

AT THE TIME OF NIGERIAN CRISIS 'FREEDOM' FILM GOES INTO HAUSA

Dubbed into language spoken by 40 million

By Isaac Amata

IN NOVEMBER 1964, a month before the first constitutional crisis that threatened to disintegrate the Federal Republic of Nigeria, a friend and I drove the 600 miles that separate Lagos, the federal capital, from Kaduna, capital of the then Northern Region of Nigeria.

We had been invited by the Director of the Broadcasting Corporation of Northern Nigeria, and by a lecturer in Mathematics at the University in Zaria. They had both seen the all-African film *Freedom* and wanted their colleagues in the North to see it.

It was a precarious trip for us. I, as a southerner, was not sure of how

I would be received in the North. My friend was South African and white, and feelings in Nigeria against white South Africa were at an all-time high because we had just heard about the execution of three African nationalists by the Verwoerd administration.

But we were sure God wanted us to go, so we went and damned our fears.

As our host in Kaduna was away hunting that day, we made straight for Zaria, the university centre. The following day, our host arranged for us to meet the student leadership of the university. Unknown to us, they had laid on for us a programme of

film-shows. So that evening from 8 pm till midnight, we showed MRA films non-stop. Afterwards the students stayed on and talked with us about MRA into the small hours of the morning.

This was fascinating news for our host in Kaduna, the radio director, who invited 30 of his neighbours to his home the next night to see *Freedom*. Among them were Ibos, Yorubas as well as his fellow Hausas, because, as he said, 'this is a film for all of us to see together.'

And so thrilled was he at the response of his invitees that he wanted us to see as many of the leaders of the North as possible. We asked about one of the eminent Chiefs of the North. 'That's my brother-in-law', he said, 'he must see this film.' And straightaway he picked up the telephone and asked for the Chief 100 miles away.

The next night, my friend and I were sitting on either side of the Chief in his courtyard, seeing the film.

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ON LOCATION

HAPPY DEATHDAY, by Peter Howard, is now being filmed on location at Aston Bury, a Tudor country house in Hertfordshire. Left is Louis Fleming, the film's producer, and on the right is Paul Petrocockino who has made his home, Aston Bury, available for five weeks for the filming. In the centre are Henry Cass, the director, and Cyril Luckham who plays Josh Swinyard. Luckham said about Aston Bury, 'In my life career I have never been on sets like these. You could not build them at any price.'

photo Nieman

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At the end, the Chief, himself a passionate photographer, said, 'The message is very important. Do you have it in Hausa?' To which we said 'No'. And then he said, 'My people will understand the message better if the film were in our language.' We left it at that.

When the military coup d'état took place in Nigeria in January 1966, guidance came to several of us that *Freedom* would play a key role in the

Editorial

Cutting across present trends

TODAY THE FILMS of Moral Re-Armament reach millions and revolutionise men. While many films inflame hate and fear, there are others which arouse man's conscience, and cut across his entrenched materialism. This issue of the *MRA Information Service* gives a picture of how this is being done.

Happy Deathday, written by Peter Howard, will be released in Technicolor in the Spring of 1969. MRA Productions, distributors for the films of MRA, are planning the widest possible distribution in both the East and West for this film. It will be available for television, the cinemas and in 16 mm. Copies of the film script will be ready in advance so that the film can be translated and dubbed into any language.

It is significant that two others of Howard's films, *Mr Brown Comes Down The Hill* and *The Dictator's Slippers*, are already being shown in many nations. With *Happy Deathday* they represent the best of Peter Howard's prophetic thinking for the second half of the 20th century.

NEXT WEEK

Next week's edition will publish news of the dialogue between men on both sides of European industry meeting in Paris last weekend and the opening of a six-week campaign in the French capital with the European revue 'Anything To Declare?' and the French satire 'Pitié Pour Clémentine'.

Nigerian situation and should be translated into the three main languages of the country.

I recalled then the suggestion of the Chief. We decided on Hausa first, partly because there had been a definite request for it, and partly because it is the most internationally used of the three.

I came to London from Los Angeles where I was at the time of the coup. But I was taken aback in London when I was told that dubbing the film in Hausa alone would cost between £4,000 and £5,000. My faith sank. Fears and doubts set in. I took one or two half-hearted steps which inevitably failed and so I wanted to drop the whole idea.

