedroso at Harmon Foundation headquarters, N.Y. Reel 8: Artists include Barthe, Hayden, Artis, Douglas, Seabrooke, Savage, and photographer J. L. Allen. Artists and sculptors at work, and teaching students. Paintings and sculptures. Reel 9: Artists include Savage, Barthe, Artis, Douglas, Lindsey, Seabrook and Hayden. Curator Arthur Schomburg of 135th Street branch. N.Y. Public Library, at his desk. Art students work.

- o NARA, <http://research.archives.gov/description/94957>
- R558, A Study of Negro Artists – 4 reels. Rental: \$4.00
  - o “Selected Motion Pictures, 16 and 35, Silent and Sound”, Motion Picture Bureau – National Council YMCA, Season 1936-37, pp. 73

## **12. VENUS AND ADONIS (1935)**

- “J. V. D. Bucher described as a “busman’s holiday” the recent activities of himself and Harry Dunham. Both are in the business of practical film production, and in the hours from dawn to midnight of a recent holiday they shot a 400-foot, 16mm. film story for the fun of it. Called Venus and Adonis the producers experiment interestingly (if not too clearly, for this reviewer) in the use of surrealist symbolism. They present the story of a young violinist, his ballet-dancing friend and a siren woman of the world who completes the inevitable triangle. The three roles are played with striking reserve and deliberate timing by Victor Kraft, Eric Hawkins, and Anne Miracle. A musical score, especially prepared for the film by Paul Bowles, and the occasional jangle of an alarm clock are used in a post recorded, sound on film accompaniment.”
  - o Movie Makers, August 1935, Volume 10, Number 8, pp. 330
- Film still – (shirtless J.V.D. Bucher? Other person looks like Harry Dunham)
  - o Movie Makers, August 1935, Volume 10, Number 8, pp. 330
- Dunham was killed in action December 1943, Pacific theater, New Guinea
  - o Film Daily, December 15, 1943, Vol. 84, No. 114, pp. 2
- Silent print located at LOC Culpepper!!!

## **13. Untitled film for The Harmon National Real Estate Company (1935)**

- “The Harmon National Real Estate Company in New York City now is using in sales work a 600 foot film picturing the company’s offerings to prospective home buyers. Produced by the Harmon Foundation’s movie unit, the two reels were photographed last summer by J. V. D. Bucher, ACL. It shows home developments at Nassau Shores and Harbour Green.”

- Movie Makers, August 1935, Volume 10, Number 8, pp. 366

#### **14. Martha Graham performing Frontier (1935)**

- Filmed Martha Graham performing “Frontier” shortly after she choreographed it in 1935
- Summary: Film shot by Julien Bryan and Jules Bucher of Martha Graham performing Frontier shortly after she choreographed it in 1935.
- Description: Footage
- Country/Location: N/A
- Tribe or Group: N/A
- Cinematographer: Julien Bryan, Jules Bucher
- Production Company: Julien Bryan
- Additional Production: Martha Graham
- Years Filmed: 1935?
- Decade Produced: 1930s
- Years Distributed: N/A
- Film Gauge: 35mm
- Stock: B&W Nitrate
- Notes: Shown publicly for the first time at the gala opening of the Martha Graham Dance Company in NYC in 1987. It is possible that film material may also be at Library of Congress.
  - <http://www.internationalfilmfoundation.org/films/show/955>
  - <http://www.worldcat.org/title/frontier-american-perspective/oclc/56624112>
- The program, which gave pride of place to the superb Graham dancers, included another debut of sorts. This was a film of Miss Graham dancing her 1935 solo “Frontier,” made by Julien Bryan and Jules Bucher shortly after Miss Graham first performed and choreographed the work. The film had reportedly never before been shown in public in the United States.
  - New York Times, October 7, 1987
  - <http://www.nytimes.com/1987/10/07/arts/dance-graham-with-baryshnikov-nureyev-and-plisetskaya.html>

#### **15. JULIEN BRYAN TRAVELOGUES (1935-38)**

- “Jules V. D. Bucher ’28 (upper right) has been a cameraman for Mr. Bryan on many of his trips, and has done a variety of specialized and exacting work in this country during the winters. The view here is of Mr. Bucher in the Caucasus, U.S.S.R”
  - The Princeton Alumni Weekly, December 1938, Vol. XXXIX, No. 1, pp. 262
  - See also Julien Bryan’s letter to Princeton regarding Bucher
- It is highly likely, nearly certain, that several of the films listed in the IFF catalog were shot by Bucher during this time, but do not have his name in the IFF catalog. Further research of the physical films may help clarify this. Most of Bryan’s existent nitrate material is at LOC.

#### **16. THE CANDID CAMERA (1938)**

- Production: Lee Dick, Willard Van Dyke, Edward Anhalt
- Sponsor and distribution: Carl Zeiss, Inc.

- Director: Willard Van Dyke
- Script: Lee Dick, Mary Hammond, Willard Van Dyke
- Photography: Ed Anhalt
- Editing: Jules Bucher
- Commentary: Peter Stackpole
- Description: The technique of the Leica and other miniature, speed cameras.
  - Living Films: A Catalog of Documentary Film and Their Makers, 1940, p. 30

### **17. NEW WORLDS FOR OLD (1938)**

- Paul Rotha's film
- Bucher did the camerawork for the American sequence
- Living Films: A Catalog of Documentary Film and Their Makers, 1940, p. 7
  - <http://www.screenonline.org.uk/film/id/560456/index.html>
- Mentioned in a article by Paul Rotha Art and the Art-Director
  - Documentary News Letter, May 1941, Vol. 2, No. 5, pp. 97
- Mentioned in an obituary for Harry Rignold, killed in action, Italy
  - Documentary News Letter, 1943, Vol. 4, No. 6, pp. 225
  - Cine-Technician, Sept-Oct 1943, Vol. 9, No. 44, pp. 120
- Produced by Gas Industry Films...listed in an ad by Gas Industry films...
  - Documentary News Letter, Nov-Dec 1946, Vol. 6. No. 54, pp. inside cover
- New Worlds for Old screened at MoMA for “ The Films of Paul Rotha” a series devoted to Paul Rotha’s films.
  - Educational Screen & Audio-Visual Guide, October 1958, Vol. 37, No. 10, pp. 510

### **18. THE NEGRO AND YMCA (1938)**

- 1 reel
- Production: Julien Bryan for the YMCA
- Sponsor: YMCA
- Direction and photography: Jules V. D. Bucher
- Distribution: YMCA Business office, 421 Lexington Avenue, NYC
- Description: A document of conditions of life in Harlem and the work of the YMCA there. This record of Negro YMCA's has been used to promote the work in cities where they are still lacking.
  - Living Films: A Catalog of Documentary Film and Their Makers, 1940, p. 44

### **19. THE CITY (1939)**

- Production: American Documentary Films, Inc.
- Sponsor: American Institute of Planners, through Civic Films, Inc.
- Supervision: Oscar Serlin
- Direction: Ralph Steiner and Willard Van Dyke
- Script: Henwar Rodakiewicz, from an outline by Pare Lorentz
- Commentary: Lewis Mumford
- Narration: Morris Carnovsky
- Photography: Ralph Steiner, Willard Van Dyke, Jules V. D. Bucher, Edward Anhalt, Roger Barlo and Rudolph Bretz.



- Editing: Theodore Lawrence
- Music: Aaron Copland
- Production manager: John Flory
- Distribution: World Pictures Corporation, Museum of Modern Art Film Library, Garrison Film Distributors, Inc.
- Description: A film showing the simple organization of life in the old American village, the chaos of the cramped cities of today, and the new plan for city living as exemplified in the decentralized "greenbelt" towns advocated by architects and planners.
  - Living Films: A Catalog of Documentary Film and Their Makers, 1940, p. 32

## **20. THE LORD HELPS THOSE WHO HELP EACH OTHER (1939 (1934?))**

- National Archives Identifier: 94919
- Local Identifier: H-HF-162
- Creator(s): Harmon Foundation
- Donna Yarrow; Editor: Jules V Bucher
- <http://research.archives.gov/description/94919>
- Documentary: On adult education, the cooperative society and credit union in Antigonish, Nova Scotia. R.1: Shows poverty conditions of the 1920's. St. Francis Xavier University staff and clergymen talk about ideas for adult education to help the community, show better agriculture methods to farmers, conduct adult education program. R.2: University staff members tell mass meeting about adult education; classes in progress; posters illustrate advantages of the cooperative society members start a credit union. R.3: Shows miners' credit union operations and cooperative growth. Men build a cooperative housing project; women process wool at home, learn handcrafts and sell finished products; animated chart shows how cooperative movement raises standard of living; people from other communities inspect exhibits.
- General Note(s): Credits: Prod. William L. Rogers; Writ. Alice Roberts; Photog. Donna Yarrow; Editor Jules V.D. Bucher.
  - Source: NARA

## **21. MEN AND DUST (1940)**

- 2 reels
- Production: Lee Dick, Inc.
- Photography and script: Sheldon Dick
- Director of commentary: Lee Dick
- Narration: Storrs Haynes , Will Geer, Eric Walz
- Editing: J.V.D. Bucher
- Associate editor: Edward Anhalt
- Music: Fred Stewart
- Distribution: Garrison Film Distributors, Inc.
- Description: This film, based on the report of the Tri-State Survey Committee, shows the effect of silica dust on the health of mine workers and their families in the Tri-State district.
  - Living Films: A Catalog of Documentary Films and Their Makers, 1940, p. 42

- “Men and Dust – 2 reels, 16mm and 35mm sound – A factual film dealing with the silicosis and tuberculosis stricken Tri-State lead-and-zinc mining area (at the juncture of Kansas, Missouri and Oklahoma), based on a study by the Tri-State Survey Committee, Inc. The picture was filmed by Sheldon Dick, former photographer for the Federal Security Bureau and commentary was directed by Lee Dick, producer and director of “School,” the film on progressive education made for the American Film Center. J V. D. Bucher, editor, also worked on The City.”
  - Educational Screen, March 1940, Volume XIX, Number 3, pp. 130

## **22. AMERICA’S MAKING (1940)**

- This film is listed in Horak’s book under Bucher’s name. That is all I know.
  - Horak, Jan-Christopher. *Lovers of Cinema: The First American Film Avant-garde, 1919-1945*. Madison, WI: U of Wisconsin, 1995. Print. 364

## **23. THIS IS ROBERT: A STUDY OF PERSONALITY GROWTH IN A PRE-SCHOOL CHILD (1941?)**

- Made at Vassar, Bucher’s role is not entirely clear – maybe editor? Could have his name associated based only on his having set up the Child Psychology lab at Vassar with Dr. Stone.
- Article also says Bucher is now in South America making films for the Coordinator of InterAmerican Affairs after serving for a year and a half as technical director of the lab.
- May have been distributed by New York University Film Library.
  - Source: Vassar Miscellany News, Volume XXVII, Number 38, 17 March 1943
- "Meeting Emotional Needs in Childhood," subtitled "The groundwork of Democracy" is the one film which was made without technical assistance. Dr. Stone turned psychophotographer (!!!), using techniques he had acquired in the production of the other films to the actual shooting himself.
  - Source: Vassar Miscellany News, Volume XXXVII, Number 9, 3 December 1952
- Distribution will be through the American Film Center. (???)
- Mr. Bucher became' interested in movie-making and its accompanying arts while at Princeton University. Since then he has had experience in movie work ranging from shots for "The City" to films used by Pathe News and The March of Time. He made movies for Julien Bryan in Russia. Poland, Finland, Germany, and last summer in South America. Mr. Bucher came to Vassar in February 1941.
  - Source: Vassar Miscellany News, Volume XXV, Number 42, 9 April 1941
  - <http://www.worldcat.org/title/this-is-robert-abridged-version-a-study-of-personality-growth-in-a-pre-school-cild/oclc/4599302>
- Filmed over a period of five years, the development of Robert, an aggressive child, is shown from his arrival at nursery school at the age of two, to his first year at a public school at seven. Made in 1942 Traces the development of a defensive and egocentric child from the age of two, when he enters nursery school until 7, when he finished his first year at elementary school. Shows how every individual shows to observers his deep-lying needs and attitudes through the "language of behavior".

- <http://explore.bfi.org.uk/4ce2b78ff15ca>

#### **24. FRUSTRATION PLAY TECHNIQUES (1942)**

- The first part of the film shows blocking games, and the second part frustration and hostility games. Both parts demonstrate projective techniques developed by Dr. E. Lerner of Sarah Lawrence College for the study of ego development and the demarcation of self in young children.
  - <http://explore.bfi.org.uk/4ce2b71c37ac1>

#### **25. LIFE AT VASSAR (1943?)**

- Unsure if Bucher was truly involved with this....
  - <http://150.vassar.edu/videos/life-at-vassar-1943/>

#### **26. TRAILING THE INCAS (1941)**

- Made by Central Films
- Photography by Jules Bucher
- “Philip M. Brown’s latest subject in his series of travel films is Peru, featuring the works of the Inca Indians dating back hundreds of years. Narrated by John Martin, who also handled the narration in preceding subjects, the habits and ways of the Peruvian natives today are shown while the camera brings to the audiences the Inca cities and the masonry construction that have weathered hundreds of years. Photography by Jules Bucher enlightens the subject with interesting studies of the Peruvians at work and play. The film, printed on tinted stock, runs ten minutes.
- Aired on TV on August 7, 1944 WNBT Channel no. 1 & May 20 1950 KNBH channel 4
- Other films by Central Films include:
- Zoo in Manhattan:
  - [https://archive.org/details/6119\\_Zoo\\_in\\_Manhattan\\_01\\_33\\_34\\_20](https://archive.org/details/6119_Zoo_in_Manhattan_01_33_34_20)
- Country Fair
- Bucher involved?
  - Motion Picture Herald, 1941 Mar-Apr, pp. 50
  - <http://explore.bfi.org.uk/4ce2b9442acf8>
  - [http://www.jjonz.us/RadioLogs/pagesnfiles/logs\\_files/1950s/1950/50\\_05May/\[L\]50-05-20-\(Sat\).pdf](http://www.jjonz.us/RadioLogs/pagesnfiles/logs_files/1950s/1950/50_05May/[L]50-05-20-(Sat).pdf)
  - [http://www.jjonz.us/RadioLogs/pagesnfiles/logs\\_files/1940s/1944/44\\_08Aug/\[n\]44-08-07-\(Mon\).pdf](http://www.jjonz.us/RadioLogs/pagesnfiles/logs_files/1940s/1944/44_08Aug/[n]44-08-07-(Mon).pdf)

The listing information for films 26 – xx comes largely from Sam Bryan’s International Film Foundation website - <http://www.internationalfilmfoundation.org/>

#### **27. CHILDREN OF THE AMERICAS (1941?)**

- Series Title: State Department South America Series
- Summary: A compilation study of Latin American children at home, school, work, and play. Designed for elementary school audiences. (Jane M. Loy, Latin American Research Review, vol.12 no.3, 1977)

- Description: Sponsored Film; Cross-Sectional (Adamson-Seaton Film Classifications)
- Country/Location: Latin America
- Tribe or Group: N/A
- Producer: Julien Bryan
- Cinematographer: Julien Bryan, Jules Bucher, Francis Thompson
- Production Company: Julien Bryan
- Additional Production: Music by Norman Lloyd; Script by \_\_\_\_ Wolff; Narrated by Ann Bracken
- Running Time: 10 min.
- Years Filmed: 1940
- Decade Produced: 1940s
- Film Gauge: 35mm
- Stock: B&W Nitrate
- Footage Count: 484'
- Sound: Narrated
- Notes: Made for the Federal Government (FDR good neighbor policy). Julien Bryan contracted by FDR administration. Coordinator of Inter-American Affairs, Nelson Rockefeller, in charge of contracting filmmakers to make movies in South America. There are 23 films in the CI-AA series.

## **28. ROADS SOUTH (1942)**

- Series Title: State Department South America Series
- Summary: Compares modes of transportation in Latin America to explain the growing importance of the airplane. There are scenes of river and ocean traffic, railroads, trucks and cars, airlines, and the Pan-American Highway. Draws largely on footage from Brazil and Mexico and includes some scenes of railroads on sugar plantations, an electric train in Mexico, and an avalanche in Chile. (Jane M. Loy, Latin American Research Review, vol.12 no.3, 1977)
- Description: Sponsored Film; Cross-Sectional (Adamson-Seaton Film Classifications)
- Country/Location: Latin America
- Tribe or Group: N/A
- Producer: Julien Bryan
- Cinematographer: Julien Bryan, Jules Bucher, Kenneth Richter
- Production Company: Julien Bryan
- Additional Production: Script by Miriam Bucher; Narrated by Julien Bryan
- Running Time: 18 min.
- Years Filmed: 1940
- Decade Produced: 1940s
- Film Gauge: 35mm
- Stock: B&W Nitrate
- Footage Count: 657'
- Sound: Narrated
- Notes: Made for the Federal Government (FDR good neighbor policy). Julien Bryan contracted by FDR administration. Coordinator of Inter-American Affairs, Nelson

Rockefeller, in charge of contracting filmmakers to make movies in South America. There are 23 films in the CI-AA series.

- <http://www.internationalfilmfoundation.org/films/show/819>
- National Archives Identifier: 47012 Local Identifier: 306.155
- Creator(s): U.S. Information Agency. (1982 - 10/01/1999)
- Credits: Camera, Julien Bryan, Jules Bucher, Kenneth Richter, Christopher Young; Writ, Miriam Bucher; Narr
- Documentary: Examines transportation systems of South America. R.1. Traces early methods such as canoeing, backpacking and traveling by burro. Discusses how Latin American topography prohibits railroad and highway construction. R.2. Presents the difficulties facing nations in cargo shipment and industrialization; suggests that their problems may be solved by air travel.
  - [research.archives.gov/description/47012](http://research.archives.gov/description/47012)

## **29. SCHOOLS TO THE SOUTH (1942)**

- Series Title: State Department South America Series
- Summary: Surveys schools at all levels throughout Latin America. Much Mexican footage is used with a scene of Cardenas awarding diplomas at a rural school. (Jane M. Loy, Latin American Research Review, vol.12 no.3, 1977)
- Description: Sponsored Film; Cross-Sectional (Adamson-Seaton Film Classifications)
- Country/Location: Latin America
- Tribe or Group: N/A
- Producer: Julien Bryan
- Cinematographer: Julien Bryan, Jules Bucher, Kenneth Richter
- Production Company: Julien Bryan
- Additional Production: Music by Norman Lloyd; Narrated by Julien Bryan
- Running Time: 14 min.
- Years Filmed: 1940
- Decade Produced: 1940s
- Film Gauge: 35mm
- Stock: B&W Nitrate
- Footage Count: 480'
- Sound: Narrated
- Notes: Made for the Federal Government (FDR good neighbor policy). Julien Bryan contracted by FDR administration. Coordinator of Inter-American Affairs, Nelson Rockefeller, in charge of contracting filmmakers to make movies in South America. There are 23 films in the CI-AA series.

## **30. AMERICANS ALL (1942)**

- "885 feet, 16mm, sound on film, B&W; Produced by Julien Bryan, assisted by Jules Bucher. Offered to: groups only. Available from: Coordinator of Inter-American Affairs, Motion Picture Division, 444 Madison Avenue, New York, N.Y. Americans All is the first of anew series of Inter-American films, designed to make Americans of the South understandable to those from the North. A compilation of current shots and older stock material, the film is wide in its scope and moves swiftly. Starting with a

brief historical resume of South American background, the main portion of the picture is devoted to the outstanding features of the twenty one Central and South American republics.”

