

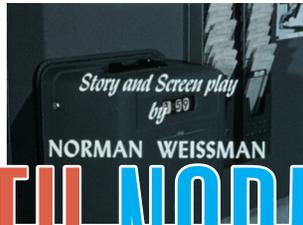


# TREASURES FROM THE YALE FILM ARCHIVE

AN ONGOING SERIES OF CLASSIC AND CONTEMPORARY FILMS PRESENTED IN 35MM BY THE YALE FILM STUDY CENTER

WEDNESDAY  
FEBRUARY 28, 2018  
7:00PM • WHITNEY  
HUMANITIES CENTER

PRESENTED WITH SUPPORT FROM  
PAUL L. JOSKOW '70 M.PHIL., '72 PH.D.



# AN EVENING WITH NORMAN WEISSMAN

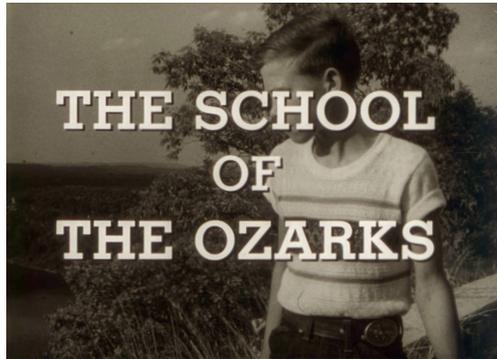
Norman Weissman (born 1925) wrote, directed, and produced hundreds of works for film and television over a 42-year-long career. After graduating from Dartmouth College in 1948, he began making films for clients ranging from government organizations like the United States Information Agency, the U.S. Navy, the U.S. Air Force, and the Department of Labor; to corporations including Pfizer, Georgia Pacific, IBM, and Shell Oil; as well as health advocates including the National Heart Association and the Cerebral Palsy Foundation. In 2017, Weissman donated a collection of more than forty film prints and videotapes of his work made between the late 1940s and early 1980s to the Film Study Center. Weissman is also the author of six books, including the memoir *My Exuberant Life*, published in 2009.



All films directed by Norman Weissman unless otherwise noted. *Special thanks to Arnold Gorlick.*



(1949, 22 mins., 16mm) Weissman's first film resulted from a collaboration between the Big Brother Movement (which funded the film) and New York City's juvenile court system. It casts a neo-realist eye on the story of Bill, who finds trouble "in the deep shadows of the city," and finds a way out through the his new Big Brother.



(1953, 11 mins., 35mm) One of the most popular documentary films made for the United States Information Agency for dissemination in Europe during the Cold War, THE SCHOOL OF THE OZARKS shows how rural communities were transformed when a new generation was educated in modern farming methods.



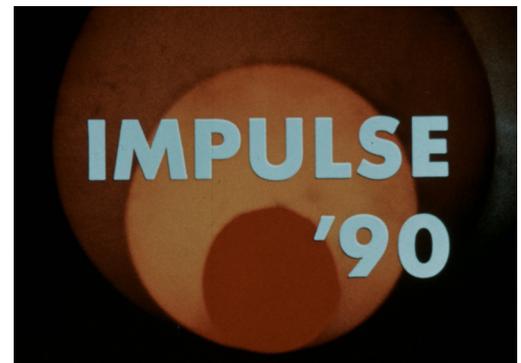
(Dir. Richard Galbreath, with story and screenplay by Norman Weissman, 1958, 15 mins., 16mm) Sponsored by the Community Relations department of the Borg-Warner corporation, this film depicts the relationship between individual productivity and prosperity, demonstrating that "what everybody knows" can be destructive to a nation's economic health.



(1965, 12 mins., 16mm) Shown at the 1965 New York World's Fair, this film made for the Triborough Bridge and Tunnel Authority celebrated the network of new bridges, tunnels and expressways connecting New York City to suburban communities. An indirect tribute to the leadership of Robert Moses, the controversial planner most responsible for this transformation.



(1970, 12 mins., 16mm) A Paramount Pictures short subject, distributed alongside feature films, this travelogue, financed by the Netherlands National Tourist Office, takes a lighthearted tour through Holland, showcasing tulip pickers, a time-traveling Dutch Master, a blind carillonner, and a group of young women giving chase to a young man through the streets of the city.



(1969, 22 mins., 16mm) A "rock-and-roll money management lecture" distributed to labor unions and high schools, IMPULSE '90 was designed by the Credit Union National Association to reduce the unrestrained impulse-buying of their membership. The film ends with some sound advice about the coming "cashless society" and some prescient thoughts on online shopping and banking.

**NEXT UP:** DIRECTOR MARLEEN GORRIS'S ACADEMY AWARD-WINNING FILM **ANTONIA'S LINE** FOLLOWS THE DESCENDANTS OF THE TITULAR TRAIL-BLAZING, NON-CONFORMING MATRIARCH OVER THE DECADES AFTER WORLD WAR II. A 35MM PRINT SCREENS ON **SUNDAY, MARCH 25 AT 2:00 PM.**