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VOLUME VII

NUMBER 1

THE EDUCATIONAL SCREEN

*The Only Magazine Devoted to The
New Influence in National Education*

MARCH 1928



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THE EDUCATIONAL SCREEN, Inc.

5 South Wabash Avenue, CHICAGO

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Entered at the Post Office at Chicago, Ill., as Second Class Matter
General and Editorial Offices, 5 South Wabash, Chicago, Illinois
Copyright, February, 1928, by THE EDUCATIONAL SCREEN, INC.

\$2.00 a Year *Published every month except July and August* .. Single Copies, 25 cts.



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In actual use The Chronicles of America Photoplays are realizing the predictions made on their behalf when the work was first announced. More groups are using the series than ever before. Increasingly gratifying results are being attained. Produced with the utmost care by the Yale University Press, as a lasting contribution to visual instruction and to the non-theatrical field, these remarkable historical photoplays have demonstrated conclusively their far-reaching value.

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critical attitude. They, too, are enthusiastic." A teacher in New York finds them "Helpful, inspiring and of real educational value," adding that "they have undoubtedly contributed mightily to the development of a proper appreciation of the great events and personages in our country."

No less gratifying is the comment from churches, patriotic societies, Americanization groups, business concerns and civic bodies. A Parent-Teacher Association, sponsoring the series, reports that this work "Received recognition by our State Organization as the most worthwhile of the reported programs given in Michigan throughout the year." A business man in New York State declares, "I have seen several of the subjects without being disappointed. They make a pleasant diversion from the commercial subjects we generally use at our Shop Meetings." An Educator in Milwaukee says, "At the Rotary Club, the Chairman of the Program Committee received many congratulations on his choice of program." From Minnesota comes the advice, "I honestly and sincerely recommend these photoplays to all interested in Americanization work." In California the State Governor of a national patriotic society writes that, "The presentation of 'The Pilgrims' was one of the most impressive and delightful events—if not the most—of the nineteen years of my governorship. I shall treasure the memory of it to my dying day."

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THE EDUCATIONAL SCREEN

March, 1928

EDITORIAL

Vol. VII No. 1

WE believe that the incubation period for the visual movement is about over. The conviction is now fully hatched, in most minds, that the human eye should be, and is about to be, reinstated as the primary source of concrete learning in formal education as it has always been in informal education. With the hatching process completed we may expect real growth.

Scarcely a decade ago the enthusiasms of a lonely minority for "visual education" were laughed at or ignored by high and humble alike in the educational ranks. And the laughter and indifference were largely justified. The visual idea suffered greatly from premature ballyhooing by the inexpert—from the unproven platitudes repeated endlessly by the faddists, from short-sighted attempts at commercial exploitation, in short, from the zeal of ignorance.

But times have changed fast. The last half dozen years have seen a transformation in the field and in the character of the forces that are molding the visual movement. Authoritative research and experiment, scientific production and invention, have achieved their start and swift development during that brief time, and a real "literature" of the subject has begun to be.

THE EDUCATIONAL SCREEN has lived through those same six years, watching the births of innumerable high hopes and the mortalities that followed with such pitiful frequency. But the birth-rate is wimming. The visual movement is now moving, and this magazine proposes to move with it.

WE offer herewith the "March" issue, the first under the new format, and await with eager interest the verdict of the field upon our well-intentioned efforts. It is our answer to the mass of letters, telegrams and long-distance phone calls—chorusing "Where is my January issue?"—which have been, by the way, enormously comforting to us. It is a pleasure to be so emphatically missed. Some explanation, however, is due.

With the appearance of the December issue, closing Volume VI, it was quietly decided, by the group that has made the magazine possible so far, that the next issue should mark a change. The field has made notable progress during the six years, and it was imperative that the only magazine devoted to that field should keep pace. Such change involves a myriad details, not only in working out the new format but in the reorganization of the whole work on a larger scale to permit healthy expansion in the future.

This decision made, it was obviously doubtful if a January issue could be achieved. Still, there was a chance, and we were reluctant to announce an omission when none might be necessary. Failing a January number, a January-February issue was contemplated, but this, too, seemed inadvisable. The final decision is now evident—Number 1 of Volume VII is this "March issue," appearing on the 25th of the month preceding, which sets the appearance date to be held hereafter. The January and February issues must be forever lacking in Volume VII—which we consider regrettable but wise.

The expiration date of all present subscriptions to THE EDUCATIONAL SCREEN will be moved ahead two months. Further—(we trust you have noted the increase in price)—all present subscribers are entitled to one more renewal of subscription at the old rates of \$1.50 a year, or \$2.00 for two years, if they so desire.

OUR readers and ourselves have cause for mutual congratulation over the addition to our staff of Dr. F. Dean McClusky of the Scarborough School, and Mr. Dwight R. Furness of the Methodist Episcopal Board of Education, as editors respectively of the "School Department" and the new department of "Amateur Film Making." We shall take occasion later to explain—for such readers as do not already know them—the noteworthy qualifications of these men for the work of their particular departments. In an early issue we plan to add an expanded "Church Department," also under a new editor to be announced later.

AN important innovation will be the early establishment of a unique department exclusively for the national organizations co-operating with THE EDUCATIONAL SCREEN in the great work of the "Film Estimates." This department is planned to serve as the one *inter-organization* medium through which The General Federation of Women's Clubs, The National Congress of Parents and Teachers, The American Farm Bureau Federation—and other organizations as they join the work—may exchange ideas and plans, and describe their growing activities in the field of motion pictures, both theatrical and non-theatrical, to mutual advantage. The selection of the editor for this department will be made in consultation with the responsible heads of the organizations concerned.

THE marked increase of pictures in this issue is something more than an effort to please the eye. Nor is it merely an attempt to furnish pictorial matter of definite value for educational purposes. Gradually, we mean to make THE EDUCATIONAL SCREEN the channel through which choice pictures—now lying hidden by hundreds in the non-commercial collections of serious amateurs—may reach the educational field that wants and needs such pictures. Write us for our terms and requirements.

The Influence of Motion Pictures Upon the Cultural Development of Children

ERCEL C. McATEER

Director of Visual Education, Los Angeles Schools

III

CULTURE, in its liberal sense, is a broad term. It includes not only the training, improvement and refinement of mind and manners but also the generation of an appreciation of the beautiful and artistic.

The ability of the motion picture to influence the child in the first-named phase of his cultural development is dependent to a large extent upon the existence of a previously acquired power of discrimination. This power may be instilled by parental teaching. Such teaching may have impressed the child with certain of the fundamentals so that it is enabled to choose, at least to a small degree, between the meritorious and the unmeritorious. This subsequent visual experience will assist in building up a cultural sense from that knowledge of fundamentals which constitutes at most only a potentiality for culture. By the power of discrimination, as the term is used, there is not meant a mature sense of the fit and the unfit, but a sense of the basic distinction between the tasteful and the tasteless, the beautiful and the ugly, the well mannered and the ill mannered.

Appreciation of the beautiful and artistic belongs in truth to the more restricted sphere of esthetics. The original tendencies which are built up into esthetic emotions are found deeply enrooted in the child. Inherent in his basic instincts is the satisfaction of glitter and color, of rhythm in percepts and movements. From this inception comes the development of enjoyment in nature, art, poetry, dancing and music.

The education of a person, or his environment, determines largely

what any individual will consider as beauty, music or art. The satisfaction aroused in a small child by a chromo or "jazz" music is just as surely an esthetic emotion as that aroused in an educated adult by a Murillo Madonna or a Beethoven symphony. From the enjoyment of the crude and elemental the child must be raised gradually to the enjoyment of the artistic and complex.

Because of its power to exert a strong impression the motion picture can lend a distinct stimulus to the development of the whole cultural sphere in the child. Once the conscious or subconscious desire is present, the motion picture acts as an environment either to develop or to stifle the cultural sense. *Whether the environment is beneficial or detrimental depends, of course, upon the character and worth of the picture.*

It is the writer's belief that the motion picture exerts more influence than literature in the life of the average person. Appreciation of literature is fundamentally dependent on reading ability. School graduates may be able to read well enough, but to read systematically and intelligently presupposes a habit which is not easily and none too frequently acquired. Many of us who have neglected our poetry will testify that concentration on a page of abstract, symbolical, poetic expression often requires more effort than we are willing to exert. The photoplay is not so handicapped, for its devotees have the advantage of a natural instantaneous perception which is not dependent upon training or education. Consequently, the child who has de-

veloped no reading habits may interpret pictures with a greater facility than he can the printed word.

The motion picture is potentially, at least, both a pictorial and a dramatic art. It calls upon and depends upon all the arts. It has absorbed not only the traditions of the painters—and even borrows their subjects, composition and coloration, all with excellent effect—but in addition has acquired a new problem of its own—to learn the principles of and begin to apply a definite composition of movement. Producers and directors generally have met this problem squarely and have solved it capably and well. In artistic lighting, the makers of motion pictures have done pioneer work. By the use of modern lighting equipment, the director is able to accomplish "plasticity" in his films, which, even though the skill necessary for it is inevitably lost on the layman, contributes to his vague and general sense of pleasure.

Another branch of art that of necessity has come within the camera's eye, is that devoted to the furnishing and decorating of rooms. The prosperity of the film industry has allowed more and more elaborate settings. Likewise, that same prosperity has allowed a more extensive search into truth in presentation. Consequently, good taste is no longer so sensational a rarity on the screen as it was a few years ago.