I had two handicaps. First, I hadn't but £1 in hand at the time, and had no idea where to get more. Second, I did not speak a word of the language, and knew no one in London who did.

On the verge of despair, I went to Tirley Garth in Cheshire for a Moral Re-Armament conference. One day I had a talk with a trusted friend. He had worked for many years with Frank Buchman and I knew that I could rely on his panic-proof experience of God's guidance.

We talked together about my frustrations, doubts and near-scepticism. Then we prayed together for God's illumination and guidance. It came clearly to me to accept the task of the dubbing in God's strength.

That same day, I heard that a colleague of mine had arrived from Nigeria. He was a British civil servant who had served for 32 years in Nigeria, and spoke Hausa perfectly. He told me that he too had had guidance in Nigeria about dubbing *Freedom* in Hausa, but did not know how to set about it. So here was the first answer to prayer.

Back in London I was introduced to the nephew of the Chief who had just arrived to study. He immediately offered to help me find the Hausa-speaking men and women who could handle the language aspects of the dubbing.

From then on it was miracle after miracle and in less than four months we had the dubbing completed and every single bill paid.

Guidance came to wait for the initiative of the Chief before launching the film. This was taxing because the situation at home was deteriorating and there was no clear way of getting in touch with him.

Finally the civil war broke out, and as my faith was sagging again who should turn up in London but the Chief himself!

He asked if he could take a copy of the dubbed film home with him saying, 'Its message is very relevant for Nigeria now, and people are ready for it.' He has shown it to some of his councillors who are enthused by it and he is now planning to launch its premiere in his State.

Meanwhile the Minister of Education from the neighbouring French-speaking Republic of Niger saw *Freedom* in Hausa in Paris. His immediate comment was: 'Very prophetic. Did you say that this was filmed 12 years ago? It deals with the present situation in Africa.'

Then he asked, 'When will you bring this to Niger? Our people will appreciate to see it in Hausa. They don't often see films in Hausa.' He would like it to go through the Secondary Schools, Training Colleges and key centres all over the country.

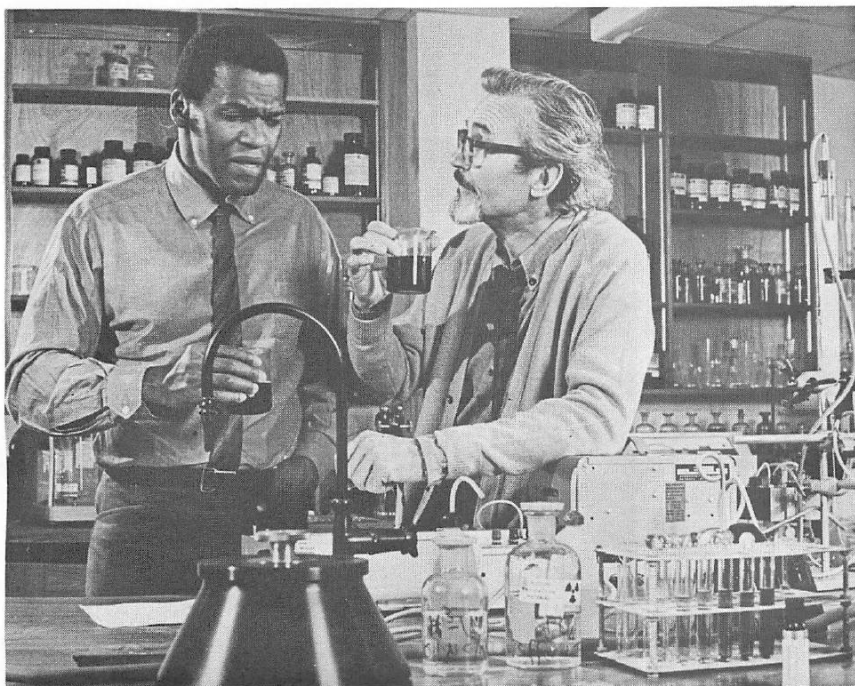
Hausa links both Niger and Nigeria which have different political backgrounds. *Freedom* in Hausa could provide the right ideological link between them and the other Hausa-speaking countries.

A Yoruba student who heard of this Hausa venture now wants to translate the film into Yoruba as a contribution towards healing the deep wounds now created in Nigeria by the civil war. Many of the new State Governors have asked for the film in their own states.