- o Movie Makers, May 1942, Volume 17, Number 5, pp.188
- “Listed under War Films, Inter-American Relations. Americans All, S, 24 min., Historic background and present day problems of the Latin American races to the south of the U. S., from the Rio Grande to the Straits of Magellan. Produced by Julien Bryan and Jules Bucher. Distributors: BH = Bell & Howell Company, 1801 Larchmont Avenue Chicago Ill. Rental and sale., CIAA = Coordinator of Inter-American Affairs, Motion Picture Division, 444 Madison Avenue, New York, N.Y. Rental., NYU = New York University Film Library, Washington Square, New York City. Rental and sale., PR = Princeton Film Center, 410 Nassau Street, Princeton, N.J. Rental and sale., PS = Photo & Sound, Inc. 153 Kearny Street, San Francisco, Calif. Rental and sale., YM = Y.M.C.A. Motion Picture Bureau, 347 Madison Avenue, New York City. Free and rental.
  - o Movie Makers, May 1942, Volume 17, Number 5, pp. 460
- “Americans All (3-8) 20 min. sd. OIAA. A good general introduction to South America.”
  - o The Educational Screen, January 1946, Volume XXV, Number 1, pp. 23
- “The Coordinator of Inter-American Affairs wishes to make it known to all non-theatrical users of motion pictures that the first of a series of films devoted to South America and its culture, is now available for free distribution. Americans All, a two-reel documentary film produced and narrated by Julien Bryan, is the first to be so released for the use and benefit of North American audiences. It is planned and intended that the wide circulation of this and other films to follow, will provide the friendly tie between neighboring Republics and help us to know and understand the other Americas. Prints will be available through the nation-wide services of the Museum of Modern Art, the Y.M.C.A Motion Picture Bureau and other distributors to be selected. The Coordinator asks but one essential in providing these free films and the is a full report from all users as to the character of audiences and their reception of films. For more complete information, address the Coordinator’s office at the Museum of Modern Art, 11 W. 53rd Street, New York City. “
  - o The Educational Screen, January 1942, Volume XX1, Number 1, pp. 36
- Ad for Americans All
  - o The Educational Screen, January 1942, Volume XX1, Number 1, pp. 76
- Still from Americans All and good article
  - o The Educational Screen, January 1942, Volume XX1, Number 1, pp. 60

### **31. ARGENTINE PRIMER (1942)**

- Series Title: State Department South America Series
- Summary: An overview of Argentina designed to foster North American understanding of a potential friend or bitter rival of the U.S.in Western Hemisphere affairs. About one third of the film is devoted to agriculture on the pampas. It follows the production of cattle from grazing on the estancia to meat processing in the packing houses. (Jane M. Loy, Latin American Research Review, vol.12 no.3, 1977)

- Description: Sponsored Film; General Orientation (Adamson-Seaton Film Classifications)
- Country/Location: Argentina
- Tribe or Group: N/A
- Producer: Julien Bryan
- Cinematographer: Jules Bucher, March of Time
- Production Company: Julien Bryan
- Additional Production: Script by Miriam Bucher; Music by Norman Lloyd; Narrated by Julien Bryan
- Running Time: 23 min.
- Years Filmed: 1940
- Decade Produced: 1940s
- Years Distributed: N/A
- Film Gauge: 35mm
- Stock: B&W Nitrate
- Footage Count: 816'
- Notes: Made for the Federal Government (FDR good neighbor policy). Julien Bryan contracted by FDR administration. Coordinator of Inter-American Affairs, Nelson Rockefeller, in charge of contracting filmmakers to make movies in South America. There are 23 films in the CI-AA series.
  - <http://www.internationalfilmfoundation.org/films/show/798>
- National Archives Identifier: 46903 Local Identifier: 306.14
- Creator(s): U.S. Information Agency. (1982 - 10/01/1999)
- Julien Bryan; Script, Miriam Bucher; Photog Julian Bryan, Jules Bucher, March of Time; Ed Jule sand Miriam Bucher; Mus
  - [research.archives.gov/description/46903](http://research.archives.gov/description/46903)

### **32. LA PAZ (1942)**

- Series Title: State Department South America Series
- Summary: A study of Bolivia's capital city stressing its high altitude, blend of Indian and Spanish culture, problems facing industrialization, and government efforts to modernize the city. Scenes of Plaza Morillo, government buildings, cathedral, market days, the Alacitas festival, paper and textile factories, and residential areas of the city. There is a long dance sequence accompanied by native music. (Jane M. Loy, Latin American Research Review, vol.12 no.3, 1977)
- Description: Sponsored Film; Vertical Pattern (Adamson-Seaton Film Classifications)
- Country/Location: Bolivia
- Tribe or Group: N/A
- Producer: Julien Bryan
- Cinematographer: Jules Bucher
- Production Company: Julien Bryan
- Additional Production: Script by Miriam Bucher; Narrated by Julien Bryan
- Running Time: 16 minutes 39 seconds
- Years Filmed: 1942
- Decade Produced: 1940s
- Film Gauge: 35mm

- Stock: B&W Nitrate
- Footage Count: 600'
- Sound: Narrated
- Notes: Made for the Federal Government (FDR good neighbor policy): "produced in 1942 by the U.S. office of War Information Overseas Branch" (from film's title frame). Julien Bryan contracted by FDR administration. Coordinator of Inter-American Affairs, Nelson Rockefeller, in charge of contracting filmmakers to make movies in South America. There are 23 films in the CI-AA series.
  - <http://www.internationalfilmfoundation.org/films/show/778>

### **33. PERU (1943)**

- Series Title: State Department South America Series
- Summary: First-rate photography. Begins with the Inca ruins at Machu Picchu and a highland village fiesta. Scenes of the coastal region show the barrenness of the northern desert, Arequipa, the Chiclin hacienda where sugar and cotton are raised, and the Talara petroleum deposits. Altiplano section shows the raising of wheat, corn, barley, and oats. Lowland scenes include Iquitos and jungle farming. (Jane M. Loy, Latin American Research Review, vol.12 no.3, 1977)
- Description: Sponsored Film; General Orientation (Adamson-Seaton Film Classifications)
- Country/Location: Peru
- Tribe or Group: N/A
- Producer: Julien Bryan
- Cinematographer: John Bransby, Julien Bryan, Jules Bucher, Francis Thompson
- Production Company: Julien Bryan
- Additional Production: Graphics by Philip Stapp; Script by Forrest Izard; Narrated by Tony Kraber
- Running Time: 20 min.
- Years Filmed: 1943
- Decade Produced: 1940s
- Film Gauge: 35mm
- Stock: B&W Nitrate
- Footage Count: 724'
- Sound: Narrated
- Notes: Made for the Federal Government (FDR good neighbor policy). Julien Bryan contracted by FDR administration. Coordinator of Inter-American Affairs, Nelson Rockefeller, in charge of contracting filmmakers to make movies in South America. There are 23 films in the CI-AA series.

### **34. HIGH PLAIN (1943)**

- "The Coordinator of Inter-American Affairs, Motion Picture Division, 444 Madison Ave., New York 22, continues to furnish its depositories with prints of new films on South America. Among the most recent are four Julien Bryan productions, two from the U. S. Office of Strategic Services, and one Walt Disney travelogue. They are, respectively: Atacama Desert; High Plain – story of the descendants of the Aymara



tribe living on the Bolivia plain; La Paz; Lima Family; Belo Horizonte; Sao Paulo; The Amazon Awakens.”

- The Educational Screen, January 1945, Volume XXIV, Number 1, pp. 38
- “High Plain – 2 reels. Presents a discussion of the agricultural system employed by Indians living on the high plain of Bolivia. Produced by the Co-coordinator of Inter-American Affairs, the film can be obtained through the Film Section, International Information Division, State Department.”
  - The National Board of Review Magazine, November 1945, Vol. XX, No. 8, pp. 9
- “The Museum of Modern Art will preview three new documentary films on Monday at 5 P.M. in its projection room. Pictures are: Fellow Americans, produced by OWI; The Life and Death of U.S.S. Hornet, a Navy film, and High Plain, produced by the Office of Coordinator of Inter-American Affairs.”
  - Motion Picture Daily, May 25, 1944, Vol. 55, No. 103, pp. 7
- “High Plain (USA. 15 mins.) Theme: The life of the primitive people, who live on the high plateaus of Bolivia. Comment: Factually the life of these people – a mixture of ancient Indian and Spanish – is interesting. But told in a happy travelogue vein, the picture presented is superficial and causal. One cannot believe in the kindness of the benevolent landlord, who, in such a poor and primitive land, exacts no money from his tenants – contending himself only with his right to their work for just three days of the week.”
  - Documentary News Letter, Nov-Dec 1947, Vol. 6. No. 60, pp. 154
- “Burton Holmes Films, Inc. 7510 N. Ashland Ave., Chicago 26, Ill., announces that it has been advised by the Library of Congress that the following subjects have now been cleared for distribution: Atacama Desert, Bolivia, Fundo in Chile, high Plain, La Paz, Lima, Lima Family, Paraguay, Peru, South Chile, Uruguay, Americans All, Colombia, Crossroads of the Americas, Good Neighbor Family, Housing in Chile, Montevideo Family, Roads South, Schools to the South, and Young Uruguay.”
  - Educational Screen, April 1948, Volume XXVII, Number 4, pp. 204
- Series Title: State Department South America Series
- Summary: Records the life of the Aymara workers at the Petaca potato hacienda on the Bolivian altiplano. Scenes of fishing in Lake Titicaca; women in mourning shawls, spinning wool, weaving; children tending sheep; planting and harvesting potatoes; praying to Christian and Indian gods. The owner brings the first tractors to Petaca, plants barley, introduces firing of lime and cutting peat to improve economic production. (Jane M. Loy, Latin American Research Review, vol.12 no.3, 1977)
- Description: Sponsored Film; Life Pattern (Adamson-Seaton Film Classifications)
- Country/Location: Bolivia
- Tribe or Group: Aymara
- Producer: Julien Bryan
- Cinematographer: Jules Bucher
- Production Company: Julien Bryan
- Additional Production: Script by Miriam Bucher; Graphics by Philip Stapp; Music by Norman Lloyd; Narrated by Tony Kraber
- Running Time: 20 min.
- Years Filmed: 1943

- Decade Produced: 1940s
- Film Gauge: 35mm
- Stock: B&W Nitrate
- Footage Count: 699'
- Sound: Narrated
- Notes: Made for the Federal Government (FDR good neighbor policy). Julien Bryan contracted by FDR administration. Coordinator of Inter-American Affairs, Nelson Rockefeller, in charge of contracting filmmakers to make movies in South America. There are 23 films in the CI-AA series.
  - <http://www.internationalfilmfoundation.org/films/show/813>
- Establishing shot: Opens with a title superimposed over drawn topographical map of South America. Title reads: "The land of Bolivia rises from tropical jungle to a great high plateau, where the Aymara Indians lived long centuries before the Incas. On this plain their descendants still till the soil." First live action shot is a 180 degree panorama of the wide, flat Altiplano plateau alluded to in title. Named locations: Lake Titicaca (2:52), Petaca Hacienda (throughout). Major themes covered: Julien Bryan portrait of the highlands of Bolivia and the descendants of the ancient Aymara Indians who live "on the very rooftop of the Western world" (1944). Aymara life and work on Petaca Hacienda near Lake Titicaca, focusing on agricultural and religious practices of Aymara people, and including relationships between Aymara and patron of the hacienda. Native activities shown: Aymara activities depicted in the film: rowing in reed boats (2:48); wearing a black "mourning shawl" (3:01); Aymara children herding calves, goats and other livestock (4:40); old Aymara woman hand-preparing and -spinning llama wool for weaving (5:08); Aymara women sitting together spinning wool, tossing ball of wool back and forth and preparing the loom (5:35); Aymara man making "tethers"/rope from long grass (8:30); Aymara men and women tilling/plowing fields with oxen, spades, pickaxes, (9:27); Aymara man greeting patron of Petaca Hacienda, bowing (10:22); Aymara men and women unloading truck of barrels, farming materials and equipment (10:35); Aymara men coming in from field to tip their hat to patron (10:52); Aymara men and women pulling up crops, hauling them in woven sacks on their back (11:09); Aymara man preparing peat for lyme extraction? (11:57); Aymara man digging trench for irrigation system (12:03); Aymara man tilling his own patch of potato and quinoa crops (12:59); major religious festival, presumably anata (carnival), and ceremonies, attire, masks, libations, panflutes, dances (14:20-15:15); praying to Pachamama/ "Maria Purisima" (15:31); potato harvest (16:02); herding sheep (17:45); Aymara women making quinoa porridge (18:13); Aymara men playing quena (18:30); jilakata/taskmaster/community officer calling out the next day's orders from the top of a hill (18:42) Aymara activities implied or alluded to in the film: carving large statues, pictured (2:10); presence in Bolivia/South America before the time of the Incas (3:20); establishment of ayllus, "states within states" (4:08); bartering quinoa and barley for weapons and tools with the Spanish (4:36); 3 days working for the patron of the Hacienda, 3 days working for themselves, resting on the holy days (8:13); Aymara man fashioning plow from forked branch of a tree (8:38); lending and borrowing looms within the Aymara community (12:34); special prayers to guard against hail damage (13:18); selling potatoes to mines and mills.

- <http://aifg.arizona.edu/film/high-plain>
- <http://explore.bfi.org.uk/4ce2b9638bedc>

### **35. BOLIVIA (1943)**

- Series Title: State Department South America Series
- Summary: Survey of the jungle lowlands, yungas, and altiplano points out that there are really "three Bolivias" each "with its offering to the country's destiny." Shows processing of rubber, chinchona, coca; agricultural methods; silver and tin mining. Scenes of the mountain roads, Indian factory workers in La Paz, and the Cochabamba trolley. (Jane M. Loy, *Latin American Research Review*, vol.12 no.3, 1977)
- Description: Sponsored Film; General Orientation (Adamson-Seaton Film Classifications)
- Country/Location: Bolivia
- Tribe or Group: N/A
- Producer: Julien Bryan
- Cinematographer: Jules Bucher, William James, Francis Thompson
- Production Company: Julien Bryan
- Additional Production: Graphics by Philip Stapp; Script by Forrest Izard; Music by Gene Forrell; Narrated by Jose Ferrer
- Running Time: 20 min.
- Years Filmed: 1943
- Decade Produced: 1940s
- Film Gauge: 35mm
- Stock: B&W Nitrate
- Footage Count: 720'
- Sound: Narrated
- Notes: Made for the Federal Government (FDR good neighbor policy). Julien Bryan contracted by FDR administration. Coordinator of Inter-American Affairs, Nelson Rockefeller, in charge of contracting filmmakers to make movies in South America. There are 23 films in the CI-AA series.

### **36. GOOD NEIGHBOR FAMILY (1943)**

- Sound, 17 minutes
  - The Educational Screen, March 1945, Volume XXIV, Number 3, pp. 106
- "CIAA Film Program Progresses. The Motion Picture Division of the Coordinator of Inter-American Affairs, which was inaugurated two and a half years ago to promote the cultural exchange of information with the Latin American republics, to date has distributed 170 films on the U. S. to Mexico, Central and South America, according to the first number of *Saludo a Amigos*, a newsletter which is to be issued regularly to the distributors of the Coordinator's motion pictures. These films have come from various sources – the motion picture industry, commercial and advertising film sources, the Army Signal Corps training film program, Office of War Information and other Government agencies, educational institutions and private sources. Many have been produced especially for the Coordinator. 182 16mm projectors have been provided for the Latin America film showings. In the United States, 48 subjects on Latin America are now available for non-theatrical exhibition, approximately twice

the number in circulation here a year ago. The latest of these films include Good Neighbor Family, Schools to the South, Montevideo Family, Housing in Chile and Young Uruguay (produced in South America by Julien Bryan); Jungle Quest and Treasure Trove of Jade (from the National Geographic Society) and the travelogues on Mexico, titles Picturesque Patzcuaro, The Road to Cuernavaca, and Tehuantepec.”

- The Educational Screen, December 1943, Volume XXII, Number 10, pp. 399
- “The non-theatrical catalogue of the motion picture division of the Coordinator of Inter-American Affairs has been increased in the past six months to a total of 143 titles in circulation in Latin America and 45 in distribution in the United States. There are 27 new pictures on the latest distribution list of the film division at New York. On May 22 the Coordinator was reported in Motion Picture Herald to have 125 pictures in circulation in Latin America and 36 in the United States. The film program was launched two and a half years ago to promote the cultural exchange of information with the 21 South and Central American republics. Additions to the program in the past six months were produced in several instances directly for the Coordinator, and were obtained variously from the commercial industry's short subjects program, from commercial and advertising film sources, the Army Signal Corps training film program, Office of War Information and other Government and private sources. Pictures made available since May for ex-hibitioi\_1 on 16 mm film to schools, clubs and other non-theatrical groups in the U. S. include: “Good Neighbor Family,” “Roads South” and “Schools to the South,” produced in Latin America by Julien Bryan for the Government; “People of Two Worlds,” produced by Ralph Gray; “Orchids” and “Jungle Quest,” from the National Geographic Society; “Down Where the North Begins,” Herbert Knapp production for CIAA; “Pan American Bazaar,” donated by the R. H. Macy department store, and new travel material from the Bureau.”
  - Motion Picture Herald, November 1943, Vol. 153, No. 8, pp. 44
- “Good Neighbor Family (3-8) 20 min. sd. OIAA. Similarities and differences of Latin American and North American family, social, economic and religious life and customs.”
  - The Educational Screen, January 1946, Volume XXV, Number 1, pp. 23
- ““Inter-Americanism At Home” is an educational venture. It is an education experiment that is being conducted on all levels of learning to establish good will and understanding among the nations of the Western Hemisphere... After considerable preparation the class was shown the CIAA film, Good Neighbor Family, which presents a study of the family life of Latin America in contrast to the family life in the United States. Considerable discussion was held on this film and it was reshowed several times for further study of the various aspects of life the large estates and small farms of South America...”
  - The Educational Screen, June 1946, Volume XXV, Number 1, pp. 291-2
- Film stills
  - The Educational Screen, June 1946, Volume XXV, Number 1, pp. 291, 292
- “One of the most effective means to lead the people of our country to appreciate Latin American republics has been the 16mm sound films made available to schools, colleges, churches, and community organizations by the Interim Office of International Information. (A 20-page booklet “The Other American Republics in

Films” describes these movies. It may be obtained from the Interim Office of International Information, 444 Madison Avenue, New York 22, New York.) Many of these films are in color; however some very good ones are in black and white... Good Neighbor Family, Latin American family life is compared and contrasted to family life in the United States. It shows the important part tradition plays on the large estates with their many workers and on the small farms, and how the cities, influenced by the surge of industry, are becoming more like our own.”

- See & Hear, March 1947, Vol. 2, No. 6, pp. 14, 46
  - Also mentioned in “Film and Education” edited by Godfrey M. Elliott
- Summary: Summarizes characteristics of aristocratic and poor families and makes comparisons with the U.S. The film shows that on the large estate and the small farm, the family rather than the individual is the laboring unit. Exploring the roles of each member, the film stresses family pride and self-sufficiency. It also discusses the impact on rural family life caused by migration to the city. (Jane M. Loy, Latin American Research Review, vol.12 no.3, 1977) Another of Julien Bryan’s productions, in which American people are given an understanding of the fundamental likenesses and differences between our North American culture and that of the people of South America. As a result of the aristocratic, European, and the deeply religious influence of the Spanish conquerors, most families in all classes of society have tended to follow the "pater familias," closely knit family-group pattern which has been largely outworn in the highly industrialized life of North Americans. With great insight and understanding, we are given a portrait of the Latin-American family - the peon, the machine worker, and the hacendado. It is strikingly demonstrated that changes in family relations will inevitably come with greater industrialization. (1950 NYU Film Library catalog)
- Description: Sponsored Film; Cross-Sectional (Adamson-Seaton Film Classifications)
- Country/Location: Latin America
- Tribe or Group: N/A
- Producer: Julien Bryan
- Cinematographer: Julien Bryan, Jules Bucher, Kenneth Richter
- Production Company: Julien Bryan
- Additional Production: Music by Norman Lloyd; Music Conducted by Max Goberman; Production Supervisor: Irving Lerner; Narrated by Julien Bryan; "These people helped Julien Bryan": Marion Quin, Lester Dix, Robert Sonkin
- Running Time: 16 minutes 49 seconds
- Years Filmed: 1943
- Decade Produced: 1940s
- Film Gauge: 35mm
- Stock: B&W Nitrate
- Footage Count: 600'
- Sound: Narrated
- Notes: Made for the Federal Government (FDR good neighbor policy). Julien Bryan contracted by FDR administration. Coordinator of Inter-American Affairs, Nelson Rockefeller, in charge of contracting filmmakers to make movies in South America. There are 23 films in the CI-AA series.