Not only is the technique of all the arts being employed in the service of the best pictures today, but the art product of all the ages is being drawn upon to give pictorial interest and beauty to the scenes

themselves. And we and our generation are the rich beneficiaries of this work.

With the keen, quickened perception in the child, whether it be conscious or subconscious, of the beauties of nature, light, color and composition, the environment created by those better motion pictures which are of artistic worth, does much towards developing his esthetic sensibilities, and, also, his entire cultural side.

The influence of an important adjunct of the motion picture must not be overlooked. That is the orchestra, which is to be found in many motion picture theatres throughout the United States, or the organ which serves as orchestra in many more. We are less fortunate than most European peoples who have so many opportunities to hear good music. Practically every European city of over fifty thousand inhabitants has its own municipal theater where the entire populace may hear opera and light opera. Almost all of these cities have their promenade concerts where the symphonic works of the great masters are played. We have no such institutions as these in the United States. With the exception of the Metropolitan Opera Company, the Chicago Opera Company, and one or two touring companies, we have no distinct organizations which furnish us with operatic performances. With a population of one hundred million, we have only twelve symphony orchestras of the first order.

It was early discovered in the existence of the motion picture that its growth could be assisted by grafting to it the sister art of music. When one considers the many thousands of film theaters containing orchestras and organs in this country, it is not difficult to picture the influence that the industry can exert on the musical life of America.

Many of the country's finest instrumentalists are now playing in these theaters. In many of the larger cities the orchestras contain eighty or more players. Hundreds of thousands of dollars are spent annually on music alone. Music of the highest quality is now considered indispensable.

Motion picture music may be divided into two groups—the program music, which includes the overture, ballet, dance music and the like, and the accompanying synchronized score which forms the background of the film. As to the former, the taste of the public is undetermined at the present time. There is a marked passion in the American public for “jazz.” It undoubtedly has a permanent place in the world's store of music due to the dignity given to it in several cases by Gershwin, Harling and Carpenter. On the other hand, there is a vigorous minority which insists upon classical music. The taste of this minority must be recognized and fostered. In a commercial sense, such theatergoers would be held to the theater; in an artistic sense such practice would serve to keep alive in this country a love of finer music.

The synchronized score is of great importance in the modern motion picture theater. Today, no important picture is released without a specially prepared score. Nearly every theater has a conductor who prepares the musical interpretation for the lesser films from week to week. Infinite care is taken so that every emotion and every bit of action upon the screen will have its harmonious musical counterpart. We find that this synchronization and adaptation of scores to climaxes depicted in the film, tend strongly to correlate in the mind of the viewer-listener the emotion simultaneously portrayed upon the screen. Thus

there is furnished either to the adult or to the child the possibility of acquiring, through both the auditory and visual senses, keener appreciation of the emotion reproduced or portrayed. There is an unconscious and agreeable blending of the two senses to produce the one result.

The possibility for development of musical enjoyment and appreciation has arisen only within the last ten or twelve years. In this connection, it is interesting to note the comment made by John Philip Sousa, who says:

“The motion picture theater has been of incalculable benefit in spreading the love for music. Nowadays no picture is complete without a good musical score composed both of popular and classical pieces to suit the theme of the picture. This has created an amazing taste for music for theatergoers that see motion pictures. Before motion picture theaters, especially big ones, with their large and splendidly conducted orchestras, came into vogue I doubt if one hundred thousand people a week heard orchestral music in the country.”

From the foregoing brief analysis of the fundamentals of cultural development in the child, and from our knowledge of the strong impression exerted by the motion picture, it does not seem illogical to assume that a great good may be done by the motion picture. The duty rests upon the producer, the director and the exhibitor of providing pictures to supply this meaningful and wholesome environment which may serve to germinate, for child or adult, the previously planted seeds of culture. And the duty rests upon the parent, the teacher and the social worker of directing the child to that kind of pictures.

A Suggested Methodology For The Use Of Informational Motion Pictures

JOSEPH J. WEBER

IN WORKING out a methodology for the use of informational films, we may take as our point of departure the actual visual experience, for the film is merely a representation of the actual experience.

An Actual Experience

Assume we are in a Kansas City elementary vacation school in session during the month of August. Here is a fifth grade teacher with her class of twenty pupils. In their study of industrial geography they have come to the topic "Wheat Growing." The pupils come from a section of the city populated mainly by laborers and shop-keepers, say, Italians. Inquiry brings out that none of the girls and only a few of the boys have ever seen actual farming operations.

So the teacher, an enterprising woman of twenty-five, decides that an ounce of real experience is worth a pound of verbalism and suggests a trip to one of the farms near the city. The class responds with enthusiasm and one of the boys whose father is a farm laborer volunteers to make arrangements.

The appointed day approaches. What is the natural thing for the teacher to do? She makes preparations, of course; and so do the pupils. Let us take stock psychologically at this juncture.

Note how the work in the subject of geography has just naturally come to the topic in question. The pupils find themselves up against a stone wall of ignorance. All know bread, many know flour, a few know wheat—how many know how

wheat is grown? The teacher has suggested a field trip. The idea appealed favorably—why? Because actual experiences are just naturally more interesting than oral or written accounts of them. The concrete is more interest-stimulating than the abstract.

The teacher writes on the blackboard a plan, together with a list of questions. The plan, she says, has been prepared in order that the class may profit as much as possible from the field trip; and the questions are given to suggest what each pupil should look for. The pupils are encouraged to add questions to the list. In fact, the entire undertaking had best be a class project, with the teacher acting only as guide and adviser. The purpose of all this anticipatory work is to create a favorable mental set in each learner for maximum observation on the trip.

The day arrives, and a beautiful August morning greets the group. It is too late to observe harvesting operations. Threshing is in full swing; and on an adjoining farm the ground is being plowed and disked for fall planting. The children naturally watch the more spectacular operation of threshing first, and later on the plowing and disk-

ing. What would you expect the group to do during this field trip? You would expect questions and explanations from the teacher, and more of them from the pupils. Sometimes the class would be scattered, sometimes in small groups, sometimes all together—always trying to solve their individual and collective problems.

What would they do on the way back? Exchange experiences, of course; correct wrong impressions, argue, and converse—just as boys and girls naturally do after an eventful day.

Back in the schoolroom in the afternoon, the morning's experiences can now be made the basis or starting point of any and every problem or project; and the experienced teacher knows how to ask questions with larger bearings—scientific, social, political, economic, spiritual—and thus carry the learning to the levels of abstraction, generalization, and application, all of which contribute to intellectual power.

An Informational Film

Now suppose that instead of Kansas City, Boston were the location of our school. To arrange for a field trip here would be impracticable; but there is available an informational film called *Wheat Growing*. The teacher informs the class of its availability and the class requests that it be shown.

How shall this film be worked into the teaching situation? Taking the Kansas City field trip as our point of departure, we may pursue the following technique:

1. *The Preparation*—In getting ready for this let us bear in mind that certain steps have already been taken: A study of other major topics has opened the way for the present topic; the teacher has suggested an available film; and the class has acted favorably upon the suggestion—to study the film is now a "community" project.

Corresponding to the plan for the field trip, we have here a brief synopsis of the film to guide us. The

Editor's Note—Summary of an address given before the DeVry Summer School of Visual Instruction at Chicago, June 28, 1927.

synopsis may be taken up in a preliminary session and discussed in the light of the pupils' personal experiences. The object of all this preliminary activity is to reorganize the experiences of the pupils into a state of receptivity for what the film will have to present. The minds are plowed and disked to the point where the film scenes cannot fail to fall on fertile ground.

2. *The Screen Presentation*—With their curiosity at high pitch and their minds sharpened for the central message of the film, the pupils now see the screen presentation. The teacher, *who must have seen the film beforehand*, may call attention to this or that aspect, interject guiding comments, and see to it that no pupil gets too interested in irrelevant details.

Care should, of course, be taken not to eclipse the film with oral remarks. We must bear in mind that the film costs money and that during the short time it is shown, it should have undisputed priority claim to the children's attention. Verbal elaboration may well be deferred to the discussion period and the formal recitation.

The problem of whether or not to talk while the film is being shown is considerably illuminated by the following considerations. In a film whose nature is propagandistic the teacher should undoubtedly remain silent so as not to disturb the atmosphere created by the screen; in a film that is so closely organized as to merit the name "pedagogical," a brief comment or two during the showing may be all that is necessary to keep the pupils' attention on the correct aspects; in the ordinary educational, or what is here called the informational film, it is best that the teacher make some comment along with each scene. It must be remembered that the camera is not as selective as it might be

and that, therefore, the teacher must help the pupils see the right elements; and this is progressively more imperative the further the pupils are removed from the film content in experience and the less they have been prepared for it. Some comment is surely not objectionable during a field trip.

3. *The Informal Discussion*—In this step the facts observed should be clinched by being largely converted into language; at the same time the wits should be sharpened for the higher meanings, bearings, and insights. In other words, the teacher should make sure that the essential film scenes have been correctly and adequately perceived and then guide the pupils in giving these scenes a measure of interpretation. However, the quizzing should remain as close to concreteness as possible. It is still the time for questions of sense-perception. Did Johnnie see this? Did Mary see that? How does the plow cut the soil? How does the thresher separate the grain from the straw?