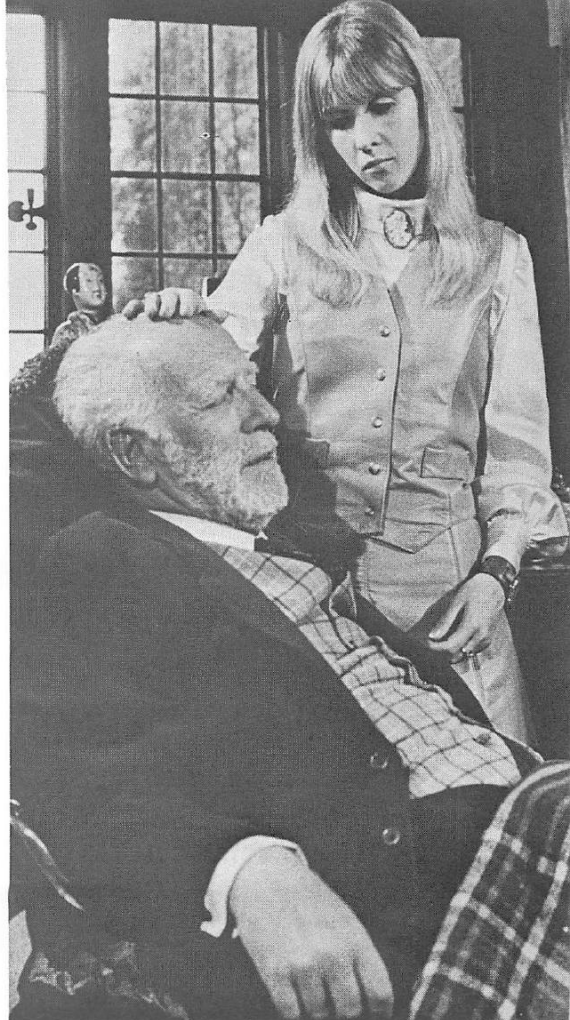
In many of our African countries where the literacy rate is still very low, films and dramatic entertainments are an influential medium for imparting ideas. It is reported that some of the pop groups from Britain which have been involved in drug cases recently, are about to be sent to Nigeria and from there to be launched into Africa as cultural ambassadors for Britain.

Personally I cannot make out what help that would be for Nigeria, which is bleeding today as a result of a massive corrosion in the morals and character of the people.

Well-wishers of Nigeria could help us flood the country and all Africa with the films of Moral Re-Armament in our native languages as they offer us a sure way to the unity, sanity, and peace that are very essential for Africa's development.



'Science will be able to provide you with instant happiness, love and understanding,' says Professor Zoltan (Clement McCallin) to his assistant Dr. Sylvester (Harry Baird).



Jetta (Yvonne Antrobus) consoles her grandfather, Josh Swinyard (Cyril Luckham). 'Don't get excited, Grandpa. The family will soon be here.'

Photographs by JULIAN NIEMAN

The filming of **HAPPY DEATHDAY**

by **Peter Howard**

Directed by **Henry Cass**

These stills were taken during the first two weeks shooting of Happy Deathday. The authentic laboratory scenes were filmed in the biology department of a university. The rest of this 35 mm colour film is being shot on location at a Tudor country house loaned for the purpose.

'I will not stand for a god I don't believe in' says Professor Zoltan to his father-in-law, Josh Swinyard. Also - left to right: Dr. Sylvester, Dr. Tarquin, the family doctor (Bryan Coleman) and Professor Zoltan's wife, Becky (Harriette Johns).





'And a happy birthday, sir.' Biggs the butler (John Comer) and Josh Swinyard.



'Can you see loyalty, Professor Zoltan? Can you prove trust?' Dr. Sylvester at the electron microscope.

The Cast are as follows:

Josh Swinyard **CYRIL LUCKHAM**
 Dr. Sylvester **HARRY BAIRD**
 Professor Zoltan **CLEMENT McCALLIN**
 Dr. Tarquin **BRYAN COLEMAN**
 Becky Zoltan **HARRIETTE JOHNS**
 Jetta Zoltan **YVONNE ANTROBUS**
 Biggs **JOHN COMER**

Produced by **WESTMINSTER PRODUCTIONS LTD.**
 in association with Moral Re-Armament.