### 37. LIMA (1943)

- Series Title: State Department South America Series
- Summary: Study of Peru's capital city showing survival of past traditions and impact of modernization. Scenes of downtown area, race track, housing projects, hospital, and university. Also shows the shutting of stores for long lunch hour and crowds watching an animated crèche at Christmas. (Jane M. Loy, Latin American Research Review, vol.12 no.3, 1977)
- Description: Sponsored Film; Vertical Pattern (Adamson-Seaton Film Classifications)
- Country/Location: Peru
- Tribe or Group: N/A
- Producer: Julien Bryan
- Cinematographer: Jules Bucher
- Production Company: Julien Bryan
- Additional Production: Graphics by Philip Stapp; Script by Miriam Bucher; Narrated by Julien Bryan
- Running Time: 15 minutes 21 seconds
- Years Filmed: 1943
- Decade Produced: 1940s
- Film Gauge: 35mm
- Stock: B&W Nitrate
- Footage Count: 559'
- Sound: Narrated
- Notes: Made for the Federal Government (FDR good neighbor policy). Julien Bryan contracted by FDR administration. Coordinator of Inter-American Affairs, Nelson Rockefeller, in charge of contracting filmmakers to make movies in South America. There are 23 films in the CI-AA series.
  - <http://www.internationalfilmfoundation.org/films/show/734>
- National Archives Identifier: 47073 Local Identifier: 306.262
- Creator(s): U.S. Information Agency. (1982 - 10/01/1999)
- Credits: Script, Miriam Bucher; Photog Jules Bucher
  - [research.archives.gov/description/47073](http://research.archives.gov/description/47073)

### 38. LIMA FAMILY (1943)

- Series Title: State Department South America Series
- Summary: Depicts life of the extended family of a wealthy Lima surgeon. The film points out that family loyalty is not an emotional loyalty to an individual but a broader fidelity to a group or clan. Shows how girls in the family are socialized into the system. A brilliant visual and verbal essay on the aristocracy of the 1940's. (Jane M. Loy, Latin American Research Review, vol.12 no.3, 1977)
- Description: Sponsored Film; Life Pattern (Adamson-Seaton Film Classifications)
- Country/Location: Peru
- Tribe or Group: N/A
- Producer: Julien Bryan
- Cinematographer: Jules Bucher
- Production Company: Julien Bryan

- Additional Production: Script by Miriam Bucher; Narrated by Julien Bryan
- Running Time: 18 minutes 9 seconds
- Years Filmed: 1943
- Decade Produced: 1940s
- Film Gauge: 35mm
- Stock: B&W Nitrate
- Footage Count: 655'
- Sound: Narrated
- Notes: Made for the Federal Government (FDR good neighbor policy). Julien Bryan contracted by FDR administration. Coordinator of Inter-American Affairs, Nelson Rockefeller, in charge of contracting filmmakers to make movies in South America. There are 23 films in the CI-AA series.
  - <http://www.internationalfilmfoundation.org/films/show/816>

### **39. MONTEVIDEO FAMILY (1943)**

- Series Title: State Department South America Series
- Summary: Focuses on the life of the Guarditas family as representatives of Uruguay's middle class. Shows their house; the father, Manuel, leaving for his work as a woolbroker; the boy at school; the girl doing her homework; the maid cleaning the house; and the mother working in the garden. Gives a very good impression of what middle-class life was like in Montevideo in the 1940's. (Jane M. Loy, Latin American Research Review, vol.12 no.3, 1977)
- Description: Sponsored Film; Life Pattern (Adamson-Seaton Film Classifications)
- Country/Location: Uruguay
- Tribe or Group: N/A
- Producer: Julien Bryan
- Cinematographer: Jules Bucher
- Production Company: Julien Bryan
- Additional Production: Script by Miriam Bucher; Music by Norman Lloyd; Narrated by Julien Bryan
- Running Time: 15 min.
- Years Filmed: 1943
- Decade Produced: 1940s
- Film Gauge: 35mm
- Stock: B&W Nitrate
- Footage Count: 552'
- Sound: Narrated
- Notes: Made for the Federal Government (FDR good neighbor policy). Julien Bryan contracted by FDR administration. Coordinator of Inter-American Affairs, Nelson Rockefeller, in charge of contracting filmmakers to make movies in South America. There are 23 films in the CI-AA series.
  - <http://www.internationalfilmfoundation.org/films/show/815>
- National Archives Identifier: 46976 Local Identifier: 306.102
- Creator(s): U.S. Information Agency. (1982 - 10/01/1999)
- Julien Bryan; Script, Miriam Bucher; Photog, Jules Bucher

- Documentary: Studies a middle-class family's daily life in Montevideo, Uruguay. R.1. The family eats breakfast; the children get ready for school and the father for work. The maid cleans house. R.2. The mother stops for vegetables while the daughter practices piano at home. Scenes of the father at work as a wool broker. Mother and daughter prepare dinner. On the weekend a barbecue is held for friends and neighbors.
  - [research.archives.gov/description/46976](http://research.archives.gov/description/46976)

#### **40. YOUNG URUGUAY (1943)**

- Series Title: State Department South America Series
- Summary: Pictures the young people of Uruguay in school and play, highlighting the progressive steps being taken in education since the days of Battle y Ordenez. Scenes of primary schools and fresh air schools for tuberculosis-prone children. Young people are seen attending classes and listening to records in a private home properly chaperoned. The also hear on the radio an interview with Marisa Lucy Arden, director of a school for crippled children. (Jane M. Loy, Latin American Research Review, vol.12 no.3, 1977)
- Description: Sponsored Film; Vertical Pattern (Adamson-Seaton Film Classifications)
- Country/Location: Uruguay
- Tribe or Group: N/A
- Producer: Julien Bryan
- Cinematographer: Jules Bucher
- Production Company: Julien Bryan
- Additional Production: Written by Miriam Bucher; Music composed and played by Norman and Ruth Lloyd; Drawings by Philip Stapp; Narrated by Julien Bryan
- Running Time: 17 minutes 8 seconds
- Years Filmed: 1943
- Decade Produced: 1940s
- Film Gauge: 35mm
- Stock: B&W Nitrate
- Footage Count: 615'
- Sound: Narrated
- Notes: Made for the Federal Government (FDR good neighbor policy). Julien Bryan contracted by FDR administration. Coordinator of Inter-American Affairs, Nelson Rockefeller, in charge of contracting filmmakers to make movies in South America. There are 23 films in the CI-AA series.
  - <http://www.internationalfilmfoundation.org/films/show/744>
  - <http://www.amazon.com/Progressive-Education-Children-Young-Uruguay/dp/B003OERXEK>

#### **41. URUGUAY (1943)**

- Series Title: State Department South America Series
- Summary: Introduces "dynamic, progressive Uruguay" as being similar in many ways to the U.S. Shows a cattle round up, the livestock market outside Montevideo, the processing of meat and hides for export. The commentary praises Uruguay's advanced social legislation but suggests a lack of resources are a problem for industrialization. (Jane M. Loy, Latin American Research Review, vol.12 no.3, 1977)



A pictorial journey to the comparatively prosperous little country of Uruguay, which in many ways resembles the United States in its liberal, independent, and advanced social and political life. The relative ease, wealth, and contentment of its people are indicated, as well as the agricultural and economic basis of the country's good fortune. A Julien Bryan production. (1950 NYU Film Library catalog)

- Description: Sponsored Film General Orientation (Adamson-Seaton Film Classifications)
- Country/Location: Uruguay
- Tribe or Group: N/A
- Producer: Julien Bryan
- Cinematographer: Julien Bryan, Jules Bucher
- Production Company: Julien Bryan
- Additional Production: Script by Tom Cobb and Forrest Izard; Narrated by Julien Bryan
- Running Time: 18 min.
- Years Filmed: 1943
- Decade Produced: 1940s
- Film Gauge: 35mm
- Stock: B&W Nitrate
- Footage Count: 648'
- Sound: Narrated
- Notes: Made for the Federal Government (FDR good neighbor policy). Julien Bryan contracted by FDR administration. Coordinator of Inter-American Affairs, Nelson Rockefeller, in charge of contracting filmmakers to make movies in South America. There are 23 films in the CI-AA series.
  - <http://www.internationalfilmfoundation.org/films/show/745>
- "Uruguay" is a solid educational piece describing the agriculture, economic well-being and culture of a multifaceted and strong people, comparing the storied country with the United States for the mostly American audience. Despite most American made films of the 1940s era the typical Americanism is pushed to the side here in lieu of the facts and the search of knowledge of what makes Uruguay tick. We see everything from the culture, agriculture and lifestyles of people in Uruguay, in detail, and it includes superb vintage footage of the country, its landscape, and its inhabitants.
  - <http://www.amazon.com/Cultural-Social-Studies-Jules-Bucher/dp/B003OEVR92>

#### **42. CHINOOK'S CHILDREN (1940's)**

- "This silent featurette shows the training of the puppies of Chinooks, Admiral Richard Byrd's lead sled dog. As you would expect, the puppies are incredibly cute and will probably steal your heart. I was happy to hear they were trained without whips or chokes. The rest of the film is fairly dull, especially the race footage at the end. Dog fans will probably like this, though."
  - <https://archive.org/details/Chinooks1940>
- Part of Prelinger Collection
- 16mm At LOC Culpepper

### 43. THE WINDOW CLEANER (1945)

- “A formal reception to welcome the members of the General Assembly of the United Nations will be given by the Trustees of the Museum of Modern Art at the Museum on Wednesday evening, November 5, at nine o'clock. The reception is being given to enable the representatives of the United Nations to view privately the Museum's collections and exhibitions. The exhibitions being shown at present include Fourteen Americans, the paintings of Florine Stettheimer, Modern Handmade Jewelry, and a large selection of some of the finest works in modern painting and sculpture, both American and European, owned by the Museum. In the Young People's Gallery is an exhibition of Cartooning and on the first floor a small exhibition of Design Trends in furniture, tableware and fabrics. During the entire evening a special program of motion pictures from the Museum's Film Library will be continuously projected. The program will be composed of the following short subjects: THE MOVIES MARCH ON (March of Time, vol.v:12); LES MOIS PETITS COCHONS (Disney); WINDOW CLEANER (Bucher—March) A SWING TIME (RKO; Excerpt: Fred Astaire's Bojangles sequence); MOVIE TONE NEWSREEL 1927 (George Bernard Shaw); COLOR BOX (Len Lye). The receiving line on the first floor of the Museum will be headed by Mr. John Hay Whitney, Chairman of the Board. and Mrs. Whitney, Mr. Nelson A. Rockefeller, President of the Museum, and Mrs. Rockefeller, and other officers and Trustees. In addition to Mr. Whitney and Mr. Rockefeller, the Trustees of the Museum are...”
  - MoMA press release, November 11, 1946
- “SCHEDULE OF FILM SHOWINGS: Daily, 3 and 5:30 p.m. April 17 - 23: Documentary 1934, Song of Ceylon, produced by John Grierson, directed by Basil Wright; 1937, The Spanish Earth, directed by Joris Ivens, commentary and narration by Ernest Hemingway; 1945, The Window Cleaner, directed and photographed by Jules Bucher, scenario by Joseph March...”
  - MoMA press release, April 17, 1950
- “In conjunction with the FAMILY OF MAN exhibition, the Film Library is presenting the following program selected by Edward Steichen. Feb. 14-18: NANOOK OF THE NORTH (1922), by Robert Flaherty for Revillon Freres. Feb. 19-23: IN THE STREET (1952), by Helen Levitt, Janice Loeb and James Agee LE RETOUR (1945), supervised by Henri Cartier-Bresson. BAMBINI IN CITTA (1946), directed by Luigi Commencini, photographed by Plinio Novelli. Feb. 24-28: GITANS D'ESPAGNE (1941), directed by Jean Castanier, produced by Pierre Braunberger. THE RIVER (1937), directed by Pare Lorentz, photographed by Stacey Woodard, Floyd Crosby and Willard Van Dyke. PEOPLE IN THE CITY (1946), directed and photographed by Arne Sucksdorff. (Original version). March 1-5: DANCE CONTEST IN ESIRA (ca. 1936), directed by Paul Fejos, photographed by R. Fredriksen. THE BATTLE OF SAN PIETRO (1944), directed by John Huston for the Army Pictorial Services. THE WINDOW CLEANER (1945), directed and photographed by Jules Bucher for O. W. I. Overseas Branch. March 6-10: BERLIN: THE SYMPHONY or A CITY (1926), directed by Walter Ruttmann and photographed by Karl Freund. THE FIGHTING LADY (1945), photographed under the supervision of Captain Edward Steichen, edited by Louis de Rochemont. March 11-13: FARREBIQUE (1945-46), directed by Georges Rouquier, photographed by Andre

Dantan and Daniel Saviade. The Film Library gratefully acknowledges the courtesy of the following firms who have lent films to this program: Brandon Films, Inc., Svensk Filmindustri, 20th Century Fox.”

- MoMA press release, 1955
- National Archives Identifier: 47071 Local Identifier: 306.260
- Creator(s): U.S. Information Agency. (1982 - 10/01/1999)
- Jules Bucher; Writ
  - [research.archives.gov/description/47071](http://research.archives.gov/description/47071)

#### **44.CITY PASTORALE (ca. 1945 -- ca. 1955)**

- National Archives Identifier: 47029
- Local Identifier: 306.182
- Creator(s): U.S. Information Agency. (1982 -- 10/01/1999)
- Miriam Bucher; Mus
  - [research.archives.gov/description/47029](http://research.archives.gov/description/47029)

#### **45.JUNIOR BIG LEAGUERS (1944)**

- Was Bucher in a movie???
- Directed by Ethan Allen
- Production: MoMA and CIIA
- A film on baseball
  - <http://explore.bfi.org.uk/4ce2b732eccdf>

#### **46.EAST BY NORTH (1947)**

- Produced and distributed by Affiliated Film Producers, Inc.
- “Written by Henwar Rodakiewicz and photographed by Jules Bucher. The two shipped out of Halifax, Boston and Lunenburg to get material for this dramatization of the life of Atlantic Coast fishermen. This film will also be distributed by the Library of Congress”
  - Cinema, July 1947, Vol. 1, No. 2, pp. 19
- In MoMA film collection.

Films 47 – 51 come from The Earth and its Peoples series, produce by De Rochemont and Associates.

#### **47.INDE (1948)**

- Author: Jules Bucher; United World Films, Inc.
- In 1947, United World Films, Inc., the non---theatrical division of Universal Pictures, purchased a majority stake in Castle Films. Castle subsequently became a Universal subsidiary
- Publisher: [S.l. : s.n.], 1948.
- Archival document. Visit the great Indian peninsula between the gulfs of Oman and Bengal. The Ganges, the sacred river, waters his land. The life of a Hindu farmer and his family are seeing the agricultural side of the country. The farmer and his son make a visit to the holy city of Benares, commercial and intellectual center of India. Translated from French by Google.

- Material Type: Film
- Document Type: Visual material
- All Authors / Contributors: Jules Bucher; United World Films, Inc.
- Find more information about:
- OCLC Number: 77439574
- Credits: Realization et direction de la photo., Jules Bucher.
- Description: 1 reel(20 min.) : son., n&b ; 16 mm.
- Responsibility: United World Films, Inc. ; [réalisé par] Louis de Rochemont Associates, Inc.

#### **48.HORSEMEN OF THE PAMPA (ARGENTINA) (1948)**

- Author: Jules Bucher; United World Films, Inc., De Rochemont Associates
  - <http://www.worldcat.org/title/horsemen---of---the---pampa---argentina/oclc/77439623>
- Work of the ranchmen on the Argentine Pampa including inspection of fences, rounding up cattle, and the cattle driving. One of the series "Earth And Its Peoples".
  - <http://explore.bfi.org.uk/4ce2b695092cb>
- Print here:
  - <http://collections.cinematheque.qc.ca/recherche/oeuvres/fiche/97892---the---horsemen---of---the---pampa>
- Part of "The Earth and Its Peoples" series

#### **49.HIGHLANDS OF THE ANDES : PERU (1949)**

- Author: Jules Bucher; United World Films, Inc., De Rochemont Associates
  - <http://www.worldcat.org/title/highlands---of---the---andes---peru/oclc/3861010>
- Views of Lima and the life and work of the Inca Indian tribes in the Andes.
  - <http://explore.bfi.org.uk/4ce2b6a3bb8b2>
- Part of "The Earth and Its Peoples" series

#### **50.TROPICAL LOWLAND : THE AMAZON RIVER, BRAZIL (1949)**

- Author: Jules Bucher; United World Films, Inc., De Rochemont Associates
  - <http://www.worldcat.org/title/tropical---lowland---the---amazon---river---brazil/oclc/37715388>
- Part of "The Earth and Its Peoples" series
  - <https://www.zotero.org/oscarguarin/items/itemKey/PDEBCTQ8?fullsite=1>
  - <http://passapalavra.info/2009/12/16206>
  - [http://www.passosmanuel.net/index.php?filme\\_id=244&data=2009---12---09](http://www.passosmanuel.net/index.php?filme_id=244&data=2009---12---09)

#### **51.BRÉSIL (1949)**

- Author: Jules Bucher; United World Films, inc.
- Publisher: [S.l. : s.n.], 1949.

- Archival document. Visit the hot and humid lowlands of Brazil, dominated by a dense forest, rich in natural resources but hostile to man and environment inhabited solely on the banks of the Amazon by Natives who depend on the river for transportation, water and some of their food. Observation at different trading posts along the river, the loading of precious wood , fruits and nuts of the tropical jungle on steamboats towards Manaus , one city and point of contact with the outside world.
- Material Type: Film
- Document Type: Visual material
- All Authors / Contributors: Jules Bucher; United World Films, Inc.
- OCLC Number: 77439572
- Credits: Realization et direction de la photo., Jules Bucher.
- Description: 1 reel(20 min.) : son., n&b. ; 16 mm.
- Responsibility: United World Films, Inc. ; [réalisé par] Louis de Rochemont (Associates, Inc.)

## **52.RURAL WOMEN (1948?)**

- Out of Ames, Iowa
- Production of Julien Bryan
- Scenario: Robert Carr & Jules Bucher
- Photography: Jules Bucher
- Direction: Jules Bucher
- <http://explore.bfi.org.uk/4ce2b764cfc44>
- Description: Sponsored Film
- Country/Location: U.S.A.
- Tribe or Group: N/A
- Producer: Julien Bryan
- Production Company: Julien Bryan
- Decade Produced: 1940s?
- Film Gauge: 35mm
- Stock: B&W (safety? nitrate?)
- Notes: Made after the 23 Latin American films and the "Ohio Series."
  - <http://www.internationalfilmfoundation.org/films/show/904>
  - <http://www.imdb.com/title/tt0253610/>

## **53.YOUNG WISCONSIN FARMER (1949?)**

- Jules worked with the Extension Service to make this film
- Can't find anything about this, yet.
  - Source: Van Bucher

## **54.HOOVER DAM (1949)**

- Simmel---Meservey
- National Archives Identifier: 46952
- Local Identifier: 306.74
- Creator(s): U.S. Information Agency. (1982 --- 10/01/1999) (Most Recent)

- From: Series : Moving Images Relating to U.S. Domestic and International Activities , compiled 1982 --- 1999, documenting the period 1942 --- 1999
- Record Group 306: Records of the U.S. Information Agency, 1900 --- 2003
- Details
- Level of Description: Item
- Type(s) of Archival Materials: Moving Images
- This item was produced or created: 1949
- The creator compiled or maintained the series between: 1982 --- 1999
- General Note(s): Credits: Dir. Edward Simmel; Writ, Irwin Gielgud; Photog. Jules Bucher; Mus. Irwin Gentz; Narr. Sidney N. Berry.
- Contributor: Producer, U.S. Information Service. Made by Simmel---Meservey
- Access Restriction(s): Unrestricted
- Use Restriction(s): Restricted --- Possibly  
Specific Use Restriction: Public Law 101---246  
Note: Issued February 6, 1990, this law provides for the domestic release and distribution of USIA motion pictures, films, videotapes, and other materials 12 years after initial dissemination overseas, or, if not disseminated, 12 years from the preparation of the material.
- Sound Type: Sound
- Accession Number(s): NN3 67---137
- Online Resource(s): Amazon A DVD of this film can be ordered from our partner, Amazon.com/NATIONALARCHIVES. A DVD of this film is ALSO available for viewing and copying free of charge in the NARA Research Room in the Motion Picture, Sound, and Video Records Section, National Archives at College Park, 8601 Adelphi Road, College Park, MD.
- Scope & Content
- Documentary: Reviews the building of Hoover Dam, its hydroelectric plant and benefits to local farmers and the nation's economy. R.1. Depicts flood and drought conditions plaguing farmers along the Colorado River. Local farmers seek financial and legislative support for the dam project. R.2. Farmers lobby in Washington. Congress approves the dam. R.3. Details construction of the dam and hydro---electric plant. R.4. Show's how the expansion of industry in the Southwest and the new source of electricity affects Los Angeles' and the nation's economy.
- Variant Control Numbers
- ARC Identifier: 46952
- NAIL Control Number: NWDNM(m)---306.74
- Archived Copies
- Copy 1: Preservation
- Copy 1 Media Information:
- Specific Media Type: Film Reel
- Color: Black---and---White

### **55.LET'S MAKE A SANDWICH (1950)**

- Directed by Miriam Bucher!!!
  - [https://archive.org/details/lets\\_make\\_a\\_sandwich](https://archive.org/details/lets_make_a_sandwich)

- “Let’s Make a Sandwich (5 min) 16sd. Color or b/w. Purchase: Simmel---Meservey. Home economics classes. Making simple sandwiches more appetizing.”
  - See & Hear, Annual Fall Inventory Issue – 1950, Vol. 6, No. 1, pp. 36
- Produced by Simmel---Meservey
- Uploaded to the IA by Skip from AV Geeks

#### **56.A DATE WITH YOUR FAMILY (1950)**

- “10:00 Advises children to do whatever is necessary ----- even lie ----- to achieve harmonious family relations. This portrait of manners among the affluent places a premium on pleasant, unemotional behavior, and contains some interesting do's and don'ts sequences. Key line: 'These boys treat their dad as though they were genuinely glad to see him, as though they really missed him...' Director: Edward C. Simmel. Cinematography: Harry F. Burrell. Script: Arthur V. Jones. Editor: Miriam Bucher. With Ralph Hodges ('Son'). Originally filmed in Kodachrome.”
  - <https://www.etsy.com/listing/116068/classic---family---families---gender---roles>
  - [http://en.wikipedia.org/wiki/A\\_Date\\_with\\_Your\\_Family](http://en.wikipedia.org/wiki/A_Date_with_Your_Family)
- “A Date with Your Family” (11 min) 1sd. Color or b/w. Purchase: Simmel---Meservey. Junior high, senior high, college, adult groups. An evening in the life of a happy American family bound together by mutual respect and affection and an intelligent concern for each other. Geared to the inspirational as well as practical aspects of human relations study.”
  - See & Hear, Annual Fall Inventory Issue – 1950, Vol. 6, No. 1, pp. 17
- Produced by Simmel---Meservey
- Apparently, this film is a Mystery Science 3000 legend.