The work of interpretation may largely be embodied in an assignment. In fact, this is the most opportune moment for the formal assignment, the pupils having been provided with sufficient perceptual foundations for the study of more abstract relationships. They may be sent to their various text and reference books to glean the facts immediately subsidiary to the central idea of wheat growing, and prepare to organize these into that final conceptual structure familiarly known as the "aim" of the lesson. The assignment should consist of readings, problems, or projects; and it may well be divided into (a) minimum, (b) normal, and (c) supplementary requirements to adjust the work to individual needs, interests, and capacities.

4. *Supplementary Showings*—In

all probability the class will have ample reason for wishing to see the film again. If the Kansas City class could profitably spend several hours on an actual journey, an extra fifteen minutes given to a vicarious journey is not too much for the Boston pupils. The procedure should be the same as in the first showing, except that the problems involved may lie on a higher plane of abstraction. For example, What principle is employed in separating the grain from the straw?

The number of film showings depends roughly upon the pupils' familiarity with the film content. To most South Dakota children the film on "Wheat Growing" need not be shown at all; while to a class in Florida it may have to be shown several times in succession. As a matter of fact, when a film is really needed by the class, it can hardly be shown often enough in its present thousand-foot length. This length is an accident of the motion picture industry, and it is less rational from the standpoint of the educator than the 8-4 plan curriculum. The human mind can with profit observe for only about half a minute any one scene unchanged, and it can encompass in unremitting succession at the most five or six aspects of this same scene. This means that it can observe profitably no longer than two or three minutes. If it is forced to observe longer, the laws of primacy and recency begin to operate seriously and snuff out what has been seen in the middle except that which has been driven home by intensity at the expense of one of the others.

Some day we shall have to produce informational films of the right length—from one to two hundred feet—composed of one identifying title and six or eight variable scenes of a unitary situation, process, or phenomenon. Each such

film will be on a separate reel so that the teacher can conveniently work it into her lesson plan to provide the pupils with perceptual foundations for the concepts to be developed.

What appears to be an ingenious way of utilizing the informational film in its present thousand-foot length is to divide it arbitrarily into four or five parts with due regard to its content and use each part as the basis for a particular unit of instruction. This method can be employed only where the film is available for at least a week.

5. *The Formal Recitation*—For this period the teacher should have a carefully prepared lesson plan with its tripartite division into "aim," "content," and "method." If a formal recitation is not desired, the procedure may be essentially that of the so-called "socialized recitation." The name is unimportant. What really counts is whether there is a maximum of interest, motivation, co-operation, comprehension—and worth-while learning.

The chief object of the formal recitation is for the class to assemble as a working group and, unhampered by objective materials, assimilate their conceptual learning. This involves both generalization and application. In one the viewpoint is inductive, in the other deductive; but both are psychologically similar and lead eventually to the same result—true intelligence, power to solve life's problems. The ground having been tilled in the preparation and the seeds of sense-perception sown in the Screen Presentation, we can now turn to the growth of ideas, their harvest, and their ultimate utilization. Generalization corresponds to threshing and milling, while application finds its correlate in the consumption of bread.

Many textbook writers have ex-

plained the process of conceptual learning much better than can be done in a limited magazine article like this. Suffice it to say here that the sense-impressions gained from the film showings and the facts learned in the verbal exchange following them, should be studied as far as desirable in their higher bearings and relationships. They should be made the basis for interpreting present-day life to the learner; and there is no more fruitful a method for doing this than to encourage pupils to undertake follow-up work in the form of individual and group projects. Let the learning issue into wholesome conduct.

6. *The Check-Up*—Anything that is worth learning is worth checking up. Learning comprises information or knowledge, mental and motor skills, interests and attitudes, and the mainsprings of character—ideals. Knowledge can be measured with factual tests, skills by means of performances, interests and attitudes by concealed tests, and ideals by observation over a long period of time. "By their fruits ye shall know them."

The check-up may be oral or written. It may be a review quiz or a mimeographed list of test elements. It may be in the form of an essay, a report, or a project. The objective side is relatively unimportant in comparison with the subjective. The influence of the check-up on motivation, interest, and effort is of far greater consequence. A good test can serve at least four purposes: (1) enable the teacher to gauge the effectiveness of her instruction; (2) enable her to determine the progress made by each pupil, as well as the class as a group; (3) enable the individual pupil to see his points of strength and weakness, and thus motivate him to greater effort; and (4) provide both teacher and pupils with

interesting problems for classroom discussion and follow-up work.

When to Use Informational Films

The informational film should be used in place of the actual visual experience when the latter is impracticable. To illustrate, it may be out of season to see a certain process (harvesting); the distance to travel may be too great; the time too short, the cost prohibitive, or the topic may not be sufficiently important to justify a school journey. Then there are a hundred other circumstances to make a film showing more expedient than an actual observation trip.

It must be constantly borne in mind, though, that the actual experience is to be thought of first because it is a natural situation, involving more types of sense-perception, especially kinesthetic. There is a more natural social contact and the give-and-take of conversation, and usually also fresh air and sunlight. Only when reason tips the scales in favor of the informational film, should it be resorted to for vicarious experience.

The same can, of course, be said for the demonstration and the laboratory. If it is evident that either one of these is more convenient, more adaptable, more economical than the picture screen, it should be given prior consideration. Another point to emphasize is that it is poor economy to use the informational film when exhibits, models, diagrams, or still pictures of various kinds can make a lesson or problem equally meaningful. The peculiar province of the motion picture centers in its portrayal of life, animation, development, kinetic phenomena—in brief, dynamic situations; and only in this realm can it make a genuine contribution to pedagogical procedure.

(Continued on page 32)

An International Exchange Arrangement for Visual Aids

LILLIE NEWTON DOUGLAS

“**W**HAT can I do to help the Department of Visual Education when I reach Japan?” was the question I asked Mr. Chas. Roach, Director of Visual Education of the city schools of Los Angeles. The commission Mr. Roach gave me was to pick up articles which could be used here to teach our children about the home life, school life and play life of the children of Japan; and to see what could be done about getting Japanese schools to make exchanges with Los Angeles schools in school work, handicraft, drawing, etc.

I arrived in Japan on March 4, 1927. Viscount Shibusawa's secretary, Doctor Obata, was at once interested in my quest. A card of introduction from him gave me two wonderful privileges: it admitted me to the steamship *Tenyo Maru*, where was held the reception of the “Forty - Eight States' Friendship Dolls” sent by the children of America to the children of Japan; and it introduced me to Mr. R. Sekya, Vice Minister of Education, who was assisting at the reception. The minister seemed interested in what I was trying to do and invited me to a conference at the National Department of Education in Tokyo. When I explained the tentative plan for the exchange of school work and objects between definite schools in Japan and in Los Angeles and Chicago, Mr. Sekya requested me to meet some of the Tokyo principals. He arranged a meeting and I carefully explained the plan. The principals were interested, and invited me to another conference at the Hibya Primary

Editor's Note—Mrs. Douglas was formerly a teacher in a Japanese girls' Christian College of Yokohama, and is in intimate touch with educational movements in Japan.

School, as we were trying to interest only primary schools. A two hours' conference with the six principals present most of whom could speak English, resulted in the adoption of six schools in Los Angeles with which to establish exchange of work. At this conference forty beautiful photographs of phases of school life in the Los Angeles schools were examined. Mr. Roach had sent them as a gift and I had presented them to the Vice Minister who sent them to the conference. These pictures were an important factor in our negotiations and, in a few days, ten schools in Tokyo had adopted the exchange plan.

Mr. T. Fujii, Superintendent of Tokyo Schools, then invited me to meet ten school officials, as his guest at one of the hotels, and visit the ten schools which had agreed to enter the exchange plan. This was a strenuous day, and though school principals were guides and beautiful Buick motors carried us rapidly from one school to another, I could visit only seven schools. Space is lacking to tell of some of the splendid new concrete structures and full equipment of these schools. At the conference the suggestion made by Mr. Fujii, that we begin by trying the plan with the ten schools, was formally adopted.

The same cordial reception of the plan was met with in Yokohama, Nagoya, and Hokkaido. Everywhere I was treated with the greatest courtesy.

In July I visited Korea. Through the gracious courtesy of Mr. Oda, the Foreign Secretary, I met all the highest officials of the Department of Education. These men at once grasped the possibilities of the plan and arranged a meeting for

me with five school principals. With Mr. Oda as interpreter, I explained to them the plan. I had with me several articles which I had bought in Korea for the Visual Education Department in Los Angeles. Exhibiting these helped them to grasp the idea of visual instruction, and they became so enthusiastic that they wanted to go into the plan wholesale. I insisted that they try it out by beginning with five schools in Seoul. At this point they suggested that when each school received its exhibit from Los Angeles it should lend it to other nearby schools. So enthusiastic were this and other groups that the International Friendly Association, which meets only to honor some distinguished guest, gave for me a beautifully appointed tea at the Hotel Chosen, because I had brought to them an idea for a means, simple as it was, to further international friendship.

Before leaving Japan I received a letter from the Vice Minister's office saying that in order to carry on and to expand the plan, the ten principals in Tokyo had organized the “International Education Association” with the superintendent of Tokyo Schools as President, and had formulated plans for carrying on the work effectively. A small exhibit has now been sent by the Visual Education Department of Los Angeles to each of the ten schools in Tokyo and the Tokyo schools have already sent eleven cases of exhibits to the Los Angeles schools. In addition to the ten schools co-operating in Tokyo, there are five in Yokohama, nine in Nagoya, one in Hokkaido and five in Korea, which are actively sharing in the exchange plan.