The budget for the filming is £45,000. A group of scientists and doctors, convinced of the importance of this film, are raising the money, and people in a number of countries have been enlisted to help. Gifts for the filming should be sent to the Hon. Treasurer, Dr. G. L. Mackay, 4 Hays Mews, London W.1

Cheques should be made payable to 'MRA, Happy Deathday Film Fund'.

'No, no, Josh. You must not give in now.' Professor Zoltan implores Josh Swinyard.

VENDETTAS VANISH

by Dr L E Vogel



Open air showing of 'Men of Brazil' in Sicily photo Blundell

THE FILM had long finished, but the Mayor of Corleone, a small village in the hills of Sicily, still sat in his seat looking at the screen.

Behind him, groups of villagers, who had stood throughout the showing of *Men of Brazil*, were chattering animatedly.

Corleone was no ordinary village: 120 people had died with shot-gun wounds in their backs during the previous year. And the shot-gun death is the hall-mark of the Mafia vendetta crimes, which have brought tragedy to families of Italy's Meridionale for many generations.

Slowly the mayor got to his feet and then, with out-stretched hand, walked over to greet his mortal enemy. The unexpected had happened: healing was replacing bitter division.

It was Cardinal Ruffini of Palermo who had asked the Brazilian dockers, Nelson Marcellino and Damasio Cardoso, to take their film *Men of Brazil* into strife-torn communities like Corleone. He had himself seen the film; the true story of how Nelson and Damasio had brought an end to what newspapers called 'A Reign of Terror on the Rio Waterfront.'

Men of Brazil, a full-length colour documentary, now translated into 22 languages, has as its cast 500 Brazilian dockers from Rio de Janeiro and their families.

They re-enact on the screen what happened to them in real life—starting with the situation in 1953 when almost every docker carried a gun or knife. In those days, cargo losses through stealing and strikes were so high that international shipping insurance companies charged a high excess-tariff on all goods handled at Rio.

Nelson and Damasio, to whom Cardinal Ruffini could now appeal to bring peace to his warring villages, had in fact once faced each other across the barrel of a revolver as leaders of rival unions out to control the port. Their film—for they wrote the script—not only depicts how they found unity and built a solid trade union, but also tells of the new dignity that they and many families of dockers found.

Damasio's own wedding to the mother of his seven children, which is shown in the film, is so powerful that when the film was shown in Recife port 37 dockers were married in the Church, giving a sound home to their already established families.

A continuing story

Men of Brazil was made by the Rio dockers as part of their commitment to change their nation, and to bring faith and dignity to the workers of the world. It tells their true story over the years 1953-59.

Many of the developments were happening as the film was being made—enmities ended, men changed and solid social advances achieved. Many times the film script had to be re-written to take in new miracles of changed lives. It captured the attention of the nation.

One Federal M P, speaking in Parliament, said: 'These simple port-workers, many of whom cannot read or write, are teaching us a lesson in democracy.' *Correio da Manhã*, the great morning paper of Brazil, headlined: 'For the first time, democratic elections in Rio Port.' A Brazilian diplomat said: 'These men are my country's best ambassadors; they used to be our biggest headache.'

Yet the story by no means stopped with the film. In 1964, at a time of great national crisis, Juarez Tavora, the Minister for Transport, appealed to dockers, such as Nelson and Damasio, trained in Moral Re-Armament to help bring about the recuperation of Brazil's national transport system.

He told them that millions were hungry because food could not be moved cheaply and swiftly from production areas to famine areas.

The dockers went to work, and *Men of Brazil* was one of their chief weapons. Twelve months later, national newspapers announced that the income of Rio de Janeiro port was up by 100%; that the Recife port in the famine-stricken North-East was making money for the first time in 25 years; and that the big wheat and meat-exporting port in the South of Brazil was shipping food for the first time in eleven years, at low freight rates. Millions who had gone hungry were fed because of Rio's dockers.

World outreach

All over the world, statesmen and ordinary men, confronted by crisis, are using the simple and powerful story of the Brazilian portworkers in their film *Men of Brazil*.

At the height of the Cyprus war, when Greek was killing Turk and both warring against Britain, Cypriots showed an English copy of the film with Greek and Turkish sub-titles in the mountain villages of their land. It has been shown in every major port of Britain, and in most of the major ports of Europe.