#### **57.A DATE WITH YOUR FAMILY (OUTTAKES) (1950)**

- “10:00 Outtakes from the well---known 'mental hygiene' film, offering today's viewers a window on how these oft---mythologized films were actually produced and performed. Director: Edward C. Simmel. Cinematography: Harry F. Burrell. Script: Arthur V. Jones. Editor: Miriam Bucher. With Ralph Hodges ('Son'). Filmed in Kodachrome.”
  - <https://www.etsy.com/listing/116068/classic---family---families---gender---roles>
  - [http://en.wikipedia.org/wiki/A\\_Date\\_with\\_Your\\_Family](http://en.wikipedia.org/wiki/A_Date_with_Your_Family)
  - [https://archive.org/details/DateWith1950\\_2](https://archive.org/details/DateWith1950_2)

#### **58.OBLIGATIONS (1950)**

- Edited by Miriam Bucher
  - <https://archive.org/details/Obligati1950>
- Produced by Simmel---Meservey

#### **59.LET’S MAKE A MEAL IN 20 MINTUES (1950?)**

- Produced by Simmel---Meservey
- Skip from AV Geeks has this film

## 60. OUR BURMA (1951)

- Also a French version "Notre Birmani"
- Title: Our Burma [motion picture] / written by Jules and Miriam Bucher ; produced by Louis de Rochemont ; directors, Jules Bucher, Victor Jurgens, Kay Norton, Nicholas Webster
- Publisher: [New York : Louis de Rochemont Associates Film Library], 1951
- Description: 3 reels (ca. 30 min.) : sd., b&w ; 16 mm
- Series: KSC De Rochemont Collection
- Note: Camera, Jules Bucher, Victor Jurgens, Kay Norton ; editing, Miriam Bucher
- Summary: Contract with the government of the union of Burma
- Subject: Burma
- Added Author:
- Bucher, Jules
- Bucher, Miriam
- De Rochemont, Louis, 1899---1978
- Jurgens, Victor
- Norton, Kay
- Webster, Nicholas
- Louis De Rochemont Associates
- Music #: 2010.130---2010.132 KSC De Rochemont Collection
  - <http://ksclib.keene.edu/search/o?870304727>
- DOH PYI DAUNG SU
- Jules BUCHER --- Director
- Myriam BUCHER --- Screenplay
- Jules BUCHER --- Cinematography
- A---l Khin MAUNG --- Music
  - <http://www.festival---cannes.fr/en/archives/ficheFilm/id/3884/year/1953.html>
  - BFI Catalog
  - <http://explore.bfi.org.uk/4ce2b70d5abff>

## 61. BURMA THE YOUNG REPUBLIC (1951?)

Van says his parents made this film. I can't find it.

## 62. JUNGLE HEADHUNTERS (1951)

- "Jungle Headhunters. Technicolor. RKO. The fascinating filmed record of the Lew Cotlow Amazon Expedition in search o the tribal secrets of the Jivaros, headhunters who live in the dense steaming jungle of South America."
  - Screenland, August 1951, Vol. 55, No. 10, pp. 73
- "This documentary follows a Central and South American expedition led by explorer Lewis Cotlow. The travelogue begins on the San Blas Islands off the coast of Panama, where the crew visit the San Blas Indians. The narrator describes their colorful dress and notes that the chief product of the island is coconuts. Continuing their travels to the Port of Belem off the coast of Brazil, the crew take a riverboat up the Amazon River, detouring up a tributary, where they spot many wild birds, including toucans, egrets and paguayos. After a brief



encounter with a tribe known as the Bororos, who reveal their fishing techniques, they canoe to a section of the river in Peru to visit the Yagua tribe. Male members of the tribe take the crew on a leopard hunt using blowguns and then return to the camp to celebrate. The next stop is the Guano Islands, off the coast of Peru, where seals and guanyos are prevalent. The crew return to the coast to visit with the Colorados Indians, who use red paste made from a native seed to cover their bodies and that of the narrator's, who joins them in decorating his body. The crew then travel to the western base of the Andes Mountains in search of the "hot---tempered" Jivaro tribe. As a result of the Jivaros' religious beliefs that they must seek revenge for the murder of any member of their own family, they have become headhunters. The narrator describes the entire process, from the murder and decapitation to the boiling water process used to shrink the heads. The film closes with narrator commenting that "only men crueler than nature can survive" in the wild terrain of the Amazon jungle."

- <http://www.afi.com/members/catalog/AbbrView.aspx?s=&Movie=50162>

- Photography Jules Bucher
- 66min
- Reviewed 5---1---51
- Source: Production Encyclopedia, 1952, pp. 421
  - <http://explore.bfi.org.uk/4ce2b732e2507>
  - [http://en.wikipedia.org/wiki/Jungle\\_Headhunters](http://en.wikipedia.org/wiki/Jungle_Headhunters)

### **63.A HOUSE, A WIFE, A SINGING BIRD [aka Natural Rajuan] (1956)**

- Film made by Miriam Bucher in Indonesia
- Writer: Padma T Astradiningrat
- Cast: Bambang Hermanto, Lies Noor, Rd Ismail, Boes Boestami, Ali Yugo, Chaidar Djafar, Tb Sanusi, Pranadjaja
- Colour: Color
- Main language: Indonesia
- "This semi---documentary is about the eradication of malaria. Amin is a young man from the village who goes to seek his fortune in the city. After failing terribly, he returns to the village, where life is more peaceful and where he finds himself a wife, Marlina, the daughter of the village chief. This film highlights many regional customs."
- USIS is the information agency in the United States.
- This film was shot in widescreen and Eastman Color's screen ratio.
- It was made in two versions: English and Indonesian and the title of the Indonesian version is Rajuan Alam.
- [http://catalogue.filmindonesia.or.id/movie/title/lf---r010---56---086578\\_house---a---wife---and---a---singing---bird---a](http://catalogue.filmindonesia.or.id/movie/title/lf---r010---56---086578_house---a---wife---and---a---singing---bird---a)
- A boy wandering through Indonesia searching for happiness. An old man tells him he needs a house, knife, horse, wife and a singing bird to be happy. The story of the search.
  - <http://explore.bfi.org.uk/4ce2b7293cb71>
  - <http://www.citwf.com/film156651.htm>

#### **64. BRUSSELS WORLDS FAIR FILM LOOPS (1958)**

- From NARA documentation provided by Dennis Doros:
- Production of the Brussels World's Fair Loops was assigned to two documentary producers by the Office of the U. S. Commissioner General. The two producers were Trident Films and Affiliated Film Producers, both of New York City. Production supervision of these films was by Willard Van Dyke (Affiliated) and Charles F. Schwep (Trident).
- Donn Alan Pennebaker, Shirley Clarke and Jules Bucher were among the filmmakers who participated in making these loops and easily were the most prolific. Roughly 34 film loops were made in all.
- Bucher only worked on Trident films, while Pennebaker and Clarke worked for both producers.
- Films with Bucher's name attached:
  - American Pageant
  - Education (with Martus Granirer)
  - Costumes (with Shirley Clarke)
  - Leisure (some footage was stock)
  - Sports (some footage was stock)
  - Industry (with Martus Granirer and stock)
  - The Town (Easton, PA – according to Van who present at the filming)
  - Drive---Ins
  - Storms [weather] (with News Cameramen)
  - Traffic [water and air] (with Martus Granirer and Shirley Clarke)
  - Silhouettes (with others (William Lum))
- NARA has several of these films
- Milestone is releasing a DVD with some of the Shirley Clarke films on it. Possibly ones with Bucher.
  - Business Screen Magazine, June 1958, Vol. 19, No. 4, pp. 30 (378)
  - Business Screen Magazine, August, 1958, Vol. 19, No. 5, pp. 39

#### **65. RIVER OF LIFE (JEEWAN KI NADIA) (1960s)**

- A film Miriam made while working for Art Films of Asia
  - Van Bucher

#### **66. CHERISH THE CHILDREN (1974)**

- "In April of this year, Airlie Production, under contract to the Agency for International Development, came to the mountains to film the work of a Frontier Nursing Service family nurse. The film crew included Mrs. Miriam Bucher, writer---producer, Paul Noonan, director of photography (shown above with Sekip Santurk, a Turkish student at Beloit College interning at Airlie), and David LaBarr, soundman. The 16mm. color film, twenty---eight minutes in length, is in the process of being edited and will be entitled "Cherish the Children". It is designed primarily for use in Latin America, to show elements of U.S. experience which might be useful in training and orientation programs for doctors, nurses and paramedics and will

demonstrate the family nurse in training, in hospital and clinic, and on the district.”

- Frontier Nursing Service Quarterly Bulletin, Spring 1974 Vol. 49, No. 4, pp. 12
- Played at 1976 Trento Film Festival
- “Among the people living in the area of the Appalachian Mountains in the northern United States, there is a high percentage of infant mortality. For this and take care of all the inhabitants of this mountain area was established service infirmary border that reaches the most remote farmhouses and deals with complex health problems of the population.” Translated from Italian by Google.
  - <http://trentofestival.it/archivio/1976/cherish---the---children/>
- 16mm print at LOC Culpepper

Films 67 --71 were project that Miriam was involved with towards the end of her film career that deal with family planning issues. Van said she was often doing work for Planned Parenthood at this time. I have only been able to locate WorldCat records of these films, nothing else.

#### **67.A QUESTION OF CHOICE (1978)**

- Author: Malcolm Potts; Miriam Bucher; Manon Parry; George Washington University. Department of Medical and Public Affairs.
- Publisher: [Warrenton, VA : Airlie Production, 1978]
- Summary: The film opens with a doctor getting ready for surgery. Dr. Malcolm Potts talks about family planning. A health care worker discusses options with a couple women in Thailand. A nurse in the Philipines explains family planning options. In Bangladesh, Dr. M.A. Sattar explains the situtation, promotes family planning and voluntary sterilization. Dr. Angel Quan in El Salvador describes family planning. In Memphis, Tennessee, Planned Parenthood makes vasectomies available.
- Material Type: Videorecording
- Document Type: Visual material, Archival Material
- All Authors / Contributors: Malcolm Potts; Miriam Bucher; Manon Parry; George Washington University. Department of Medical and Public Affairs.
- OCLC Number: 828713046
- Language Note: Dubbed in French.
- Description: 1 videocassette of 1 (VHS) (23 min.) ; sd., col. ; 1/2 in. master.
- Responsibility: a production of George Washington University School of Medicine and Health Sciences, Department of Medical and Public Affairs ; written by Miriam Bucher ; Murdock Head, producer.
- Abstract: The film opens with a doctor getting ready for surgery. Dr. Malcolm Potts talks about family planning. A health care worker discusses options with a couple women in Thailand. A nurse in the Philipines explains family planning options. In Bangladesh, Dr. M.A. Sattar explains the situtation, promotes family planning and voluntary sterilization. Dr. Angel Quan in El

Salvador describes family planning. In Memphis, Tennessee, Planned Parenthood makes vasectomies available.

- <http://www.worldcat.org/title/question---of---choice/oclc/828713046>

#### **68. INDONESIA: FAMILY PLANNING FIRST (1978)**

- Author: Indonesia. Badan Koordinasi Keluarga Berencana Nasional.; George Washington University. Department of Medical and Public Affairs.
- Publisher: Airlie, Va.: The George Washington University School of Medicine and Health Sciences, Dept. of Medical and Public Affairs, [1978]
- Summary: The film begins with a geographic and demographic profile of Indonesia. It discusses the traditions of family life, and how family planning and programs for contraception became an important part of the culture. The film explains the role of advertising family planning in billboards, on the radio, and at exhibits in markets; the role of schools teaching the ramifications of population growth; the importance of government support; and the role of donor countries in training health care workers and supplying contraceptives. Village family planning programs began in 1974. Two case studies focusing on the Balinese and the Javanese are presented.
- Genre/Form: Documentaries and Factual Films
- Material Type: Film, Videorecording
- Document Type: Visual material, Archival Material
- All Authors / Contributors: Indonesia. Badan Koordinasi Keluarga Berencana Nasional.; George Washington University. Department of Medical and Public Affairs.
- OCLC Number: 61167572
- Notes: Also available in French language version.  
Last inspected: 200506. Condition complete; good.
- Credits: Producer, Douglas Larson ; writer, Miriam Bucher ; photography, Paul Noonan, Frederick Mitchell.
- Reproduction Notes: Videocassette (Betacam SP) Bethesda, Md. : National Library of Medicine, 2005. 1 videocassette (12 min.) : sd., col., 1/2 in.
- Description: 1 film reel of 1 (ca. 450 ft.) : sd., col. ; 16 mm. answer print. 1 film reel of 1 (ca. 450 ft.) : sd. ; 16 mm. positive track. 1 videocassette of 1 (Betacam SP) (23 min.) : sd., col. ; 1/2 in. duplication copy. 1 videocassette of 1 (VHS) (23 min.) : sd., col. 1/2 in. viewing copy.
- Other Titles:
- FAMILY PLANNING FIRST
- INDONESIA FAMILY PLANNING
- Responsibility: produced in cooperation with National Family Planning Coordinating Board, Jakarta, Indonesia.
- <http://www.worldcat.org/title/indonesia---family---planning---first/oclc/61167572>

#### **69. THE CHEERFUL REVOLUTION (1979)**

- Alternate Title: FAMILY PLANNING IN THAILAND AND INDONESIA

- Alternate Title: INDONESIA: FAMILY PLANNING FIRST
- "This film on family planning was shot in Thailand and shows a variety of Thai landscapes. The film discusses how family planning developed in Thailand, how successful it became, and how community development became intricately involved with family planning. Community---based family planning services, or CBFPS, provide vendors with contraceptives which are sold along with vegetables or other unrelated products. Advertising for family planning is everywhere including on the side of a water buffalo, which says in Thai "I use a condom." There are voluntary sterilization services, including a tour bus, which goes to factories where vasectomies are done cheaply and easily. People in the rural countryside are brought to Bangkok for sterilization and given a tour of the city including a visit to the sacred Temple of the Emerald Buddha. The film concentrates on the relationship between economic development and family planning. Condoms are handed out at a kick boxing bout."
- Genre/Form: Documentaries and Factual Films
- Material Type: Film, Videorecording
- Document Type: Visual material, Archival Material
- All Authors / Contributors: George Washington University. Department of Medical and Public Affairs.
- OCLC Number: 212399886
- Notes: Live. Sound tracks in Arabic, Portuguese, Spanish, English, Chinese, French. Last inspected: 200801. Condition complete; color faded.
- Credits: Producer, Douglas Larson; writer, Miriam Bucher; director of photography, Paul Noonan; camera, Robert Fennell.
- Description: 1 film reel of 1 (895 ft.): si., col.; 16 mm. original color negative. 1 film reel of 1 (895 ft.): si., col. ; 16 mm. color reversal intermediate. 1 film reel of 1 (895 ft.): sd.; 16 mm. positive track. 1 film reel of 1 (895 ft.) : sd. ; 16 mm. magnetic track. 1 film reel of 1 (895 ft.): sd. ; 16 mm. negative track. 1 videocassette of 1 (Betacam SP) (25 min.) : sd., col. ; 1/2 in. duplication copy. 1 videodisc of 1 (DVD) (25 min.) : sd., col. ; 4 3/4 in. viewing copy.
- Responsibility: produced by The George Washington University School of Medicine and Health Sciences, Department of Medical and Public Affairs.
  - <http://www.worldcat.org/title/cheerful---revolution/oclc/212399886>

## 70.LECCIONES PARA EL FUTURO (1980s?)

- "The tape opens with children playing. Children are influenced by parents, teachers, and their peers. In Mexico, social changes are occurring. People are moving to cities because there is less arable land. Teachers have a conference to discuss the changes, which include changes in attitude and behavior concerning family planning. The suggestion is that couples wait to have children until they are between twenty---three and twenty---five years old. The tradition in Mexico is for couples to begin having children in their teens. Sex education can help delay the start of reproductive life. Once started, the suggestion is that children be spaced far enough apart to allow the mother to

recover. Another suggestion is early termination of reproductive live at around thirty---five years old.”

- Author: Miriam Bucher; Airlie Center.; Coordinación del Programa Nacional de Planificación Familiar (Mexico); Mexico. Secretaría de Educación Pública.
- Publisher: [Warrenton, VA : Arlie Center, 1991]
- Material Type: Videorecording
- Document Type: Visual material, Archival Material
- All Authors / Contributors: Miriam Bucher; Airlie Center.; Coordinación del Programa Nacional de Planificación Familiar (Mexico); Mexico. Secretaría de Educación Pública.
- OCLC Number: 785706147
- Language Note: Dubbed in English from the original Spanish.
- Credits: Productora/escritora, Miriam Bucher.
- Reproduction Notes: Videocassette (Betacam SP) Bethesda, Md. : National Library of Medicine, 2012. 1 videocassette (17 min.) : sd., col. ; 1/2 in. Videodisc (DVD) Bethesda, Md. : National Library of Medicine, 2012. 1 videodisc (17 min.) : sd., col. ; 4 3/4 in.
- Description: 1 videocassette of 1 (VHS) (17 min.) : sd., col. ; 1/2 in. master. 1 videocassette of 1 (Betacam SP) (17 min.) : sd., col. ; 1/2 in. duplication copy. 1 videodisc of 1 (DVD) (17 min.) : sd., col. ; 4 3/4 in. viewing copy.
- Other Titles: Lessons for the future
- Responsibility: producida por the George Washington University Airlie Center en colaboración con Coordinación del Programa Nacional de Planificación Familiar y la Secretaria de Educación Pública.
  - <http://www.worldcat.org/title/lecciones---para---el---futuro/oclc/785706147>

## **71.MÉXICO, AÑO 2000 (1985?)**

- The video discusses the population growth in Mexico from 1900 until 1985. The population took fifty years to double, took twenty---five years to double again and will double again by the year 2000. Mexico used to be able to feed her people but with rapid population growth, agricultural land is being used for housing. There is also a need for water and irrigation systems are being developed. Mexico has extensive oil and natural gas reserves, but the gas pipelines rely on technology more than workers. By 2000, Mexico will need twenty million new jobs. Women used to have eight or nine babies so that four or five would grow to adulthood. With the advances in medicine, more babies are surviving. By 2000 at the current rate of growth, Mexico will have 132 million people. However, the National Family Planning Program is changing attitudes about reproduction and encouraging families to limit the number of children.
- Author: Miriam Bucher; George Washington University. Population Field Information Services.; Coordinación del Programa Nacional de Planificación Familiar (Mexico)
- Publisher:[Airlie, VA.] : George Washington University Population Field Information Services, [1985].