THE FILM ESTIMATES

Being the Combined Judgments of a National Committee on Current Theatrical Films

The Film Estimates have been officially endorsed by

*The Motion Picture Committee of the General Federation of Women's Clubs
The Motion Picture Committee of the National Congress of Parents and Teachers
The Home and School Department of the American Farm Bureau Federation*

Titles of Films (Actors) (Producers)	For Intelligent Adults	For Youth (15 to 20)	For Children (under 15)	Titles of Films (Actors) (Producers)	For Intelligent Adults	For Youth (15 to 20)	For Children (under 15)
Across the Atlantic (Monte Blue) (Warner) Wholesome, simple and healthily thrilling story of airplane flight—suggestive of what Lindy must have felt.	Passable	Entertaining	Good	Fourflusher, The (George Lewis) (Univ.) Mildly amusing story of bluffing shoe salesman's efforts to win success and girl.	Perhaps	Fair	Passable
Almost Human (Vera Reynolds) (Pathe) Unusual and original, with clever dog actors in leading parts.	Interesting	Good	Excellent	French Dressing (H. B. Warner) (First Nat'l.) Trivial, risque story of gay marriage-and-divorcee.	Mediocre	Unsuitable	No
Baby Mine (Dane-Arthur) (Para.) Crude, vulgar, slapstick version of the stage bedroom-farce by Mayo.	Crude	No	No	Gateway of the Moon (Dolores Del Rio) (Fox) Exotic, unconvincing melodrama of South American jungle. Sex appeal and deep villainy chief ingredients.	Hardly	Doubtful	No
Beware of Married Men (Irene Rich) (Warner) Absurd farce of philandering villain, hiding women in closets, etc. Again, Irene Rich is wasted.	Worthless	Better not	No	Gauche, The (Doug. Fairbanks) (U. A.) Elaborate settings, lively and colorful action, with generous amount of the "Doug" acrobatics that touch perfection. A solemn religious scene and a gruesome leper are innovations.	Notable	Excellent	Fine, if not too strong
Brass Knuckles (Monte Blue) (Warner) Jail-birds' conflicts with law and with each other.	Hardly	Unwholesome	No	Gay Defender, The (Richard Dix) (Para.) Dix as guitar-playing Latin lover, and as "Robin Hood" hero fighting outlaws. Incongruous. (See Review No. 4.)	Passable	Amusing	Too exciting
Buttons (Jackie Coogan) (Metro) Better than some recent Coogan pictures, combining wistful appeal, comedy and thrill.	Passable	Good	Very good	Gentlemen Prefer Blondes (Ruth Taylor) (Para.) A very deft picturization drawn from the book. Rather well done by Ruth Taylor.	Amusing	Perhaps	No
Chinese Parrot, The (Marian Nixon) (Univ.) Murder and mystery thriller.	Good of its kind	Thrilling	Better not.	Get Your Man (Clara Bow) (Para.) Planned to carry the "It" motif further than in Clara's previous pictures. It succeeds.	Worthless	Unwholesome	No
Circus, The (Charlie Chaplin) (U. A.) One of Chaplin's greatest since "The Kid."	Excellent	Excellent	Excellent	Ginsberg the Great (George Jessel) (Warner) Flimsy stuff. Funny for those who laugh easily enough.	Silly	Hardly	Perhaps
City Gone Wild, The (Thos. Meighan) (Para.) Underworld story, fairly good of its kind. Note new use for Tommy Meighan. (See Review No. 8.)	Fair	Perhaps	Better not	Grip of the Yukon, The (Francis Busbman) (Univ.) Melodrama of the Alaska goldrush of 1898.	Good of its kind	Fair	No
Come to My House (Olive Borden) (Fox) Overdressed heroine—risks visiting bachelor's apartment—blackmail—murder—electric chair—marriage.	Hardly	Better not	No	Ham and Eggs at the Front (Myrna Loy) (Warner) Burlesque war film—preposterous adventures. Funny though stupid.	Ridiculous	Funny	Passable
Devil Dancer, The (Gilda Gray) (U. A.) Of some interest for Tibetan scenes and customs. Features Gilda's usual dancing, but about her poorest picture to date.	Fair	Doubtful	No	Hero for a Night, A (Glen Tryon) (Univ.) Burlesque of transatlantic aviation—much absurdity but funny.	Passable	Amusing	Amusing
Divine Woman, The (Greta Garbo) (Metro) Meaningless title for well-acted story of waif scorned by gold-digging mother, loved by poor soldier, feted as famous actress—then down from pinnacle to happy marriage.	Interesting	Doubtful	No	Her Wild Oat (Colleen Moore) (First Nat'l.) Rather feeble comedy but some human interest and Colleen has some funny moments. (See Review No. 5.)	Passable	Passable	Fair
Dove, The (Norma Talmadge) (U. A.) Colorful adaptation of the stage melodrama—though Noah Beery is not Holbrook Blinn—and Norma is beautiful.	Interesting	Passable	No	His Foreign Wife (Edna Murphy) (Pathe) Rather human and wholesome story of a doughboy's struggle to win acceptance for his German war-bride.	Interesting	Good	Beyond them
Enemy, The (Lillian Gish) (Metro) Remarkable picturization of Channing Pollock's anti-war-propaganda play. Strong, heavy, convincing—but with weak points. Critical opinion extremely divided.	Notable	Very strong	Beyond them	Honeymoon Hate (Florence Vidor) (Para.) Romantic comedy of marriage of American girl and Italian prince in Venice. Scenically beautiful and well acted.	Interesting	Good	Hardly
Foreign Devils (Tim McCoy) (Metro) Unwholesome, false, sensational picture of Boxer rebellion. Supreme example of bad taste.	Trash	Unwholesome	By no means	If I Were Single (May McAvoy) (Warner) Very thin comedy of married couple, suspecting each other quite without cause. Could have been charming, but for silly spots.	Passable	Harmless	No
Fortune Hunter, The (Syd Chaplin) (Warner) Farcical and absurd vulgarization of the stage play. Cheap performance.	Worthless	Better not	No	In a Moment of Temptation (Charlotte Stevens) (F. B. O.) A crook lets his sweetheart go to jail for his fault. Then all comes out right, just as Laura Jean Libbey would do it—for she did this story.	Useless	Hardly	Uninteresting