The Strike Committee at the Mount Isa copper mines asked to see the film

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in the seventh month of one of Australia's bitterest industrial disputes. When settlement was reached, a week later, Cardinal Gilroy told the MRA force which had taken in the film: 'I knew that my prayers for you had been answered.'

The head of the European jute industry, fired with a new concern for the peasant producers of jute, took the film into India and Pakistan. He then returned to battle that European manufacturers paid higher stable prices for the product.

Those who made *Men of Brazil* gained much of their conviction about the ordinary man from Frank Buchman, the initiator of Moral Re-Armament. 'We, the remakers of the world: is that not the thinking and living of the ordinary man?' he used to ask them.

'All the world loves good Brazilian coffee. Brazil will send good ideas to the whole world, and it will be wanted just like that good coffee,' Buchman added. They were scared at the size of the task. But he told them: 'God will hold you fast—if you let Him. Millions, millions, millions will see in you the hope of a new world-order.'

These convictions, blazing out with the straightness and humour of simple men of great stature, have made *Men of Brazil* a weapon for bringing sanity to the world.

Did you know . . .

- MRA Productions have just entered into a further six month contract with the Classic Cinemas Limited enabling them to exhibit *Give a Dog a Bone* in their cinemas in the United Kingdom.
- *Decision at Midnight* was televised in Western Australia during the recent Czechoslovakian crisis.
- *Give a Dog a Bone* has been televised in Jordan, Rhodesia (both Salisbury and Bulawayo), Malaysia, Singapore, Hong Kong and Ghana in the last year.
- In Addis Ababa, home of the Organisation of African Unity, *Voice of the Hurricane* has begun its commercial run, to be followed by *Decision at Midnight* and *Men of Brazil* all dubbed into Italian.
- The Kuwait Ministry of Education has purchased a copy of *Give a Dog a Bone*.

GOVERNMENT INITIATIVE

THE INTENSIVE DRIVE with MRA films over the past twelve months in Ethiopia has been initiated by H H Ras Asrate Kassa, Governor-General of Eritrea. His government has invested in this medium to apply Moral Re-Armament as widely as possible in every field.

Nine 16mm films were purchased as the permanent equipment and property of the Education Department who loan or hire them out. Amongst them were *The Dictator's Slippers* and *A Revolution that Works*.

Programmes all over the country have been given to schools, clubs, to

the Armed Forces, trade unions, the police and also in the ex-rebels' rehabilitation camp. A mobile film unit with driver and projectionist has been made available for all the long distance work.

Educators have been taking extraordinary steps to bring Moral Re-Armament to their schools. Only last week the director of one large Secondary School cancelled three periods for the whole school to see *The Crowning Experience* and hear from some students just returned from the MRA training course at Caux, Switzerland.

'Multi-cut jewel of truth'

'WE ARE ALWAYS being told what we ought to think about God. This is the first time I have been told what God thinks about me,' said a 14-year-old Girl Guide after seeing *Mr Brown Comes Down the Hill*. A leather-jacketed 'ton-upper' commented, 'That film made God real to me because Mr Brown speaks my language.'

If Christ Walked the Earth is the title of a review of *Mr Brown Comes Down the Hill* by Patricia Young in *Our Sunday Visitor*, a Canadian Catholic weekly. She wrote: 'It left me stunned, thoughtful and inspired.'

'For ninety minutes we see Mr Brown challenged on what He thinks about sex, racial problems, space, life, death and poverty. He is challenged as to why the world suffers and gives answers which are so true that they diminish one to the size of a chewed pencil. . . . The movie cuts through the hypocrisy of today's humanism, secularism, prejudice and watered-down conviction to reveal the soul of a



Scene from the film 'Mr Brown Comes Down the Hill', by Peter Howard

"people of God" gone to seed. . . .

'This is the kind of film I will see again and again, knowing that each time will reveal another facet of a multi-cut jewel of truth.'

'Essentially it preaches the gospel message I would like to hear more often in our Churches today.'

The Most Reverend George Appleton, Archbishop of Perth, was one of the first in Australia to purchase a copy of *Mr Brown Comes Down the Hill*. He has used it throughout his vast diocese in Western Australia. It has also been screened on TV in that state, as an Easter feature, for two consecutive years.

Statens Filmcentral, the Government Film Agency in Denmark, has recently purchased four 16 mm prints for distribution to the schools.