- [http://www.worldcat.org/title/mexico---ano---2000/oclc/793888588&referer=brief\\_results](http://www.worldcat.org/title/mexico---ano---2000/oclc/793888588&referer=brief_results)

**72.ECONEWS. COLORADO'S GUNNISON RIVER [AND] COLUMBIA'S CITY GROWTH (1988?)**

- Genre/Form: Nature
- Material Type: Videorecording
- Document Type: Visual material
- All Authors / Contributors: Darryl J C Leyden; Nancy Pearlman; Educational Communications Collection (Library of Congress)
- OCLC Number: 48533456
- Copyright: unknown. Copyright notice on videocassette: Educational Communications, Inc.; 1988. Show #519.
- Excerpts from the video "Protecting the Black Canyon of the Gunnison River" courtesy of Solem/Loeb and Associates and the video "The city: implications for the future" courtesy of the George Washington University School of Medicine and Health Services was shown.
- Credits: Camera, Bill West, Mohammed Al---Fadel, Carlos Masana ; production assistants, Anna Harlowe, Bob Phillips, Julian Hanberg, Cor Thorbridge, Lynn Cason, David Jayne, Erica Ahern, Suzanne Barry, Dot Cannon, Mary Jane Parks ; technical director, Kipenda Amisha ; videotape editor, Nancy Pearlman.
- Performer(s): Host: Nancy Pearlman.
- Description: viewing copy. 1 videocassette of 1 (ca. 30 min.): sd. col. ; 3/4 in.
- Contents: The city: implications for the future / an Airlie production; produced by the George Washington University School of Medicine and Health Services, Dept. of Medical and Public Affairs ; executive producer, Murdock Head, MD ; script, Miriam Bucher ; photography, Paul Noonan, David Nash ; editing, Gordon Heerman.
- Other Titles:
- COLORADO'S GUNNISON RIVER
- COLUMBIA'S CITY GROWTH
- Responsibility: director, Darryl J.C. Leyden ; director, executive producer, Nancy Pearlman.
  - <http://www.worldcat.org/title/econews---colorados---gunnison---river---and---columbias---city---growth/oclc/48533456>

## APPENDIX B – Photographs

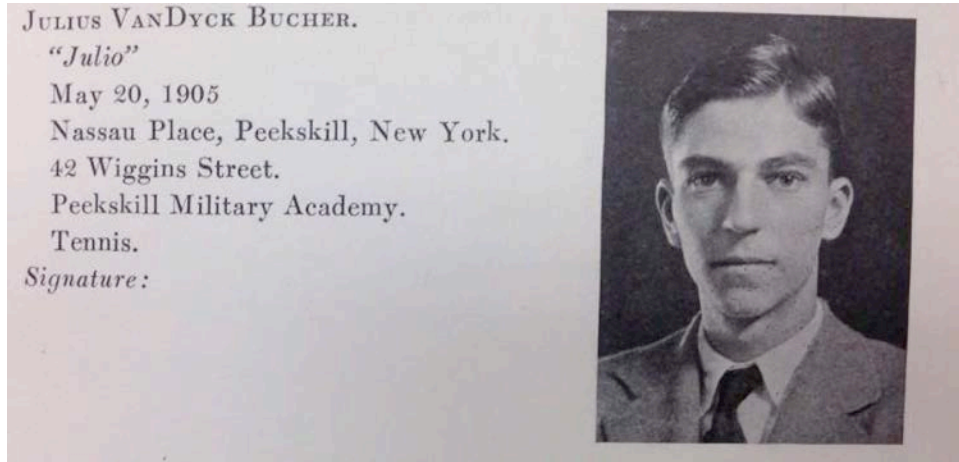


Figure 1 Freshman photo

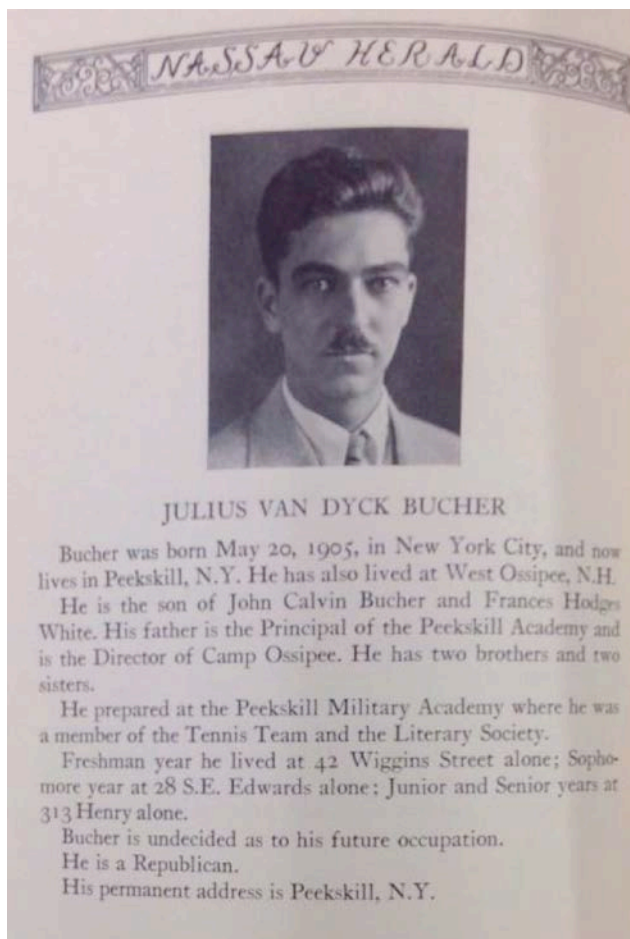


Figure 2 Senior photo



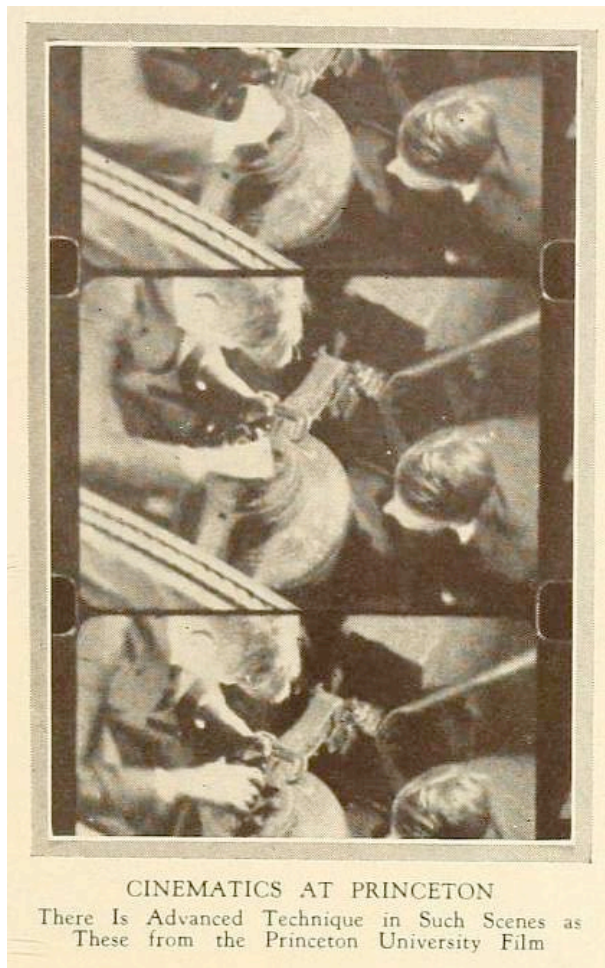
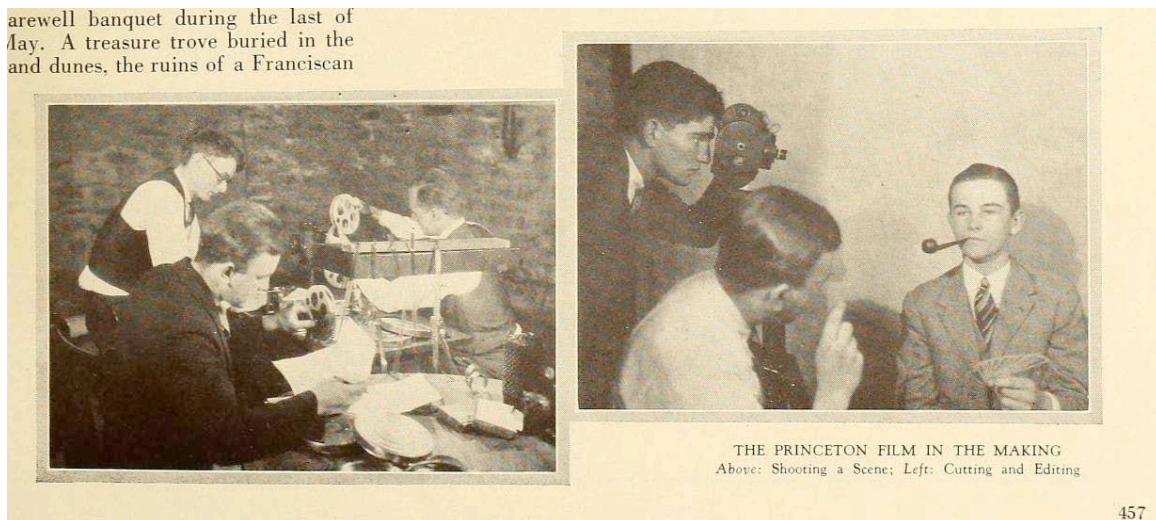


Figure 3 Still from Princeton

arewell banquet during the last of May. A treasure trove buried in the sand dunes, the ruins of a Franciscan



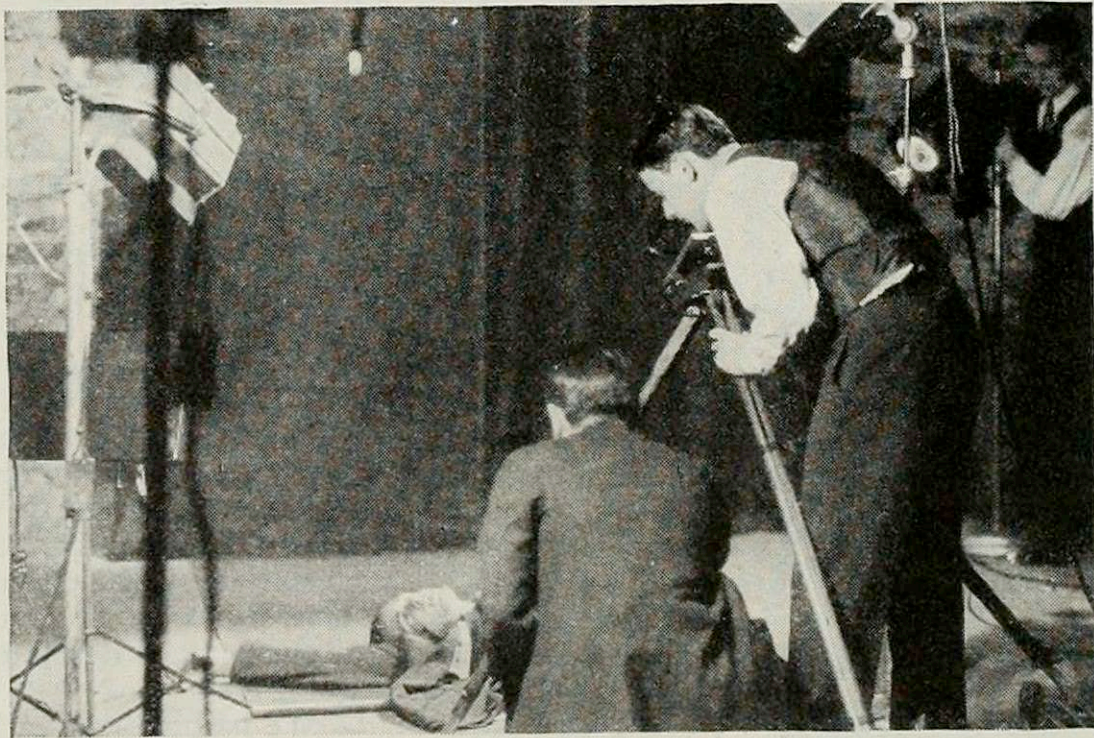
457

Figure 4 still from Princeton



Figure 5 Production team of Incident

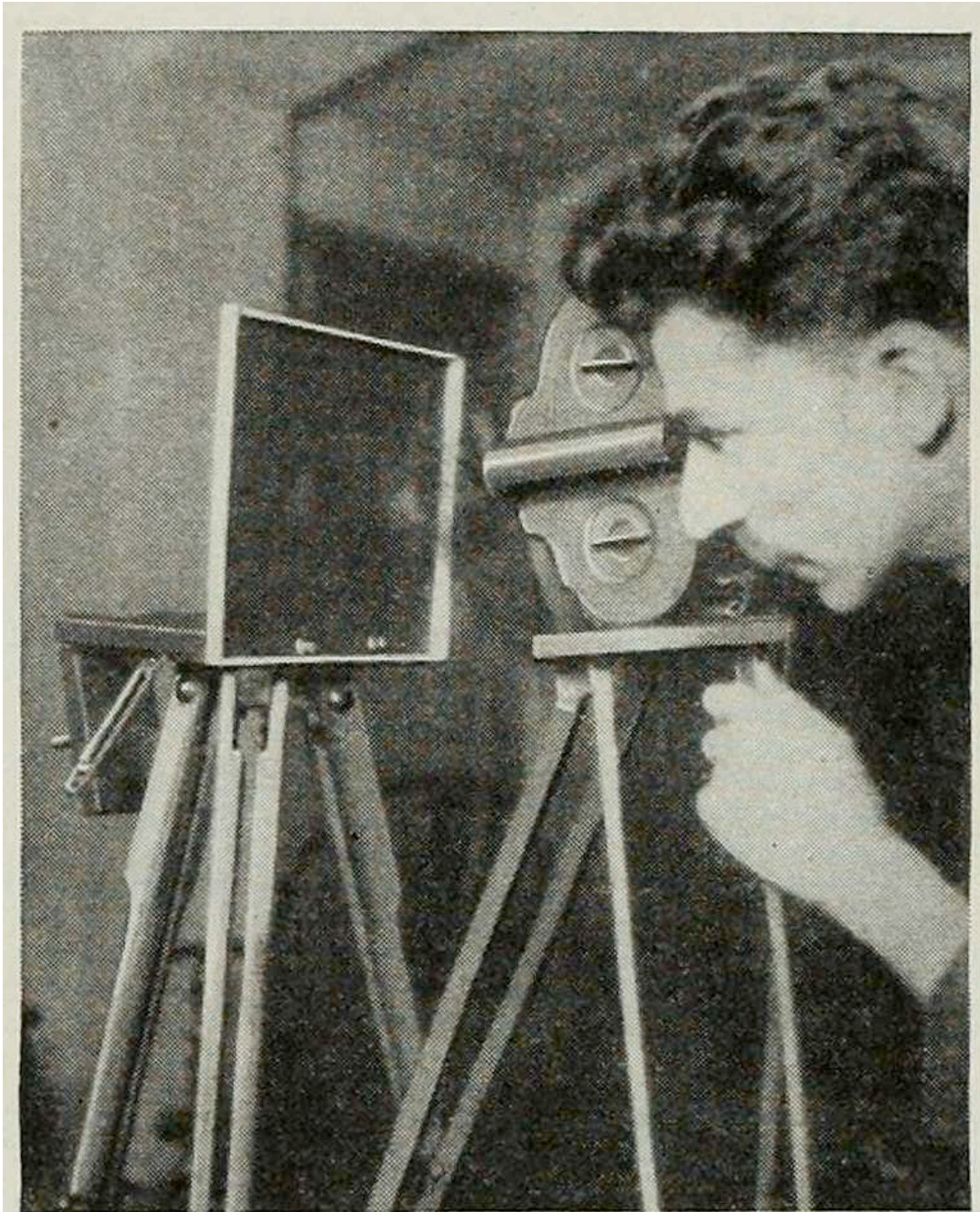




A scene from "Destiny," submitted by the Undergraduate Motion Pictures of Princeton University in PHOTO-PLAY MAGAZINE'S contest. This is one of the interesting contest entries

Figure 6 production still from Incident





**J. V. D. Bucher, cameraman of  
the Undergraduate Motion Pic-  
tures of Princeton University,  
shooting PHOTOPLAY film**