Titles of Films (Actors) (Producers)	For Intelligent Adults	For Youth (15 to 20)	For Children (under 15)	Titles of Films (Actors) (Producers)	For Intelligent Adults	For Youth (15 to 20)	For Children (under 15)
In Old Kentucky (Helene Costello) (Metro) Old-fashioned horse-race melodrama of Southern aristocracy. War-shocked son suddenly becomes hero to save family fortunes.	Fair	Fair	Hardly	Pajamas (Olive Borden) (Fox) Adventure story, "suggestive," and titled to match.	Negligible	Better not	No
Isle of Forgotten Women (Conway Tearle) (Columbia) The regular South Sea Island story—human derelicts, primitive passions, gin, fights under tropical sun.	Trash	Unwholesome	No	Private Life of Helen of Troy (Maria Corda) (First Natl.) An exceptional picture that will both please and offend. Classic backgrounds and costumes splendid; modern titling shocking or very amusing. As to the original, the film shows merely events between Chapters I and II of Erskine's book, and but part of the characters. (See Review No. 1.)	Notable	Doubtful	Hardly
Jazz Singer, The (Al Jolson) (Warner) A very significant film with the Vitaphone effects and the human appeal of the story. Uneven but impressive.	Notable	Notable	Good but beyond them	Sailors' Wives (Mary Astor) (First Natl.) Fiancee, stricken with approaching blindness, tries to spare her husband-to-be by denying that she loves him. Appealing in parts, unconvincing in others.	Passable	Doubtful	No
Kid Sister, The (Marguerite de la Motte) (Columbia) Thoroughly risqué story of stage life and road-house adventure.	Hardly	Unwholesome	By no means	San Francisco Nights (Percy Marmont) (Gotham) Above average picture of underworld life. Fall and regeneration of respected lawyer well acted by Percy Marmont.	Good of its kind	Doubtful	No
Ladies Must Dress (Virginia Valli) (Fox) Fashion show and compromising of heroine, chief features.	Trashy	No	No	Serenade (Adolphe Menjou) (Para.) Graceful light comedy, fairly free from the suggestiveness so objectionable in most Menjou films. Lawrence Grant fine.	Interesting	Interesting	Hardly
Last Command, The (Emil Jannings) (Para.) The story strains coincidence but the picture is powerful. Again great acting by Jannings in appealing and pathetic role. If there were only more screen actors of his calibre!	Excellent	Strong	Beyond them	Sharp Shooters (George O'Brien) (Fox) Girl-in-every-port, waterfront story. Tough sailors and Lois Moran dancing as suggestively as she can.	Hardly	No	No
Latest from Paris, The (Norma Shearer) (Metro) Love and business affairs of a saleswoman in which whisky figures more or less.	Amusing	Worthless	No	Shepherd of the Hills (Alec B. Francis) (First Natl.) Exceptional film, scenically beautiful, pathetic and sentimental, of course, but human. Notable roles by Francis and a boy actor. One over-brutal fist-fight only objectionable point.	Good	Excellent	Good, if not beyond them
Law of the Range (Tim McCoy) (Metro) Thrilling and stupid. Unusually absurd Western.	Worthless	Perhaps	No	She's a Sheik (Bebe Daniels) (Para.) Hilarious comedy burlesquing the "sheik" idea. Fortunately avoids the vulgar.	Fair	Amusing	Harmless
Leopard Lady, The (Jacqueline Logan) (Pathe) Circus life—villain, who uses ape to commit murders, thwarted by leopard-training heroine. Preposterous.	Mediocre	Excellent	No	Silk Legs (Madge Bellamy) (Fox) Not quite as bad as the title.	Twaddle	Not the best	No
Let 'er Go Gallagher (Junior Coghlan) (Pathe) Thoroughly interesting rendering of Richard Harding Davis' newspaper story—with high honors to Junior's acting.	Interesting	Entertaining	Good	Sorrell and Son (H. B. Warner) (U. A.) An exceptional film—tender, sensitive, restrained. A fine rendering of the book.	Excellent	Excellent	Good, but beyond them
London after Midnight (Lon Chaney) (Metro) Weird, mystery thriller above average. Hypnotism plays part.	Good of its kind	Doubtful	Too thrilling	Spoilers of the West (Tim McCoy) (Metro) Above average Western, of real historical interest.	Good of its kind	Very good	Good
Lone Eagle, The (Raymond Keane) (Univ.) Another aviation picture, weak beside "Wings," but of more than average interest.	Passable	Interesting	Entertaining	Stop That Man (Barbara Kent) (Univ.) A boy masquerades in his older brother's police uniform. Farce comedy of clean sort.	Passable	Good	Wholesome
Love (Garbo-Gilbert) (Metro) Tolstol's "Anna Karenina," made into an emotional orgy "for shop girls and their boy friends," as one judge says.	Passable	Unwholesome	No	Surrender (Mary Philbin) (Univ.) Jewish heroine offers herself to Austrian conqueror to save her people. Religion reverently treated.	Interesting	Hardly	No
Lovelorn, The (Sally O'Neill) (Metro) The sentimental service of Beatrice Fairfax picturized as her public will like it.	Hardly	Harmless	Unsuitable	Temptations of a Shop Girl (Betty Compson) (Chadwick) Girl steals. Big sister takes blame, goes to jail, etc.	Mediocre	Useless	No
Love Mart, The (Billie Dove) (First Natl.) Belle of New Orleans in olden days, called an "octoroon" and sold to slavery. Bought and married by lover. Pictorially beautiful.	Fair	Passable	Unsuitable	That's My Daddy (Reginald Denny) (Univ.) Delightful film with notable child actor. Funny and wholesome. Many grades above Denny's usual fist-fight films.	Good	Amusing	Good
My Best Girl (Mary Pickford) (U. A.) Laughter and pathos, with Mary in the kind of role dearest to her great public.	Amusing	Good	Good	Thirteenth Hour, The (Lionel Barrymore) (Metro) Rather inane mixture of mystery, melodrama, burlesque and all stock devices for thrills. And they use a Barrymore for such work!	Hardly	Thrilling	No
My Friend from India (Franklin Pangborn) (Pathe) Rowdy farce, rather feeble both morally and intellectually.	Fair	Doubtful	No	Thirteenth Juror, The (Francis Bushman) (Univ.) Famous criminal lawyer loses his first case under sensational circumstances.	Rather good	Good	Beyond them
Noose, The (Richard Barthelmess) (First Natl.) Strong picture, supreme example of harrowing finish. Barthelmess fine; plot interesting if a bit improbable.	Good	Harrowing	Not for them	Tigress, The (Jack Holt) (Columbia) Her father slain, fiery gypsy girl turns upon suspected English lord (Jack Holt!), but marries him instead.	Mediocre	Perhaps	No
Night Flyer, The (William Boyd) (Pathe) A bit insipid in spots, but on the whole most amusing and thrilling to the right degree.	Amusing	Excellent	Good	Two Flaming Youths (W. C. Fields) (Para.) Lively farce with the fine nonsense of Fields throughout.	Amusing	Amusing	Amusing
Opening Night, The (Claire Windsor) (Columbia) Rather unusual Enoch Arden story; will interest many in spite of some weak acting.	Above average	Fair	Beyond them				

THE THEATRICAL FIELD

CONDUCTED BY MARGUERITE ORNDORFF

Theatrical Film Reviews for March

[1] *THE PRIVATE LIFE OF HELEN OF TROY* (First National)

If you have read Professor Erskine's sparkling satire—and who hasn't!—you must park your precious memories temporarily when you go to see the screen version. This is necessary, not because the picture isn't good, but because it is not the *Helen* you read. It is burlesque—no more—but gay burlesque. It was highly entertaining to me, and that despite my deep and long-cherished conviction that of all types of stories, this is the one type least suitable for film translation. The ideal screen story seems to me to be one of action which will tell itself in long or medium shots, whereas this sort must be told almost entirely through

close-ups and titles. Thus it returns practically to the status of the illustrated story book, with the difference that the illustrations are animated.

The film takes even more liberties with the original than Erskine did, and there are those, I am told, who resent such rude treatment of the classic myths. To begin with, it deals chiefly with that part of the Iliad which Erskine didn't mention, and stripped to its bare essentials, resolves itself into that tritest of all trite combinations, the busy husband, the frivolous wife, and the handsome stranger. The story is not overloaded with superfluities of plot or character. Helen, wife of Menelaos, king of Sparta, Menelaos himself, and H. R. H. Paris,

prince of Troy, are the principal characters. Such personages as Achilles, Ulysses, and Ajax appear, but only as chiefs respectively of the army, navy, and marines. The air service is not represented. Hector and Agamemnon are denied film existence along with other prominent people.

The settings are magnificent. Their lavishness gives point to the comedy of the little humans who, clad in all the ancient glitter and panoply of war, strut so bravely in the shadow of towering gates and palaces, and mouth so glibly our modern catch phrases. So it follows that you will grin at the spectacle of Menelaos standing all day at the door of his palace, dutifully shaking hands with a never-ending line of Spartan citizens. You will sympathize with Helen, probably, as she complains to Aphrodite about her husband: "All day he's too busy. All evening he's too tired. All night he snores." You will comprehend her state of mind when, fleeing by ship to Troy, the weary Paris pillowed in her lap, she discovers that a romantic lover, too, may indulge in a most unromantic snore. And you will revel in the real beauty of the sets and costumes, the lighting and play of shadows, which have so much to do with the charm of the production.

Alexander Korda, a German director, apparently knows the value of contrast. It is a joy to see how he has posed his figures, accented them sharply against plain backgrounds, and so kept attention on



The old story of the busy husband, the frivolous wife, and the fascinating stranger.



Ancient Sparta, it appears, boasted its White House, too.

the main issue without minor distractions. Maria Corda, lovely, and new to almost everyone in this country, presents Helen as optically dazzling—mentally, of course, a dud. Lewis Stone gives a quietly amazing performance as Menelaos. Ricardo Cortez is handsome, but otherwise slightly out of step as the Trojan heart-breaker. (But he wears a lovely plume in his helmet.) (See *Film Estimates in this issue.*)

[2] *TWO ARABIAN KNIGHTS*
(United Artists)

A rough and tumble farce concerned with the adventures of two American soldiers who find themselves in the Orient after escaping from a German prison camp. Some drama, some romance, and much, much comedy, with William Boyd and Louis Wolheim at their funniest, and Mary Astor at her loveliest. Purely for laughing purposes, and to that end, some of the scenes have been made as broad as they are long. (See *Film Estimates for December.*)

[3] *THE GIRL FROM CHICAGO*
(Warner Brothers)

One of the wave of underworld dramas now washing on our shores.

Not uninteresting, either. Conrad Nagel as a bad man has a chance to get away from the nice-young-man roles that have so consistently fallen his way. Myrna Loy is lovely, but badly miscast. William Russell is good as a gang leader. (See *Film Estimates for December.*)

[4] *THE GAY DEFENDER*
(Paramount)

Richard Dix as a guitar-strumming, knife-throwing Spanisher. Looking very handsome and romantic and everything with a little mustache, and lots of make-up around his eyes, Mr. Dix makes a much-wronged hero out of Joaquin Murieta, one of the famous bandits that dot the history of California. All very interesting in its way, but all very much according to formula. Thelma Todd is a charming heroine. (See *Film Estimates in this issue.*)

[5] *HER WILD OAT*
(First National)

Colleen Moore, mistress of an all-night lunch wagon, yearns for the life of the idle rich as pictured in the newspaper feature sections. A friendly newspaper reporter, a

borrowed title, and a little publicity get her into all the trouble necessary for an evening's entertainment. The picture moves very slowly for several reels, but when at last it hits its stride as unqualified farce, it speeds along nicely and is un-
deniably funny. Miss Moore can be a real comedienne when she gets the chance. Larry Kent and Hal Cooley offer satisfactory support. The direction by Marshall Neilan is only so-so. (See *Film Estimates in this issue.*)

[6] *SLIGHTLY USED*
(Warner Brothers)

Once upon a time there were three girls whose father refused to



Helen and Menelaos return from their Trojan jaunt.

allow the younger ones to marry until their elder sister was disposed of. She contrived to stave off matrimony until their protests became unendurable. Then she availed herself of an old trick and invented a husband in a far corner of the world, selecting a name at random from a newspaper. Of course, the husband eventually turned up. May McAvoy and Conrad Nagel play pleasantly... and sometimes amusingly with this slender little

story. (*See Film Estimates for November.*)

[8] *THE CITY GONE WILD*
(Paramount)

Thomas Meighan continues to slide down the scale of interest and popularity. Even the direction of James Cruze can't save this production from worse than mediocrity. The quarrels of underworld gangs, and the rivalry of two lawyer friends over the girl they both love, constitute the story. It's improbable, haltingly put together, and very dull. (*See Film Estimates in this issue.*)