In America the film is being used on a large scale in colleges, clubs, Church groups and with the youth.

It has been dubbed into German, subtitled into other languages, and distributed to 31 countries.

- Film Negara, the Malaysian Government Film Unit which has 130 mobile film units, is circulating *Give a Dog a Bone*.
- The Tanzanian Ministry of Education arranged for *Freedom* and *A Man to Match the Hour* to be shown in their secondary schools.
- In Paris *Give a Dog a Bone* is being dubbed into French.

INDIA WANTS 'MEN OF BRAZIL' IN HINDI

IN MEETING HALLS holding 1,500 people crammed in on a hot afternoon, in the modern flats with an elite audience of businessmen, in the docks of Bombay with a background of cranes and hooting of ships, at open-air meetings in workers' colonies, in the village temple, in school halls packed with eager and expectant children, the films of Moral Re-Armament have been shown.

'Films' is a magic word in India. People flock to the cinema. India, incidentally, has the second largest film industry in the world.

The films of MRA have not only entertained and educated, they have given us ideas on how to solve the problems confronting us.

The President of the All India Federation of Dockworkers saw *Men of Brazil*. He now wants it in Hindi for the ports of Bombay and Calcutta, where 60,000 dockworkers are employed. To dub four copies of *Men of Brazil* in Hindi will cost £1,500. It is a film which if used widely could inject a new spirit into the ports and affect the economy of India.

Freedom, made by Africans in Nigeria, has been used widely in the North East of India, in the state of Assam. A few months ago it was sponsored together by Stanley Nichols Roy, leader of the hill people and B P Chaliha, the Chief Minister of Assam who have been political opponents.

It was shown in the Legislative Assembly building in Shillong, where the regional government sits. Some members of the government talked till midnight. 'After seeing this film, I shall have to review my whole life and what I am going to live for,' said one of them.

The Chief Minister of Assam has asked for six copies of *Freedom* so that they can be shown all over the state. He feels it is tailor-made for the situation in Assam.

NEERJA CHOWDHURY



'THE DICTATOR'S SLIPPERS' A British worker, for 22 years a communist, said of this film: 'It takes dialectics to its ultimate conclusion, far beyond Marxism.' 71 minutes black and white. 16 mm. Purchase price £150
photo Mallefer

QUICK METHOD OF DUBBING DEVELOPED

PEASANT FARMERS in Asian and African villages or political leaders in national capitals will be able to see MRA films dubbed by a cheap and quick method into their own languages.

Jack Dickson, an expert in communications and trained by David Forrest, one of Hollywood's pioneers, has developed this method which can be used by anyone with a film projector and tape recorder.

Dickson says, 'Many people in India claim language is a barrier. It can be an asset. Films have got to be in everybody's own language. Where you are using films commercially in big cinemas you have to go to the expense of using the sophisticated "lip-sync" method. This means that almost every sentence of the translation has to be rewritten to make the lip movements in the new language fit the actors' lip movements in the original language.

'But in Asia and Africa the demand for MRA films is great. They need to be presented in the dozens of local languages. Right now there is an immediate request for *Men of Brazil* in Hindi, so that it can be effectively used with Indian workers and dockers.'

Another system therefore had to be created. Outlining this, Dickson said that a new dialogue track can be recorded in the new language at the

local radio station on a tape recorder. 'I have worked out a method of synchronizing the tape recorder and the film projector so that the music and the sound effects are used from the original and only the dialogue comes from the $\frac{1}{4}$ inch tape.'

People who hear about this method are beginning to experiment. Indians last month translated two MRA films, *Beacon of Hope* and *A Nation is Marching*, and they are considering doing a feature film. The method can be used for 16 mm and 35 mm films.

Dickson is now completing the production in London of the Indian film, *Galloping Horse*. It will be ready in English on 26 October and then will be dubbed by the new method into Marathi, a language spoken by some 45 million people, mostly in the 70 per cent farming state of Maharashtra. Photographed in 16 mm colour by David Channer, *Galloping Horse* describes changes in the lives of Indian peasant farmers and Harijans (formerly the 'untouchables') through the work of the Asian MRA centre at Panchgani, 160 miles from Bombay.

The film's title comes from a comment by a Marathi farmer that a new way of life was spreading through villages in the Panchgani region 'with the speed of a galloping horse'.