Figure 7 Bucher behind the camer on Indicent



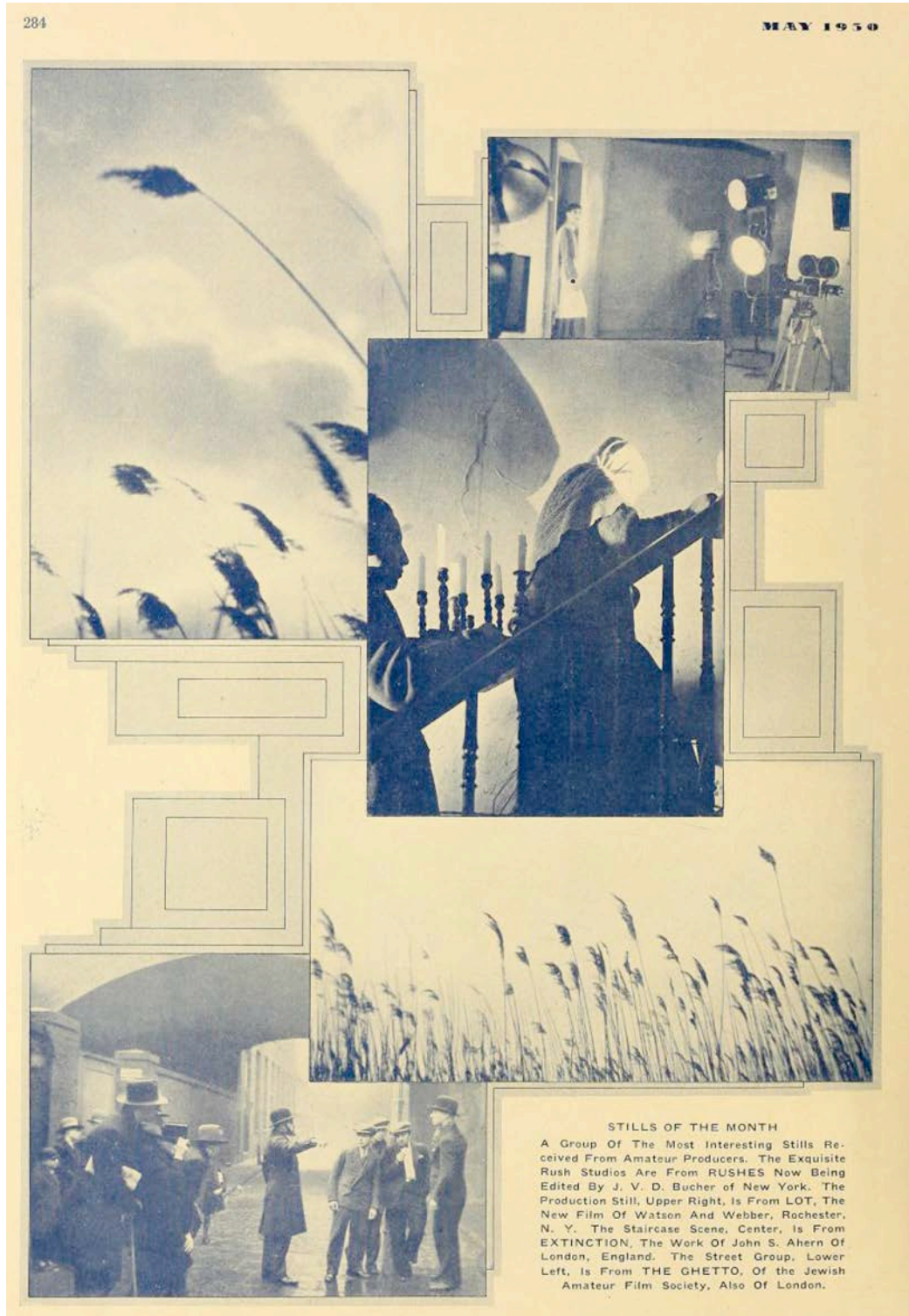


Figure 8 2 "exquisite" still from Wild Rice

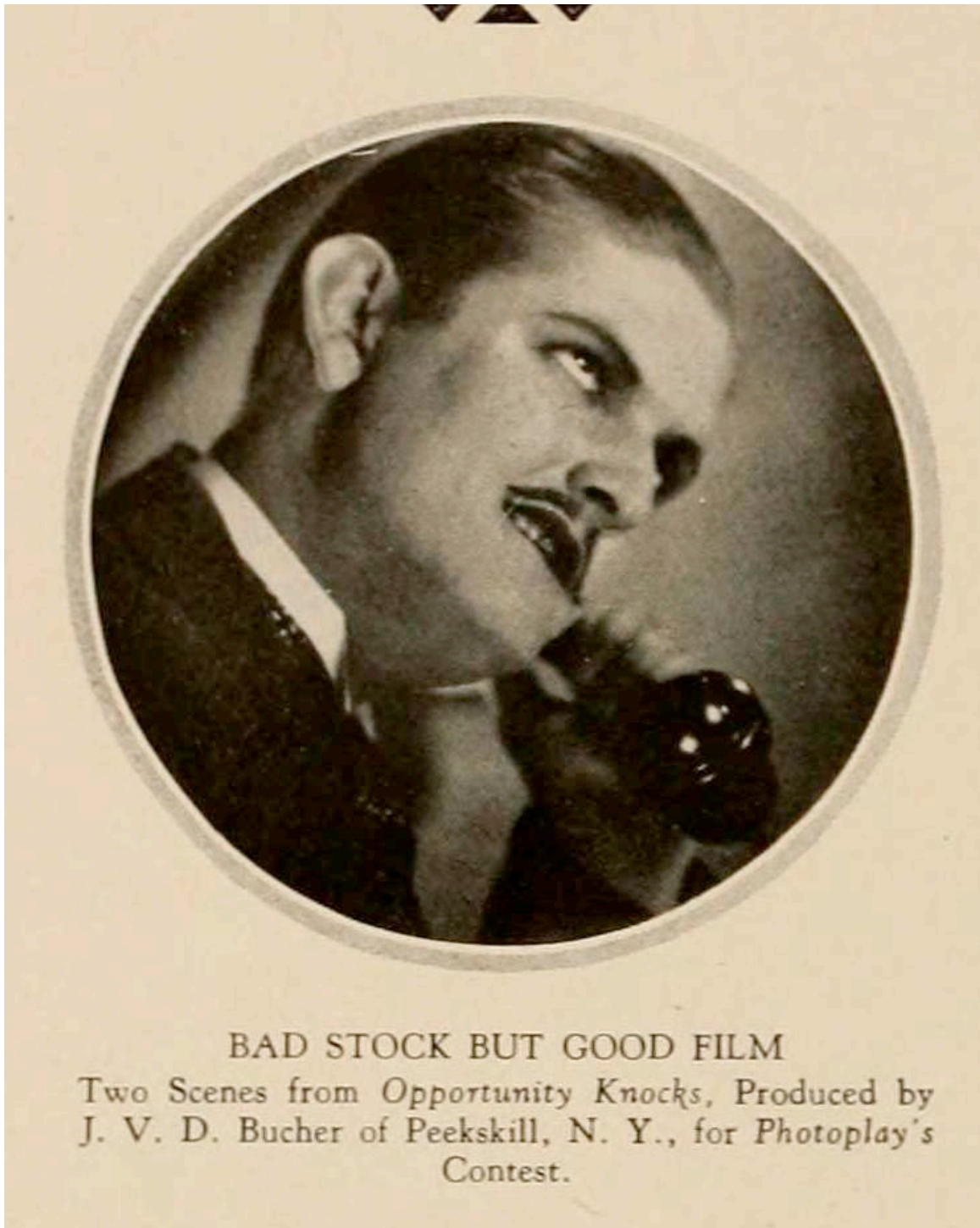


## TYPES OF AMATEUR STILLS DESIRED FOR THIS DEPARTMENT

*Left*, Scenes From Productions (Example From *Trustworthy*, Filmed By The Birmingham Amateur Movie Association); *Right*, Production Groups At Work (Example From The Same Photoplay); *Center*, These Two Types Combined (Example From *Opportunity Knocks*, Filmed By J. V. D. Bucher, Peekskill, N. Y.).



Figure 9 still from *Opportunity Knocks*



BAD STOCK BUT GOOD FILM

Two Scenes from *Opportunity Knocks*, Produced by  
J. V. D. Bucher of Peekskill, N. Y., for Photoplay's  
Contest.

Figure 10 still from *Opportunity Knocks*



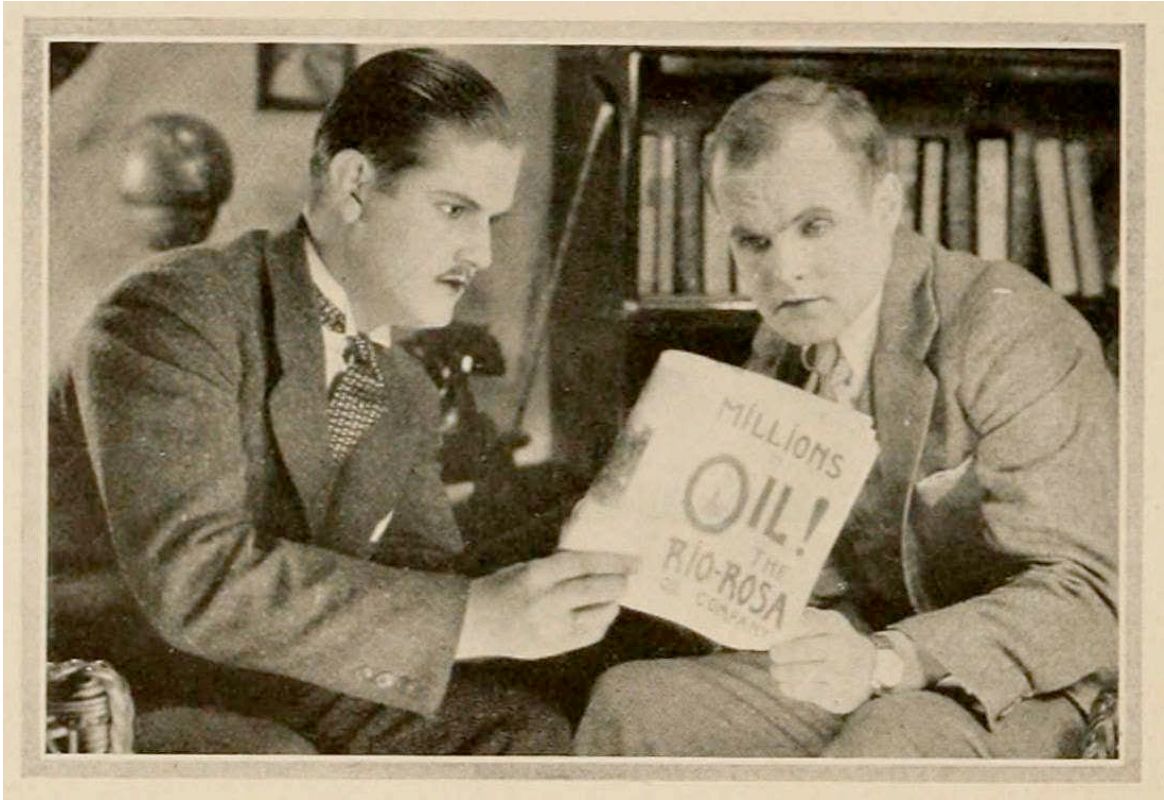
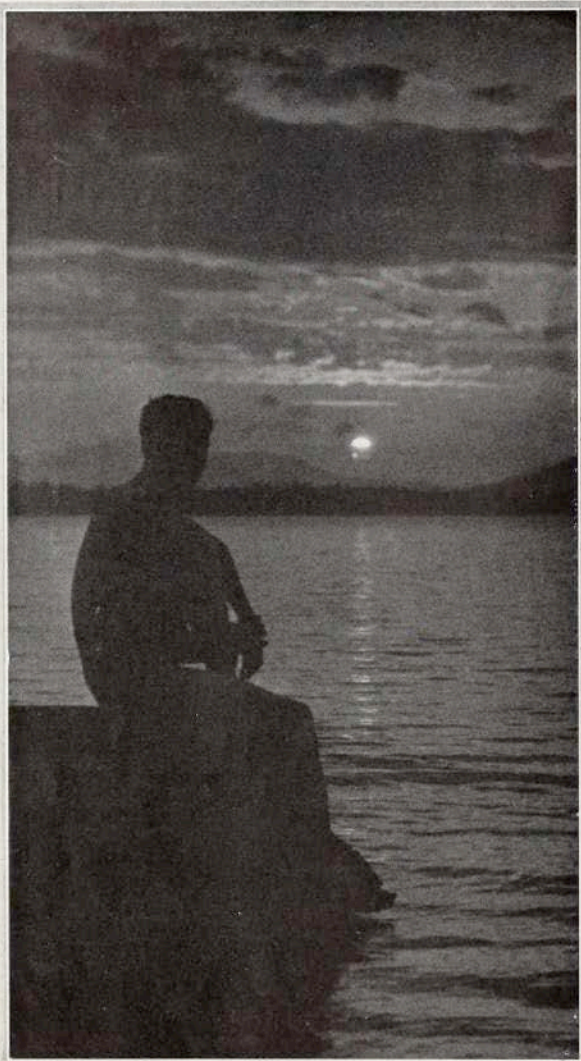


Figure 11 still from Opportunity Knocks



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J. V. D. Bucher

## Trail Of Dreams

And who could not dream with  
moonbeams weaving a silvery  
path across a shimmering sea?

Figure 12 photo by Jules Bucher for Movie Makers magazine

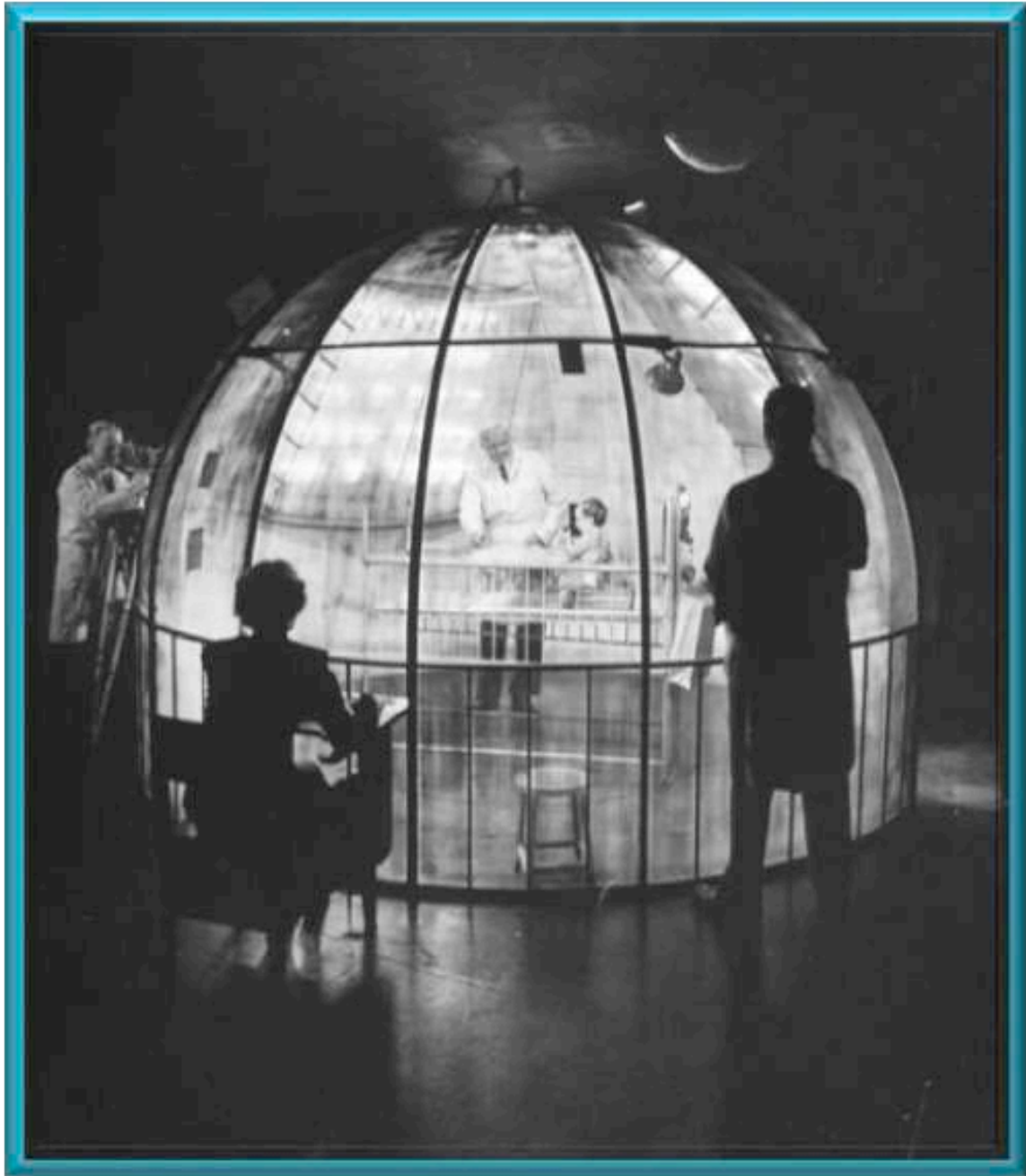
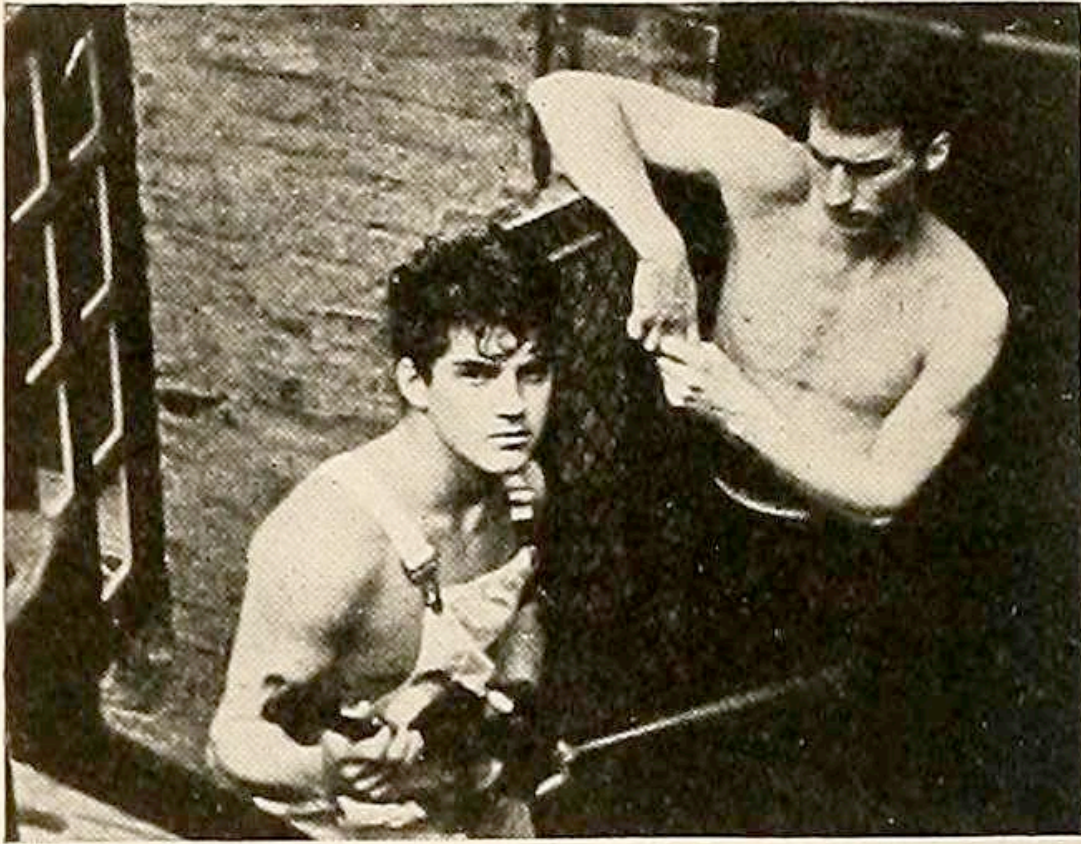


Figure 13



Frame enlargement

Shot in "Venus and Adonis,"  
surréaliste cine experiment

Figure 14 still from *Venus and Adonis*



# NASSAU HERALD

HARRY HICKENLOOPER DUNHAM

*Hooper*

Born November 4, 1910, in Cincinnati, O.

Son of Dr. Kennon Dunham and Amelia Hickenlooper. His father is a physician. He has one sister.

He is a Presbyterian and a Democrat.

Prepared at Walnut Hills, Cincinnati.

At Princeton he was a member of the Theatre Intime; Triangle Club.

During Freshman and Sophomore years he roomed at 44 N. West; Junior year at 43 N. West; Senior year at 103 '01.

Harry is undecided as to the future.

His permanent address is 3011 Vernon Place, Cincinnati, O.

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Figure 15



Figure 16 Harry Dunham



Figure 17 Harry Dunham (on left)



Harry Dunham graduated  
1933.

Worked as a cutter and  
camerman for a little travel-  
ogue company; then in same  
job for Pathe.

Went to China 1936.  
Made the film CHINA STRIKES  
BACK, a picture of the  
Chinese Red Army (8th Route  
Army). Spent last summer  
and fall in Loyalist Spain  
doing free lance newsreel  
stuff.

Now working with the  
U. S. Public Health Service  
in Washington, getting  
pictures together and help-  
ing to work out a film  
campaign on Venereal Disease.

---

**H. H. Dunham '33 Married**

---

In the University Chapel last Saturday Miss Elizabeth C. Derby was married to Harry H. Dunham, of the Class of 1933. The ceremony was performed by Dean Wicks.