[9] *TWO FLAMING YOUTHS*
(Paramount)

Chester Conklin and W. C. Fields are teamed in a story made to fit their individual needs. The tailoring is obvious, and the result entirely uninteresting. Also present are Mary Brian and Jack Luden, neither of whom can be counted on for first aid to a weak and suffering story. (*See Film Estimates in this issue.*)

[10] *LES MISERABLES*
(Universal)

A French version of a French classic, showing extreme care in casting and direction. Acting is excellent, particularly that of M. Gabriel Gabrio as Jean Valjean, small Andre Rolane as Cosette, and M. Jean Toulout as Javert. The picture is spoiled, however, by a jerky effect due to faulty editing. In Europe, the picture was in twenty-seven reels, and the necessary cutting has resulted in abrupt transitions from one sequence to another. Too frequently the audience is obliged to resort to its knowledge of the book in order to understand. (*See Film Estimates for October.*)

[11] *PUBLICITY MADNESS*
(Fox)

They tell me Anita Loos wrote this. She should have stayed with

it to the bitter end and made a good job of it. Edmund Lowe was a satisfactory choice as the pert, wise-cracking young publicity expert, who undertakes to put "Uncle Elmer's" soap on a paying basis. But Lois Moran is not the type for the girl nor for the story. She is entirely out of her element. The advertising campaign is based on the Lindbergh feat and its attendant publicity, and does well enough for a while as entertainment, but it falls terribly flat in the closing scenes, when somebody apparently ran out of ideas. However, the picture is harmless, and there are a few stray chuckles in it here and there. (*See Film Estimates for November.*)

[12] *THE FAIR CO-ED*
(Metro-Goldwyn-Mayer)

I wish to goodness they would quit filming these hateful college nit-wits who high-hat everybody on the campus for a year or two, and then suddenly rush in at the last moment and score a point or two for the dear old team, thereby saving the school and becoming campus heroes and heroines. If whoever made this Marion Davies picture would read the sporting news for a while, he might discover that the basketball season isn't in full blast in September, and that co-educational institutions don't turn themselves inside out over a girl's team. Silly stuff. (*See Film Estimates for December.*)

[13] *DRESS PARADE*
(Producers Distributing Corp.)

An uppity young villager drops in upon West Point on a sight-seeing tour, and is informed that his kind doesn't "belong" there. Under this provocation, the village hero uses his influence with the local statesman and gets an appointment. For two long years the West Pointers continue to impress upon him their superiority, his rough corners are gradually

smoothed off, and dear reader, in the end it is discovered that our hero really does "belong." Isn't that just great? William Boyd does a nice piece of work as the uncut diamond, Bessie Love is charming as the daughter of the commandant, Hugh Allen is good as a cadet, and Louis Natheaux is clever as a prize fight promoter. (*See Film Estimates for December.*)


[14] *THE THIRTEENTH HOUR*
(Metro-Goldwyn-Mayer)

One of those elaborately concocted "master mind" stories, which depend on clutching hands, secret passages, sliding panels, and trick furniture for their effects. Lionel Barrymore, Jacqueline Gadsdon, Charles Delaney, and Polly Moran grace the cast, and the real "master mind" is that of the police dog that solves the mystery. (*See Film Estimates in this issue.*)

[15] *THE DROP KICK*
(First National)

Well, here we are, back at college. This time Richard Barthelmess is the football star, and the victim of the college widow's wiles. The picture is full of unaccountable things, the most unaccountable to me being the nonchalance with which the entire college accepts the death of its well-beloved football coach on the eve of a big game. After his character and standing in the community are carefully built up, he is wiped out and instantly forgotten. Of course, I don't know how they manage these things, but it seems to me that at any college where a coach as universally liked as this one seemed to be, died on the night before a game, there just naturally wouldn't be any game. Mr. Barthelmess is only fairly interesting as the football star, and Barbara Kent as the girl, is entirely overshadowed by Hedda Hopper as the hero's mother. (*See Film Estimates for November.*)

Educational Screen Cutouts for March—See also page 27

BEGINNING with this issue, all pictures which carry the symbol  can be supplied separately in three forms:

- (1) As a half-tone print of the same size, on the same paper stock as this page, with white border, and with same text on back (4 cents each, regardless of size—minimum order, 10 prints of same or different subjects).
- (2) As lantern slide, plain, as perfect as the original (60 cents each, standard size glass slides—minimum order, three slides of same or different subjects).

(Continued on page 27)



(Dwight R. Furness)

 2 THE TOAD AND THE FLY



(Dwight R. Furness)

 3 THE ORGAN GRINDER'S MONKEY



(R. A. Waugh)

  4 AN ESKIMO DOG



(R. A. Waugh)

  5 THE WIGWAM

To Clip the Pictures, Cut on These Lines

3 ORGAN GRINDER'S MONKEY

This picture was taken in a park in New York City. Monkeys are a great help to organ grinders in earning a living. Many people enjoy giving pennies to a monkey when they might not give them to the man. The organ grinder takes all the money that the monkey gets.

If the man takes all the money, what does the monkey get for his work?

Some organ grinders are unkind to their monkeys. Do you think this man is?

2 THE TOAD AND THE FLY

Perhaps we all know that toads eat flies. But it is not often that we can see a toad just ready to eat a meal, like this.

How can you tell this is a toad and not a frog?

5 THE WIGWAM

Wigwams, as you know, were invented by Indians to live in. This one looks cleaner and newer than wigwams often do. It seems to have a cloth covering instead of hides and furs, but otherwise it is built in the regular way. The picture shows also beautiful Lake Louise in the Canadian Rockies, and the famous Victoria glacier beyond it.

How are wigwams different from tents?

Do you think the men in the picture live in the wigwam?

How would you go about it to make a wigwam with sticks and a sheet?

4 AN ESKIMO DOG

His name is "Whitey," and he lives at Skagway, Alaska. He is trained to work in a dog-team, pulling sledges. He likes work better than play, for he becomes quite ugly if anyone tries to pat him. Whitey would not make a good pet, but he is so good at his work that his owner plans to make him the "lead dog" of the team soon. (You can see a dog-team in picture 6.)

How can you tell from the picture that Whitey is not the "lead dog" now?

NEWS AND NOTES

CONDUCTED BY THE STAFF

VISUAL INSTRUCTION AT THE BOSTON MEETING OF THE N. E. A.

At the fifty-eighth annual meeting of the Department of Superintendence of the National Education Association, conspicuous attention is being paid to visual instruction, in the formal program as well as in the educational exhibits held in connection with the convention.

Films loaned by various school systems over the country are to be shown throughout the period of the convention in a special projection room in the Mechanics Building.

SOAP SCULPTURE A NEW ART

The fourth national soap sculpture competition for the Proctor and Gamble prizes calls attention to the amazing growth of a new and democratic art movement from the chance whittling of a bar of soap to a national competition and exhibition at the Anderson Galleries in New York with thousands of entries from professional sculptors, amateurs and children of all ages, which is no less than amazing.

The importance of white soap as an art medium is attested by the names of the jury of award in the current competition. Gutzon Borglum, Lorado Taft, and other sculptors, artists and educators of national reputation will judge the entries.

Prizes amounting to over sixteen hundred dollars are offered by the Proctor and Gamble Company, and the competition is open to professional sculptors and amateurs throughout the United States. In the professional class, the first prize is \$300, the second prize is

\$200, and the third prize is \$100. For the first time a special prize of \$250 is offered in the professional group for Straight Carving, which is defined as "work cut or carved with a knife, no other tool used."

The amateur section is divided into three groups—one for advanced amateurs, with first prize of \$150, second prize of \$75, third prize of \$50 and five honorable mentions of \$15 each.

Entries for this year's competition should be sent after February 1, 1928, and before May 1, 1928, to the National Small Sculpture Committee, 80 East 11th Street, New York City, from whom entry blanks and further details may be secured.

UNIVERSITY OF VIRGINIA PLANS COURSES IN VISUAL EDUCATION

The University of Virginia will include in its courses for school teachers to be given during the coming summer quarter a series of demonstrations on visual education through the medium of the motion picture. The summer school of the University is the second largest in the south with an annual enrollment of over 2,500. Dean Charles G. Maphis of the University plans to have two demonstrations every week during the sessions of the quarter. Pictures for use in these demonstrations will be furnished by the Educational Department of Pathe.

MEDICAL MOVIES MAY MAKE VIVISECTION UNNECESSARY

At the Fourth Annual Confer-

ence of the National Board of Review of Motion Pictures, Dr. J. F. Montague, New York specialist in intestinal diseases, called attention to the advantage of medical movies in recording animal experimentation. This may be a truly wonderful development, declared Doctor Montague, since heretofore each medical student experimented upon numerous laboratory animals such as dogs, cats, turtles, etc., in an attempt to learn by direct observation the truth of certain physiological facts. Depending upon the student's intelligence, or lack of it, the amount he learned from the experimentation varied considerably. In any event, the only 100% fact in the case was that the animal was dead at the end of the experiment. In the hands of a skilled technician, however, one experiment may be made 100% effective. The trained physiologist does the experiment in an expert manner and its recording upon film makes it repeatedly available at many times and in many places without the repetition of the experiment at the cost of other animals' lives.

HONORS FOR "SUNRISE"

Critical opinion in 25 nations, including the United States, has selected *Sunrise* as the best picture of 1927 in a poll conducted by "Der Deutsche," well known Berlin trade paper. The second best is *What Price Glory*.