REGINALD HOLME

Child's Own Theatre in Canada

IN CANADA each year the Child's Own Theatre present to children of six to twelve years the very best in children's films from many countries. Last season *Give a Dog a Bone*, children's musical in technicolor by Peter Howard, was their first feature.

The Founder, William P Orr, writes: '*Give a Dog a Bone* has in one year been seen by children from St John's, Newfoundland, to scattered villages on the far-flung west coast of Canada.

'Centres in northern British Columbia and as far north as the North West territories, have now met Ringo and Mr Space.

'In British Columbia itself, some 25,000 children at the 50 Child's Own Theatre centres have already seen this unique pantomime on film.

'Catherine Hutton, a child at St Timothy's Sunday School in Toronto, seeing the film, wrote a poem:

'Manners are important
At home and at sea
Manners are important
Wherever you might be.
Please, thank you and sorry
Three words just made for glory,
God made all three of them
Like a root or a stem.

'Comments from parents included: "Where can we get more films like this?"

'Over in the Province of Quebec, a headmaster writes that his 13-year-old

daughter Patsey introduced the film to over 4,000 children, all under 13. Following the showing, the children were asked to compose a story around the theme of "Please, thank you and sorry".

'The film will be introduced to other cities of Canada in the 1968-69 season, and will be available through not only the Child's Own Theatre in Vancouver, but for eastern Canadian users, prints are being deposited with the Toronto Public Library.

'In 1969-70, the film will re-enter the regular Child's Own Theatre circuits and with the growth of this Theatre it is estimated some 65 centres will be in operation, 15 more than the 1967-68 season when *Give a Dog a Bone* made its initial appearance.'

Booked out

IN AUSTRALIA the Education Department of the State of Victoria has purchased two 16 mm prints of *Give a Dog a Bone*, for use in the State schools.

The review in their *Education Gazette* read: 'The theme of the film is care for other people and choosing between right and wrong. . . . It is being welcomed by education authorities around the world, many of whom

feel that this side of education needs attention.'

N S Peterson, Education Officer for the Visual Education Centre of the Department, recently introduced a promotional showing of the film to representatives of private schools. He said, 'After the review in our *Education Gazette*, the films were booked out immediately and we have had encouraging responses. I have seen the film a number of times. The music is good and it is a fine production. In the schools I have read many accounts of the impact it has had on children and teachers.'

In the Mail

A LETTER from the Bishop of West Virginia, The Rt Rev Wilburn C Campbell, says, 'We have two of your films: *The Crowning Experience* and *Mr Brown Comes Down the Hill*. We have used these films with adult groups in parish situations and at our conference centre for young people.

'In every instance that I know of, these films have provoked some real dialogue among the viewers. The fact that they are constantly being booked, not only by our church but by outside groups, is proof that they continue to be popular. . . . I shall look forward to seeing *Happy Deathday*.'

From Zambia a correspondent writes: 'We have travelled 23,000 miles throughout Zambia to show the MRA films which have now been seen by over 96,000 people.

'Audiences have varied from the massive crowds in the football stadium in Kitwe to shows in the homes of teachers and others. The settings vary from modern cinemas with their up-to-date screens to outside shows in the villages where we have projected on to the white-washed wall of a store.

'We have shown films at all the police stations on the Copperbelt and elsewhere. The Zambia Congress of Trade Unions asked for *Men of Brazil* for one of their seminars and the Zambian National Union of Teachers have arranged shows in many parts of the country. The films have equally been appreciated by units of the Zambian Army, schools and colleges including the University of Zambia.'

Sound-Services

If you wish to hire a Moral Re-Armament film in Great Britain, you should write to Sound-Services*, a well-established 16mm film library. They handle all the bookings for the MRA feature films and the documentaries of Peter Howard.

Distinct advantages are gained by arranging a series of showings, as the hire-fee on subsequent days is 50% of the first day hire-charge.

The films are checked on an electronic fault-detection machine after use to ensure they are maintained in top condition.

The catalogue produced by Sound-Services for MRA Productions is available on request. Requests for the other American, African and Indian MRA documentaries, as well as any other enquiries, should be made to MRA Productions, 4, Hays Mews, London, W1X 7RS. Tel: 01-499 3443

* Sound-Services Ltd, Kingston Road, Merton Park, London, SW19