Prince 1/29/34

---

Princetonian  
1/29/34

'33





Figure 18 still from The New World

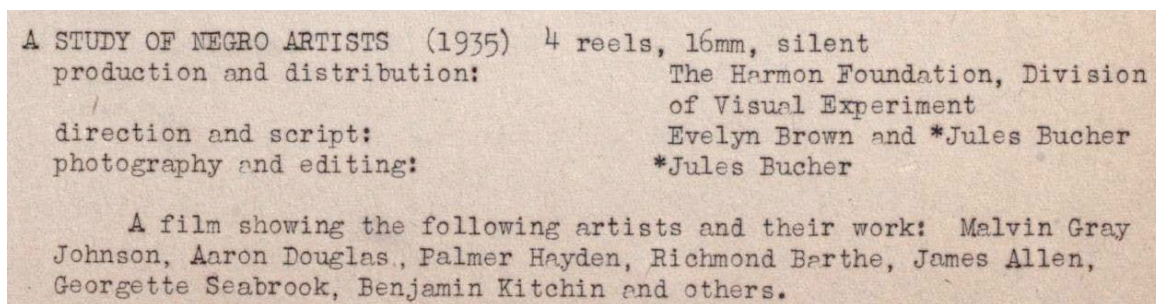


Figure 19

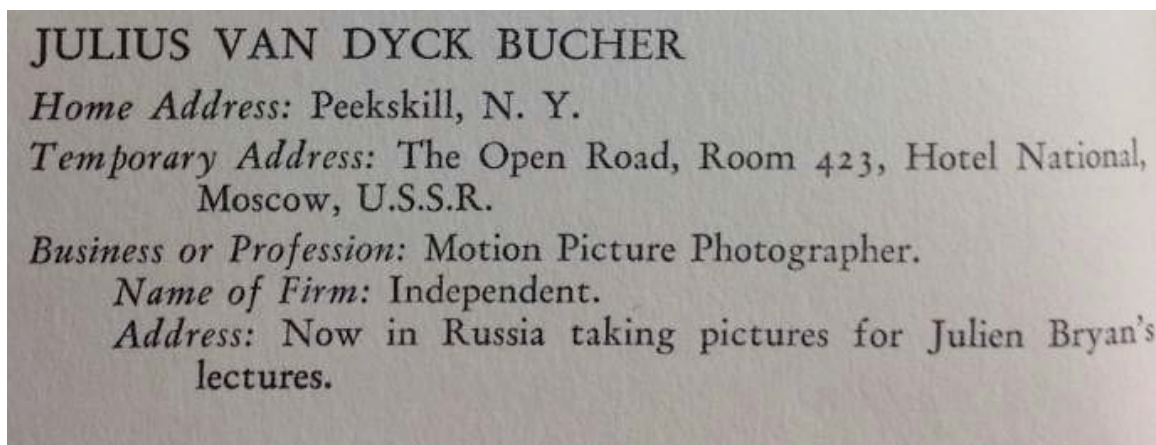


Figure 19 Bucher



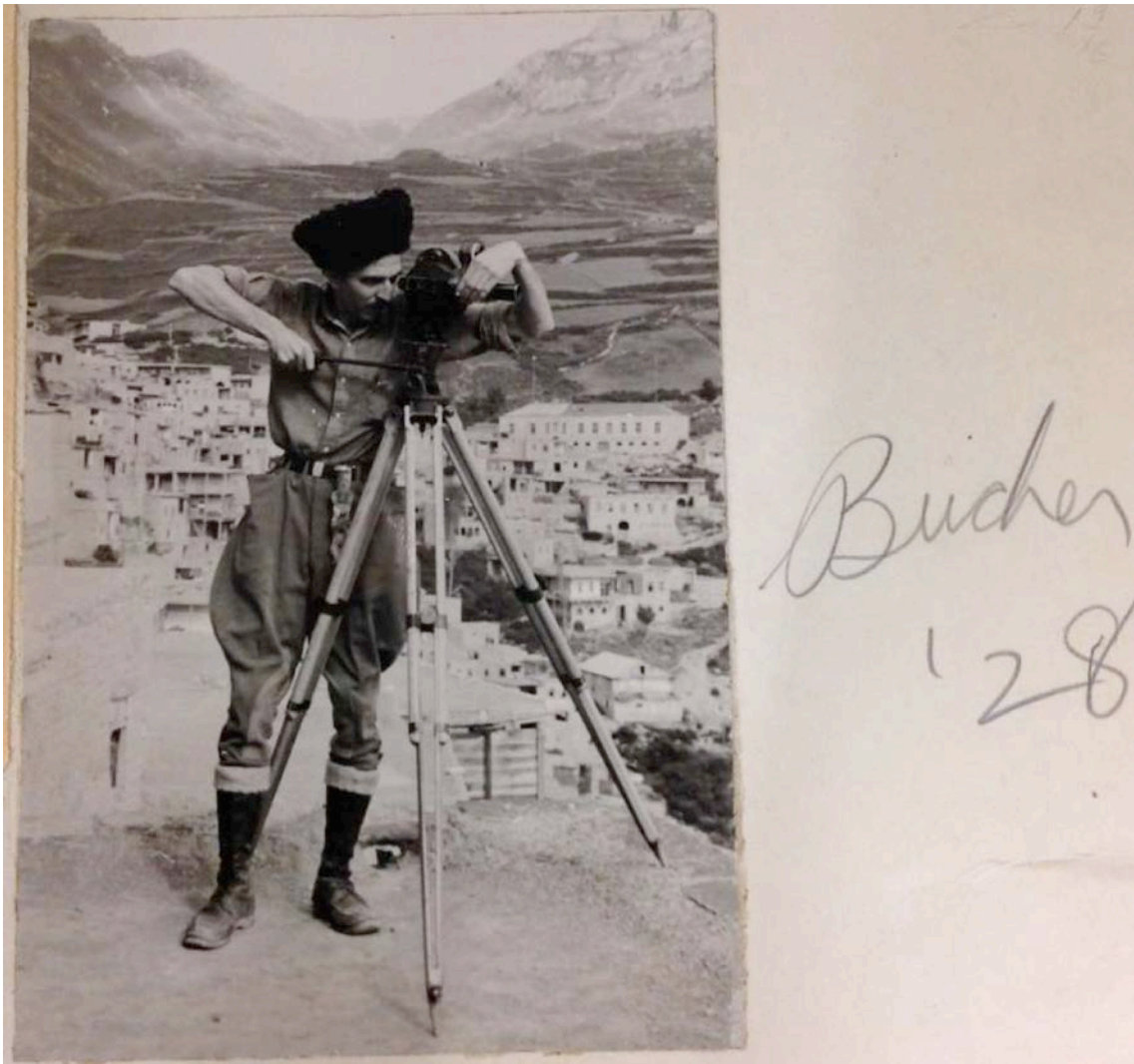


Figure 20 Bucher filming for Julien Bryan in 1938

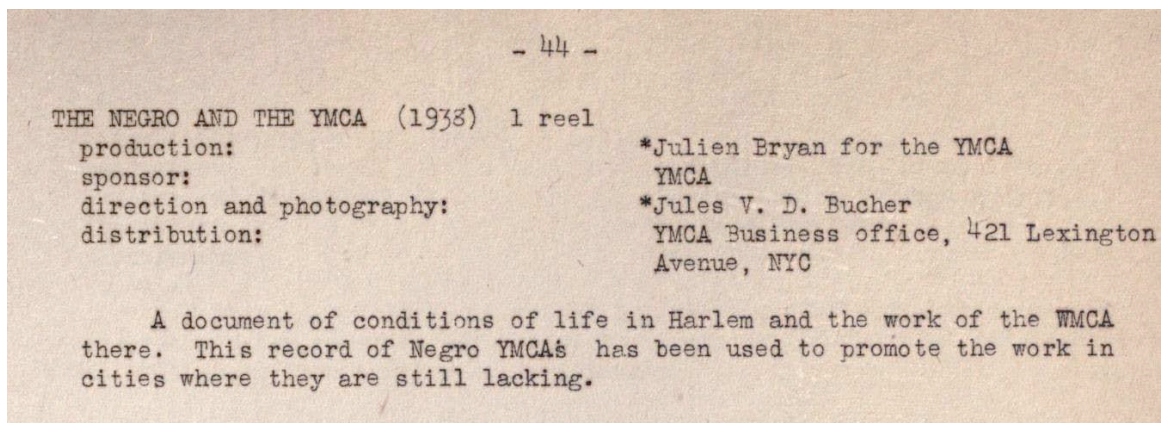


Figure 21



Figure 22 Bucher filmin at the Harlem YMCA



Figure 23



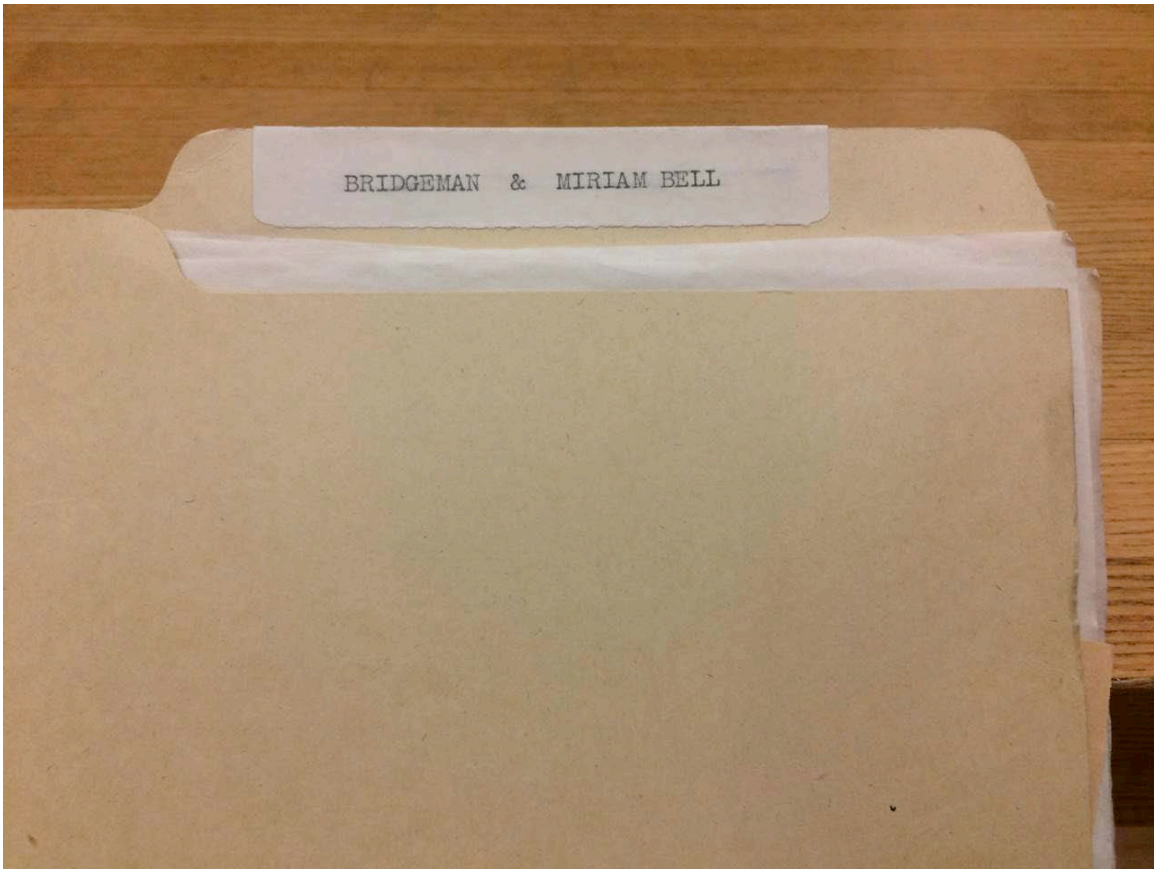


Figure 24 Columbia University Archives, Pare Lorentz papers

April 10, 1939

Mr. John Steinbeck,  
Los Gatos, Cal.

Dear Mr. Steinbeck:

Mr. Lorentz was just on the wire; he asked me to read him your letter, and to transmit to you the following information:

1. He expects to be in Chicago April 25. He is sending to you government transportation requests to cover your trip, and unless he wires you to the contrary, wants you to come to the Morrison Hotel on that date.
2. He is engaged in casting, finishing the script and arranging for sets for a three-reel picture, "The Fight For Life."
3. You can, if you will, help locate tenements, criticize the script and look at footage already existing on "The Fight For Life."
4. Mr. Lorentz expects to have a large crew, and not much time to do as much talking as he would like. However, he believes that you and he can talk on the way west. It is possible that you and he may do some work on "Ecce Homo."

It is probably unnecessary to reiterate that Mr. Lorentz is delighted that you are going to work with him but he wanted me to state it once more.

Mr. John S. Bridgeman, who handles all matters of finance, travel, etc., is enclosing a letter and travel requests with this. If there is anything either of us can do to help clarify the situation or to answer any of your questions, please do not hesitate to let us know.

Sincerely yours,

Miriam Bell,  
Assistant to Mr. Lorentz.

Figure 25 Miriam Bucher writing John Steinbeck on behalf of Pare Lorentz

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

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

Figure 26



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★ ★ ★ ★ ★ ★ ★ ★ ★

**SPECIAL FILMS**  
ON  
**DEFENSE**

**NOW AVAILABLE**

"Fighting the Fire Bomb"—2 reels  
Rental—\$3.00  
"The Warning"—3 reels—Rental \$4.50  
"Stop That Fire"—1/2 reel—Rental 1.00  
(These subjects especially good for training air-raid wardens)

**"AMERICANS ALL"**  
The first of 50 FILMS on  
**SOUTH AMERICA**

From the Office of  
**INTER-AMERICAN AFFAIRS**  
*Write for Catalog*

**Y.M.C.A.**

**MOTION PICTURE BUREAU**

<b>NEW YORK</b>	<b>CHICAGO</b>	<b>DALLAS</b>	<b>SAN FRANCISCO</b>
347 MADISON AVE.	19 SO. LA SALLE ST.	1700 PATTERSON AVE.	351 TURK ST.

**LARGEST DISTRIBUTOR OF FREE FILM**

Figure 27



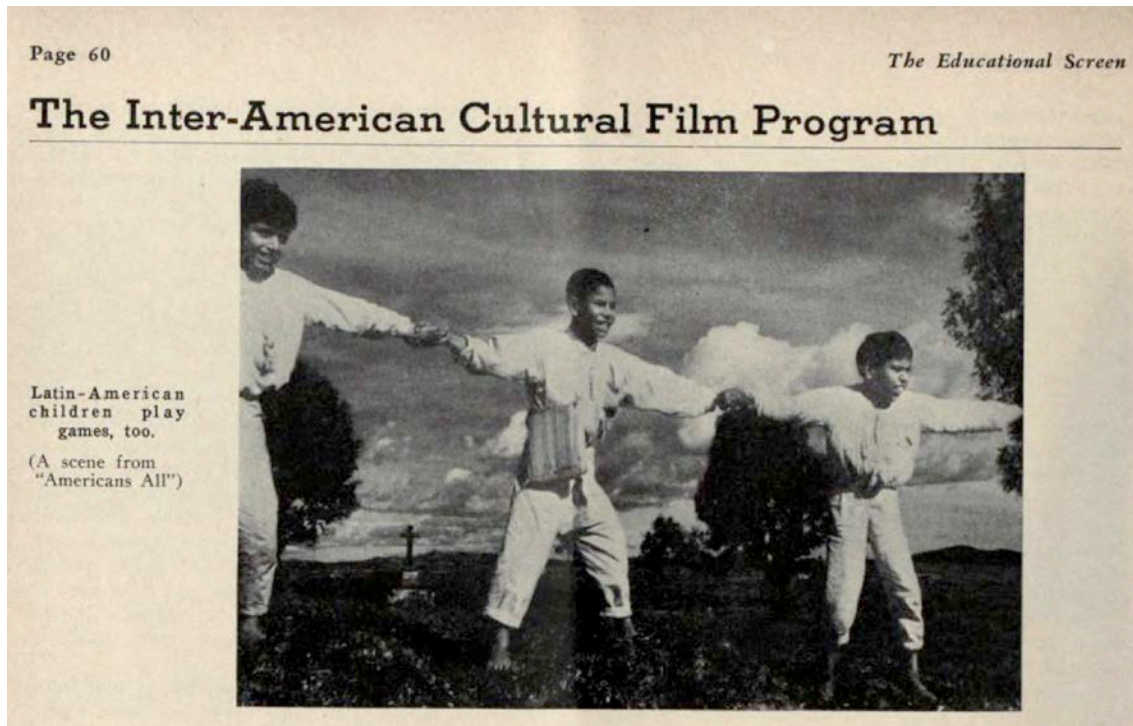


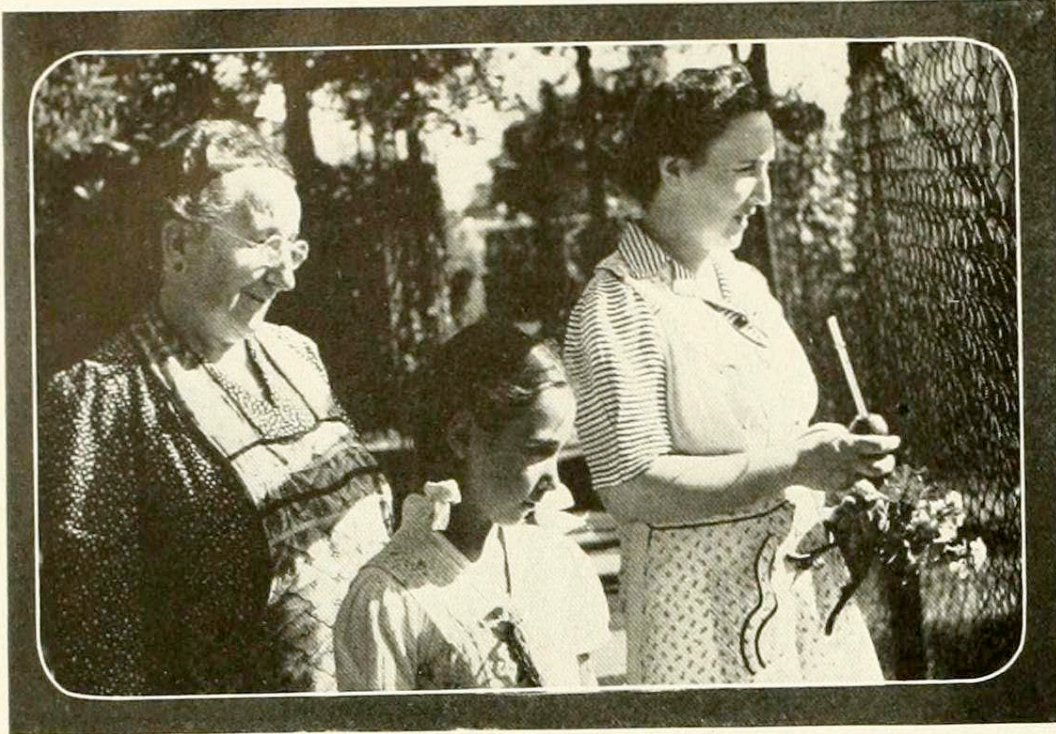
Figure 28



Figure 29



## These are the Latin-Americas



**THE FACES OF THE PEOPLE** are those of fellow Americans, whether in a "Montevideo Family" as pictured above or in a Midwestern U. S. hamlet where this portrait study might well have been made.

Figure 30

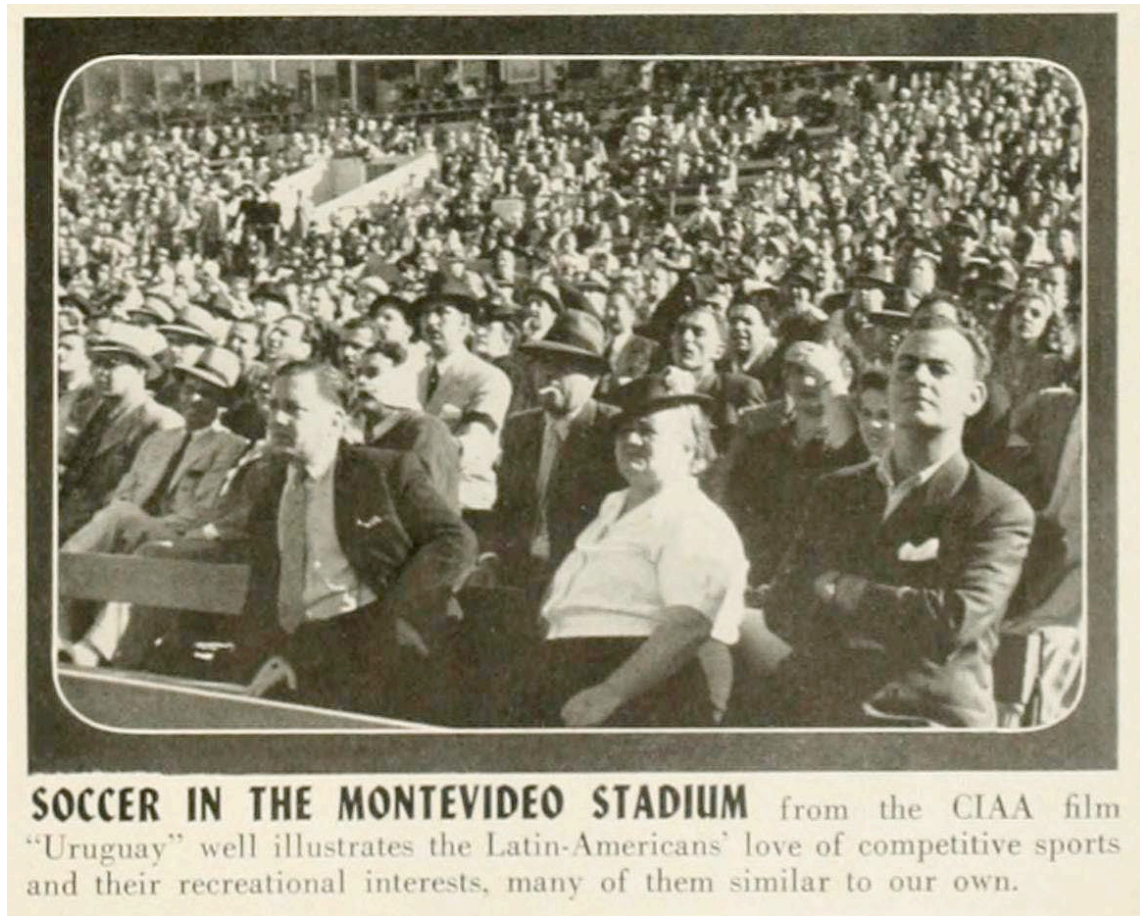


Figure 31



## Show to Audiences Like These



(Above) An open-air showing, typical of hundreds of such CIAA audiences.



(Above) Motion picture showing of the CIAA in a Rio de Janeiro public school.