This recognition is splendid acknowledgment of the merits of two outstanding pictures and a noteworthy tribute to the organization which produced them.

DISPLAY OF EARLY AMERICAN MAPS AND PRINTS

The New York Public Library has recently been featuring a display of early American prints, original drawings and maps, by which American civic development may be traced. They are the property of I. N. Phelps Stokes and include old works of John Seller, "hydrographer to the King," and sold in his shop in Exchange Alley, Cornhill, London, portraying "New France" and "New England," and one showing the "improved part of Pennsylvania in America."

New York, Boston, Philadelphia and Charleston are represented a number of times in the exhibition, the old buildings, the horse-drawn vehicles, peddlers' carts and people in the costumes of the period giving a picturesque note to the collection.

LITTLE THEATERS CONTINUE TO GROW

The Fifth Avenue Playhouse Group, Inc., the first little film theater operators in America, has added a fourth theater to its group in acquiring the operation of the Fifty-fifth Street Cinema at Fifty-fifth Street and Seventh Avenue, New York City.

The Fifty-fifth Street Cinema sprang up a few months after the Fifth Avenue Playhouse opened at 66 Fifth Avenue.

The acquisition of the Cinema gives the Playhouse Group its fourth theater. The others are The Fifth Avenue Playhouse at 66 Fifth Avenue; the St. George Playhouse, 100 Pineapple Street, Brooklyn, and the Chicago Playhouse, on Michigan Boulevard, Chicago. Sites for additional theaters have been selected in Boston, Cleveland, Washington and Philadelphia.

In the Greater New York territory more than 8,500 people receive, at their own request, weekly mail announcements of the theaters' programs. In Chicago, the mail list

mounted to more than 6,000 in less than a month after the house opened.

Plan for a picture house for showing amateur pictures is under way by the Little Picture House, Inc., to be located in the East Fifties or Sixties, New York, it has been announced. The enterprise is a part of the Amateur Cinema League, which has established local clubs throughout the United States.

A review of the bookings at the various houses shows the popular impression that the "little theaters" show mostly foreign films is erroneous. Last year more than half the pictures shown were revivals of carefully selected American-made photoplays.

AMATEUR MOVIES ABROAD

Paralleling the development of interest in the amateur film art on this side of the Atlantic, is the growth which has taken place in British circles as evidenced by the first annual banquet, held recently in London, of the Amateur Cinematographers' Association, with Lord Riddell, newspaper proprietor, as the guest of honor.

In proposing a toast to the Association, Lord Riddell is reported to have said he was convinced that this particular development was one of significance. It was, of course, in its early infancy and mainly concentrated in its present stage upon recording pleasant family scenes—a bright and diverting successor, as it were, to the old family album of former days—but he saw no reason why the spread of film knowledge should not bring to light fresh talent and methods of acting and production, which would redound to the ultimate benefit of the professional film industry.

PHOTOGRAPHIC STUDIES REVEAL SWIFTESS OF ANIMAL MOTION

From California comes an account of an investigation under-

taken with the aid of photography to determine with exactness the swiftness of small animals. The experimenter, Dr. Spencer R. Atkinson, has perfected a device by which toads, squirrels, opossums, raccoons, mice and birds take their own photographs, by means of delicate instruments which cause simultaneous flashlight and camera exposure when an animal touches a light thread, fixed near arranged food.

Dr. Atkinson states that one photograph of a mouse was made in 1-550th of a second, and yet shows the mouse in two poses. One record was made at the beginning and one at the end of the exposure, the result displaying a rare combination likeness of the mouse with its head in an undisturbed position and also showing the head looking at the disturbing flashlight of the photograph. Another photograph, timed for 1-1000th of a second, shows a rabbit making a quick getaway. A trade rat, running with a baby rat in its mouth and a grape in its forepaw, has also been photographed.

THE "FIRST" MOTION PICTURE IS DISCOVERED

The first film ever made, dating thirty years back, is said to have been discovered by French scientists. It is a documentary picture of a man crossing a river in a rowboat. The only actor was Louis Lumière, one of the two brothers credited in France with the invention of the motion picture. His brother, Auguste, was cameraman.

French scientists have also discovered the second picture ever made, according to their information, this being titled *L'Arroseur Arrosé* (The Sprinkler Sprinkled). This is believed to be the first film comedy ever produced. The Lumière brothers made it.

THE CENTENARY PAGEANT ON TOUR

Motion pictures of the Centenary Pageant of the Baltimore and Ohio Railroad have been made available to the employees of the railroad who were unable to view the celebration itself, held in Baltimore early last fall. The railroad has fitted up two cars, a coach converted into a motion picture theater and a baggage car which serves as an electric generating and heating plant. The seating capacity of the theater car is eighty people, and the car is equipped with motion picture projector and screen, as well as an Orthophonic Victrola and amplifier.

A four-reel motion picture shows the Pageant in the sequence in which it was produced at Baltimore from the appearance of the Centenary Band until the finale. The music has been selected from the available phonographic records as nearly as possible to correspond to that played by the Centenary Band.

A SKY BILLBOARD

A new 4,000,000-candlepower projector, similar in theory to the child's familiar "magic lantern," and which turns buildings, smoke screens and clouds into huge billboards, has been demonstrated in New York City.

In a test arranged by Harry E. Aitkins, president of the company that controls the device, theater advertising was thrown on the sides of skyscrapers. So large is the sign that when the letters were thrown across a group of buildings the skyscrapers appeared like a small backdrop.

Words to be thrown by the searchlight are stenciled in steel and a device is arranged to change the stencils at desired intervals. Experiments are being conducted for the adaptation of motion pictures to the new projector.

Foreign Notes

CONDUCTED BY OTTO M. FORKERT

SEEING CANADA

THE "Seeing Canada" series of motion picture film subjects produced by the Canadian Government Motion Picture Bureau, Ottawa, Canada, will be extensively circulated throughout South America as a result of an agreement that has been concluded between the Bureau and Sr. Max Glucksmann, Buenos Aires, Argentine Republic.

The Glucksmann organization controls over two hundred motion picture houses in the Argentine Republic and has large interests in Ecuador, Peru, Chile, Paraguay, and Bolivia.

The arrangements were completed by Mr. F. C. T. O'Hara, Deputy Minister of the Department of Trade and Commerce, Ottawa, Canada, who is now in South America on a "good will" tour in the interests of Canada's trade.

WHY HAS AMERICA NOT BEEN INVITED?

This question has been asked by many readers who have followed the short notes about the interesting movement undertaken by the European Educational Film Chamber.

Dr. G. Imhof, the General-Secretary of the First Educational Film Corporation held in Basle, Switzerland, in his correspondence with the editor of this column has been kind enough to give his opinion for the benefit of those interested in the matter:

"Several times I have been asked why America had not been invited to join our Congress, and I would like to answer that question by this letter in order to avoid any misunderstanding. As is known to you, our small Continent is divided into many states, many of which are unions of still smaller autonomic countries. Owing to

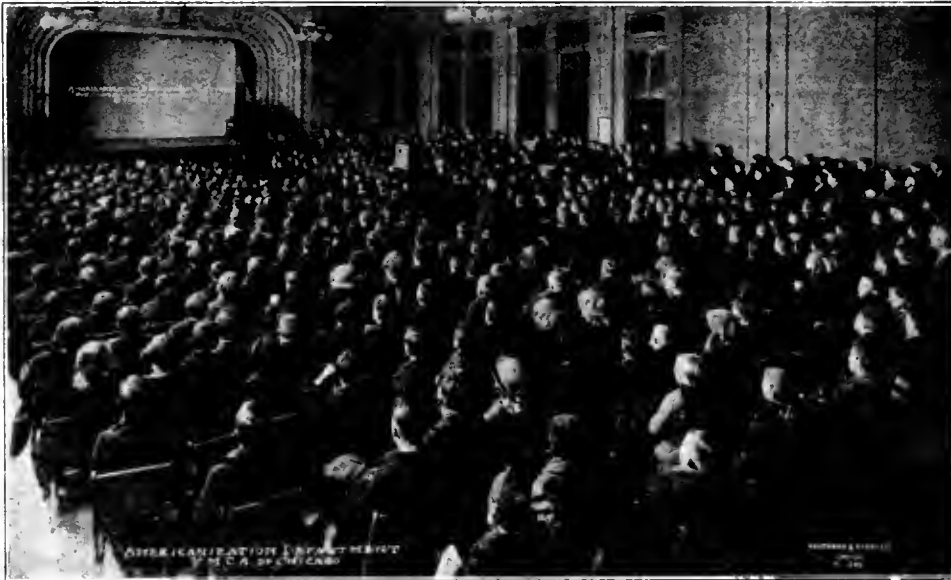
these circumstances it is extremely difficult for us to come to an agreement, especially on such a determined problem as ours. I regret these conditions very much, but they cannot be altered and one therefore has to take them into full consideration. We thus wished to make first an attempt to come to an agreement on the problem of the educational film among Europeans themselves and, once that aim is achieved, to get into touch with the oversea countries and especially with the United States of America in order to come to an agreement also with them with a view toward international co-operation. I would ask you not to consider the newly instituted European Chamber of Educational Film as hostile to the non-European countries, but as attempting the first step towards an international sympathy, which, I am convinced, must be arrived at within a few years."