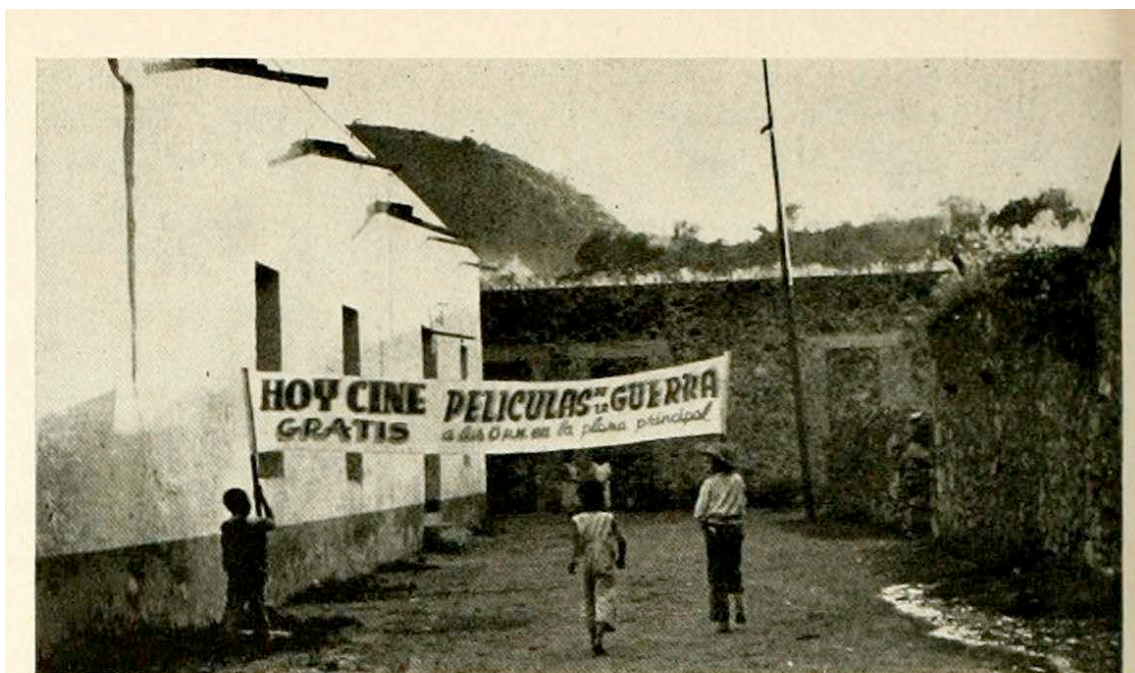
(Above) Air cadets preview CIAA films in Rio; (below) young Americans all.



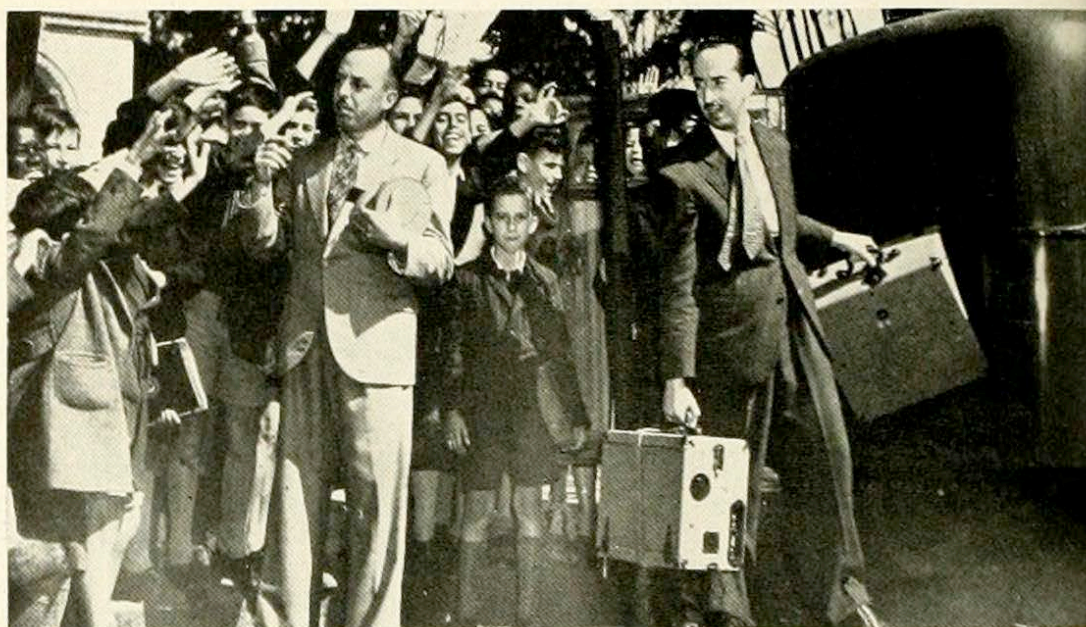
THE UNITED STATES OF AMERICA



Figure 32



Posting the town: the sign announces a CIAA film in a South American hamlet, advertising the evening's free show. Showings like this are staged by CIAA representatives with mobile 16mm sound motion picture equipment, are usually held in the town square.



Official cooperation brings the CIAA film program to schools in Sao Paulo, Brazil, via portable projection equipment. Appreciative audiences of youngsters greet the operators as they arrive for the day's program of educational and informative 16mm sound motion pictures shown in the school's auditorium.

Figure 33





Portable motion picture equipment, traveling in mobile units like this, reach distant hamlets and towns of the Americas. Generator equipment furnishes projection power.



Sometimes streams must be forded with projection equipment aboard in order to reach settlements off the beaten track. Here lightweight, portable 16mm sound projectors prove their value in reaching remote regions where educational facilities are most needed and genuinely appreciated by adults and youngsters alike.

Figure 34



Figure 35



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An Argentina middle-class family visits the zoo.  
(From "Good Neighbor Family")

Figure 36

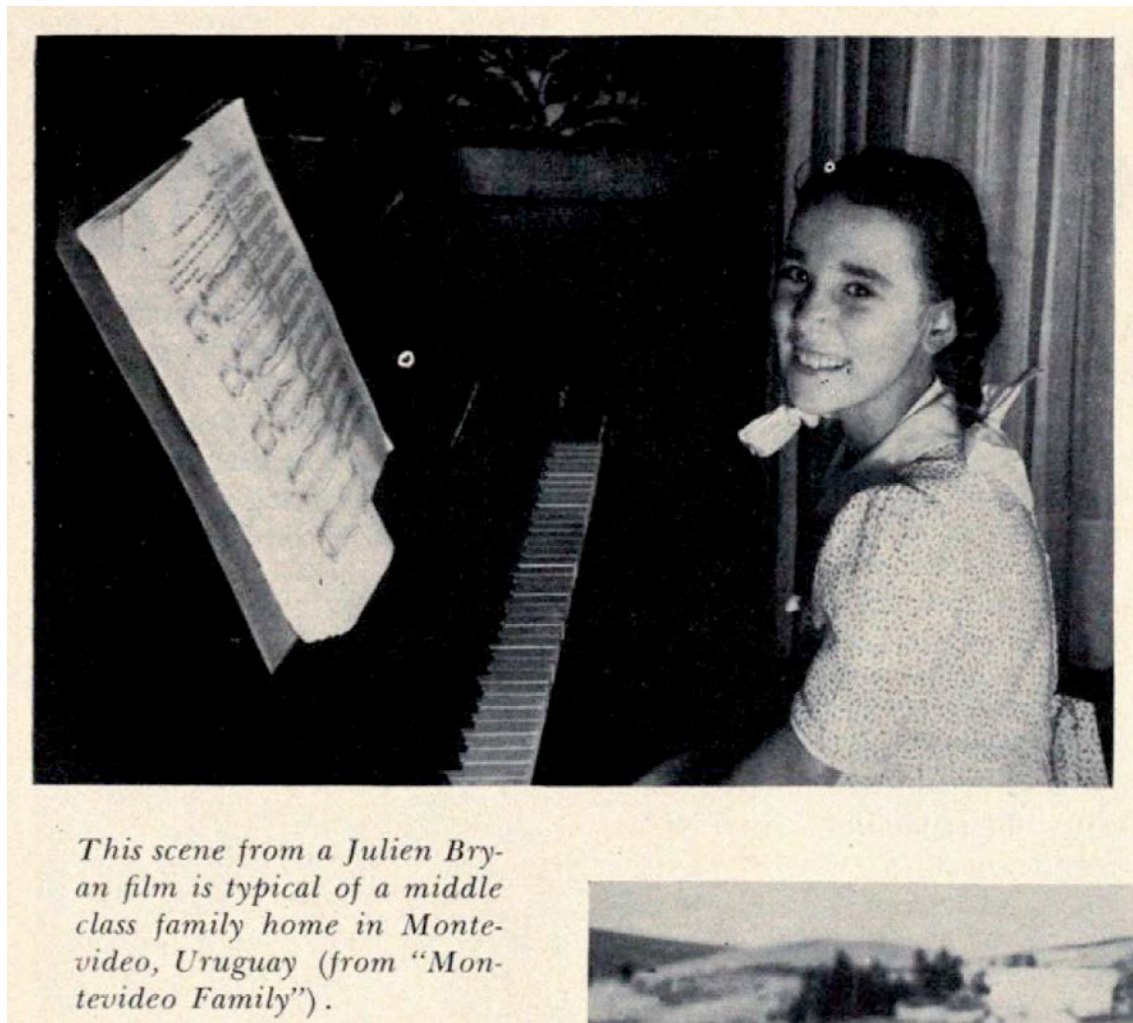
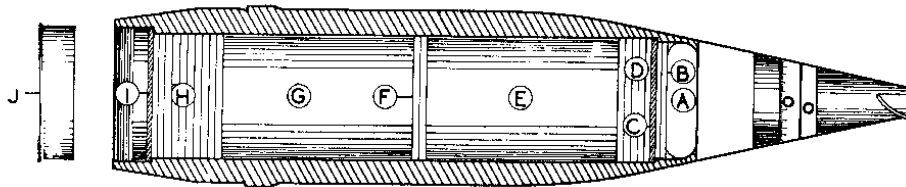


Figure 37

HEADQUARTERS PSYCHOLOGICAL WARFARE BRANCH  
COL. C.B. HAZELTINE

INSTRUCTIONS FOR LOADING AMERICAN 105mm PROPAGANDA SHELL  
WITH LEAFLETS



1. Remove rear plug J, sealing disc I, washers H, and baffle plate C.
2. Insert bag of black powder A.
3. Insert baffle plate C and five cardboard discs D.
4. Insert rolls of leaflets E and G (approx 225 4-1/2 x 7 leaflets per roll wrapped tightly with two sheets of newsprint). Place two cardboard discs between rolls, F.
5. Wed remaining space with discs H until sealing disc I just fails to seat.
6. Insert sealing disc I and screw on base plug J. NOTE: Thread on base plug is LEFT HAND. Actual leaflet space available approx. 10-3/4"

ALLIED FORCE HEADQUARTERS

PSYCHOLOGICAL WARFARE BRANCH

COL. C.B. HAZELTINE COMMANDING

PREPARED BY CAPT. O. PAUL HERZIG

GENERAL INFORMATION ON AMERICAN 105 m m PROPAGANDA SHELL

- SHELL :** The shell used by the American Forces for the distribution of propaganda leaflets by Artillery Fire is the 105 m/m Howitzer Smoke Shell which must be requisitioned but which is usually available in a Theater of Operations.
- STRIPPING :** To strip the shell the following procedure will be used: Unscrew base plate J (LEFT HAND THREAD) remove sealing disc I, cardboard washers H, 3 smoke cannisters, baffle plate C, and bag of powder A. (Note: For designation of letters see attached drawing).
- LOADING :** SEE ATTACHED DRAWING.
- ROLLING :** The shell will hold any roll or rolls of leaflets that does not exceed approximately 10-1/4" in length: Using a 7" x 9" leaflet it will hold approximately 225 leaflets. If a 4-1/2" x 7 leaflet is used about 500 leaflets may be stored in the shell. If the leaflets are loaded as soon as they are rolled the outside binding papers need not be gummed, otherwise this must be done in order to keep the leaflets in position. It is mandatory that the roll is made as tight as possible to produce a minimum amount of crinkling upon discharge.
- ELEVATION :** It has been found that the best results are obtained when the fuse setting is so that the leaflets are released at an elevation of from 300 to 400 feet above the ground.
- DISTRIBUTION :** Distribution of the leaflets depends very largely on the wind. With a very light breeze the leaflets leaving the shell at a height of 300 to 400 feet will cover an area of 130 to 170 yards in diameter just below the point of burst; if there is a cross wind of 12 to 15 miles per hour, the leaflets will land from three to four hundred yards from the point of burst in an area of about 150 yards in diameter. It is interesting to note that the area covered does not vary appreciably regardless of the wind condition.

Figure 38





Figure 39 Louis De Rochemont

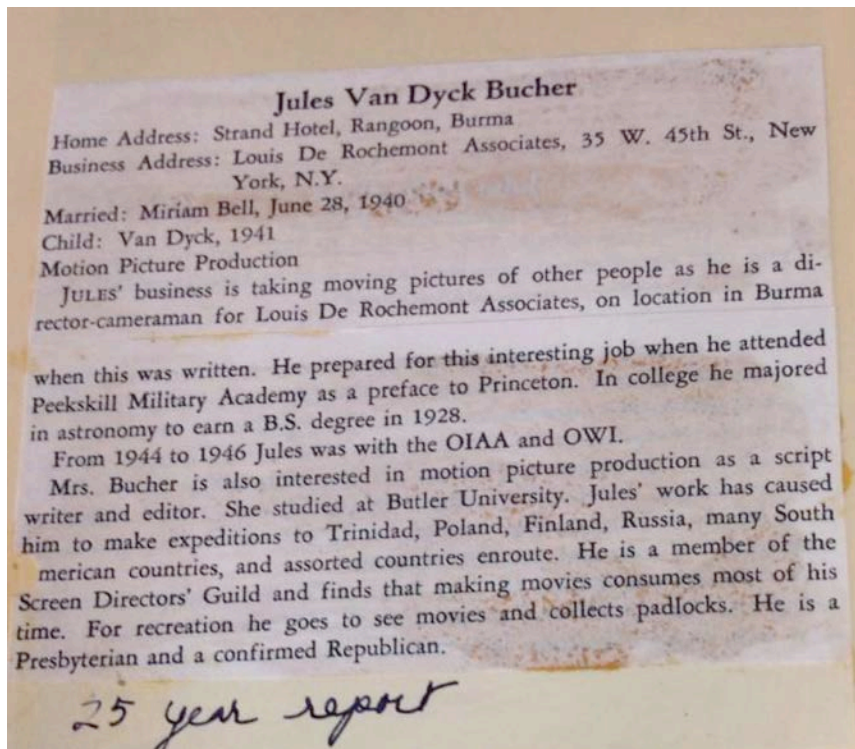


Figure 40



Figure 41

### BRUSSELS FILM LOOPS

The following is a list of the loops produced by TRIDENT FILMS, INC., under the sponsorship of The Office of the U. S. Commissioner General to the Brussels World's Fair - 1958.

Production Supervision - Charles F. Schwep and Guy K. Benson  
 Editorial Direction - Marion Kraft, assisted by William Lum

<u>Title</u>	
1. AMERICAN PAGEANT	Jules Bucher,
2. EDUCATION	" " , Martus Granirer
3. COSTUMES	" " , Shirley Clarke
4. LEISURE	" " , stock
5. SPORTS	" " , "
6. OCCUPATIONS	Shirley Clarke
7. FARM MACHINERY	Don Pennybaker, stock
8. WINDOWS	Shirley Clarke, Charles Schwep, Martus Granirer
9. INDUSTRY	Jules Bucher, Martus Granirer, stock
10. SCIENCE	Martus Granirer
11. THE TOWN	Jules Bucher
12. DRIVE-INS	" "
13. STORMS (weather)	News Cameramen, Jules Bucher
14. TRAFFIC (water and air)	Jules Bucher, Martus Granirer, Shirley Clarke
15. SILHOUETTES	Jules Bucher, others (William Lum)

Six additional loops were prepared from stock footage for use with the Stock Exchange, Automation and Atomic Energy exhibits. For information on these contact Trident Films or Becker and Becker (designers).

Figure 42



#### HOW MANY FILMS WERE MADE?

Twenty-five projectors will be utilized for this general exhibit. Several additional projectors will be used with films designed as a part of the Stock Exchange, Automation and Atomic Energy Exhibits. Because of the experimental nature of this project, more than twenty-five films have been produced to provide alternate selections in view of audience response.

#### WHERE WERE THE LOOPS MADE?

Camera crews visited forty-two of the forty-eight states in connection with this project. They travelled in excess of 45,000 miles. Most subjects contained footage shot in six or more widely separated areas.

#### HOW WERE THE FILMS MADE?

Approximately 50,000 feet of 16 mm color film was shot to produce the films which have in aggregate total footage of less than 2,000 feet.

75% of the footage contained in the films is original photography. The balance was obtained from stock sources and through the generous cooperation of the Industrial sponsors of documentary and business films.

#### WHO MADE THE FILMS?

Production was assigned by the Office of the U. S. Commissioner General to the Brussels World's Fair to two Documentary Producers: Trident Films, Inc. and Affiliated Film Producers, Inc., both of New York City. Production supervision of these films was by Willard Van Dyke (Affiliated) and Charles F. Schwep (Trident). Many cameramen and technicians contributed their efforts. The individual Loop Films will bear appropriate production and individual credits which are on the Affiliated and Trident lists attached.

Figure 43





Figure 44

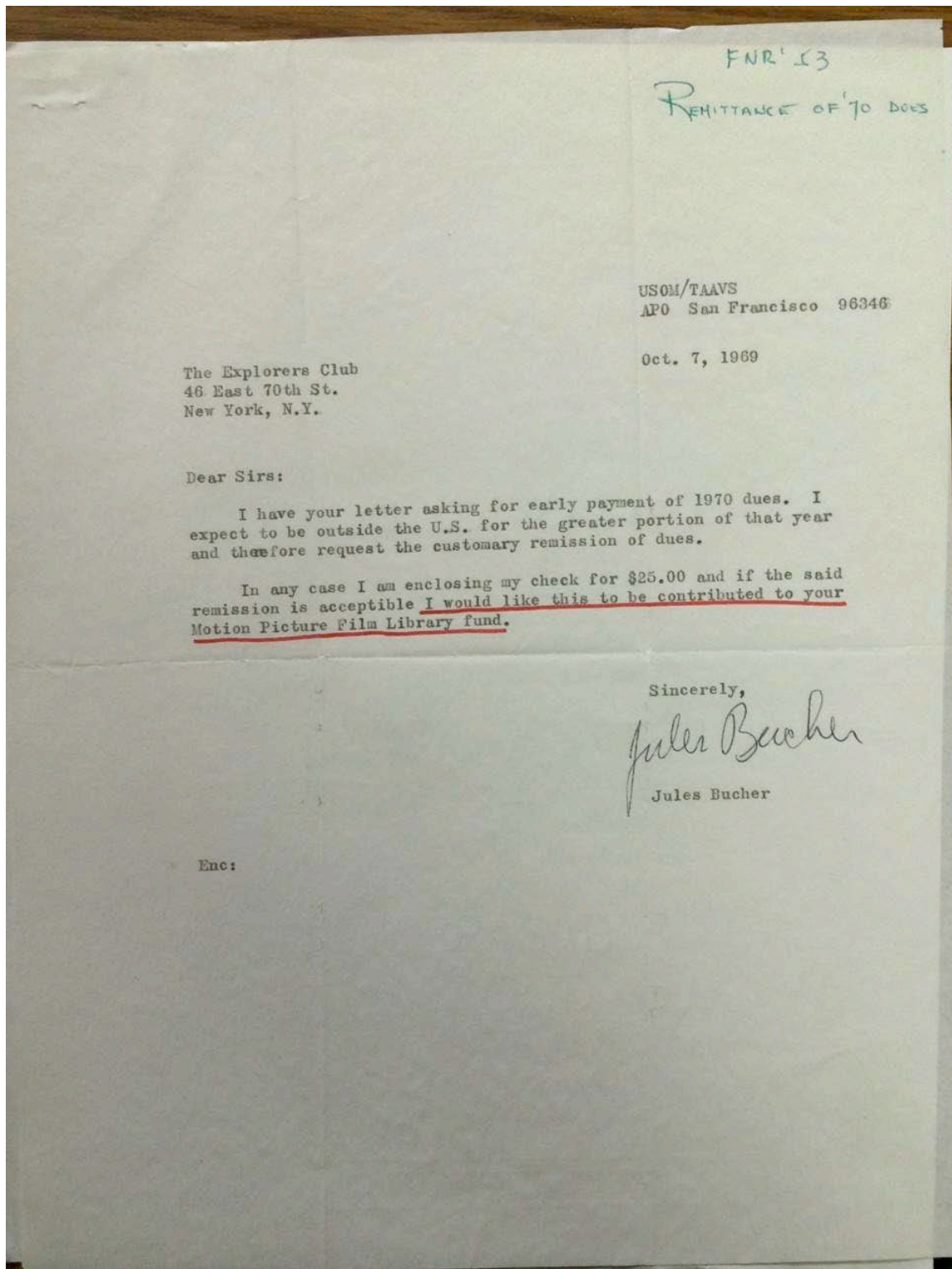


Figure 45