Qui vivra verrat

THE FILM IN THE SCHOOLROOM*

This unpretentious handbook is a sort of *vade mecum* for teachers and others who are able to make use of films to illustrate their lessons. The first part presents the views of several authorities on the advantages of educational films. The author then defines the term "educational film," and the requirements of such films; he particularly emphasizes the careful preparation needed for a film lesson, and the best way of presenting it. In the second part he goes into more technical detail as to motion pictures, their mechanism, and the conditions under which they should be shown. The third and last part contains advice as to the purchase and maintenance of cinematographic equipment and films. All those who are making use of educational films will find in this little handbook a great deal of practical advice.—F. R. in *The World's Health*.

*Le Cinema Scolaire et Educateur, by Eugene Reboul. Paris, Les Presses Universitaires de France. 100 pages. Price 4.50 French francs.



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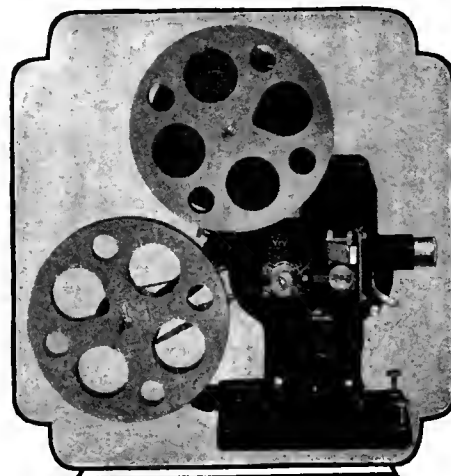
**The NEW 16 mm. DeVry
Projector**

The new DeVry 16 mm. projector is a marvel of compact simplicity. It is smaller and has fewer parts than any other projector of equal quality and is so easy to operate that any child can use it. Many schools are now using one or more of the new DeVrys in classrooms and small groups of students and find it admirably fitted to this kind of work. The price is surprisingly low.

SCHOOL after school has discovered the amazing pictures in educational work and is making it a regular part of its program. Churches and motion pictures productive of greater interest:

Most Often It's a DeVry

In school and church the projector most often



Light in weight, compact, easy to operate, the DeVry is the favorite projector over. More DeVrys are used in schools and churches than all other portable makes. The DeVry requires no previous experience. It threads in a 16 mm. film. It holds 1000 feet of 35 mm. film. It

ARE NO ABSENTEES THE MOVIE SCREEN IS UP

Children Delight in This New Way of Teaching

*Movie Screen is up the seats are filled with happy children
movie lesson to begin—eager for the story so vividly told
all and uninteresting when learned from a book.*

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full size picture as clear and sharp as any you see in the theatre.

A continual series of fascinating programs are available to DeVry users from among the hundreds of films in U. S. Government and association libraries. Many of these interesting motion pictures of travel, science, wild-life, industrial and innumerable other subjects may be used free of cost.

Movies of Your Own Activities

Movies of your own school or church activities in sports and social gatherings are easy to take with the DeVry standard film amateur camera. Anyone who has taken snapshots with an ordinary camera can operate the DeVry. There is no awkward tripod, no cranking, no bother of any kind; just point the camera and press a button. The movies are as perfect as those you see in your favorite theatre.

Send for FREE Literature

Send for free literature describing the DeVry Standard Portable and 16 mm. projectors. Read how other schools and churches have successfully used this great aid to modern education and how motion pictures will help you. The coupon is for your convenience. DeVry Corporation, 1061 Center Street, Chicago, Ill.



AMONG THE MAGAZINES AND BOOKS

CONDUCTED BY MARION F. LANPHIER

THE CHRISTIAN STUDENT (November)—“The Ceaseless Quest for Pictures,” by Oscar T. Lebeau, Chicago Manager of the News Picture Division of Underwood and Underwood, Inc., is plentifully illustrated with some of the most colorful results of such quest, and aside from the enjoyment of the pictures themselves, the article is good reading for those who may never have thought a great deal about what lies behind their daily picture fare in newspapers, magazines, and on the screen, nor the risks taken by the men who do the often dangerous work of procuring the precious negatives—men who “are imbued by the same spirit that moves big game hunters and soldiers of fortune.”

Most of Mr. Lebeau’s article is a series of anecdotes concerning famous news cameramen and their experiences, but he closes with a comment on recent advances, in which he says:

The last five years have seen many advances in photography. The

most noteworthy is the use of the telegraph and the cables for the transmission of photographs. With the use of these mediums it is possible to have a picture made in New York and delivered in Chicago or San Francisco within the hour. By the use of the cables it is possible to make a picture in London and have it in Chicago within fifteen hours. But all of these things merely place the photograph before the eyes of the public sooner. They cannot take the romance out of the game.

PHOTO-ERA MAGAZINE (December)—“Photography and World Peace,” by Walt Winchester, is terse discussion of means toward this end, through the arts and sciences, notably photography, in depicting not only the events binding nations, but the emotions universal understood and appreciated.

The conclusions of the article are aptly summed up in a quotation the author makes from the remarks of Dr. Herman Velarde, Peruvian Ambassador, at a recent meeting at which representatives and ambassadors of various countries of America were special guests of the Asso-

ciated Motion Picture Advertisers:

“Its lenses receive and treasure the palpitating impression of life itself, the astonishing conquests of human achievement and the greatness and pettiness of man for all time; in all latitudes and among all races, and proclaim through the silent yet unmistakable appeal of its flashes, that Man is one and Earth is one.”

THE OUTLOOK (February)—“The Movies,” by Arthur Sherwood, Jr., is a page of reviews announced as a regular feature of *The Outlook* from now on. “The movies can no longer be shunned as moron entertainment. A good deal of infantile mush comes out of Hollywood, but now and again, and increasingly, come pictures that are worth anyone’s while. Mr. Sherwood will watch for these.”

Another “highbrow” publication admitting the truth, though perhaps with too much optimism! We have great pictures, but whether the number is increasing in proportion to the increase in output is a mooted question.

Mr. Sherwood comments enthusiastically upon Emil Janning’s *The Last Command*, a resumé we expect of the work from that gentleman’s superb and consistent performance on the screen. Of *Beau Sabreur* the critic suggests that the picture, a satisfying one, is sounded in one of its titles: “When the muezzin sounds the call to evening prayer—Strike!” Of Chaplin’s *The Circus* he has little to say beyond remarking that it is Chaplin with more pie than pathos; Miss Garbo’s *The Di-*



President Coolidge grants a pictorial interview on “fishing.” (U. & U. Photo)

vine Woman he considers a treat for the eye despite the annoyance of the plot.

We would not agree entirely with these estimates, but, as a sample of the critic's new work, they are humanly fair and certainly welcome from the pages of a magazine of *The Outlook's* type.

SCHOOL LIFE (January)—"Displaying Worthy Examples of Art, Museum Seeks to Elevate Popular Taste," by Huger Elliott, Director of Educational Work, The Metropolitan Museum of Art, New York City, is a description of the scope of the work done by this world-famous museum.

A few figures may help one to gain an idea of the scope of the collections. Sixteen galleries are needed to display the Egyptian collections; a Roman court and 14 galleries show Greek and Roman art, with 12 rooms for reproductions of classic sculpture and a large hall of miscellaneous casts. The art of China and Japan fills 15 halls, and 11 rooms are devoted to the Near East. Medieval art fills 12 galleries, these exclusive of The Cloisters, a branch museum, of which more later; the collection of arms and armor occupies 5 galleries and 2 study rooms; 47 galleries are devoted to the decorative arts of the Renaissance and later periods; 3 rooms to casts of Renaissance sculpture; 4 to the collection of musical instruments. The print collection occupies 5 galleries and a print room; the collection of textiles, 7 galleries and a study room. Twelve rooms rescued from colonial and early republican houses, with a number of other rooms in the same styles, form the American wing, furnished with the household arts of the period. Four galleries contain modern sculpture; 29 galleries, paintings; and 7 rooms, the Altman collection.

Of unusual interest in the department of Egyptian art is the monumental tomb of Perneb (about 2650 B. C.), transported to the museum from the cemetery of ancient Memphis. The facade of the tomb is 40 feet in width and 18 feet in height,

and as the visitor steps into the principal chapel, with its unusually well-preserved wall decorations, he has an experience which may be had in but few places outside of Egypt—that of entering an actual Egyptian tomb.

It would be impossible to attempt a recounting of all which the author includes in his amply-illustrated article in the way of description of the various exhibits devoted to the art and handicraft of many countries, but his review of what the museum affords will impress even the most casual reader with the immense contribution which such an institution makes to culture.

NATIONAL BOARD OF REVIEW MAGAZINE (December)—"The Plight of the European Movie" is discussed by Harry Alan Potamkin, who presents interesting sidelights on Europe's plight in matters of the movie and Europe's resentment against America—since "in no enterprise has the presence of America been so treacherously felt as in the movie—of England, Sweden, Germany, France, Italy and even Russia."

He advances the theory, reasonably enough, that "if the movie is to be something more than a money-game, each nation must develop its own, as it has developed its other arts, major and popular."

One country has met the onslaught of America, and met it with grace and self-preservation. France, which recognized the merit of the American film long before America did, promises, despite little progress, to develop a distinguished film-art. This would be quite in keeping with its reputation and tradition. Although most French films are bad imitations of bad American films, and French audiences are Wild West mad, there are independent producers who, if faulty, have integrity; and there is an intelligent critical interest in the movie. The first movie-criticism appeared in France in 1913 and there has developed a body of critics, as au-

thentic and authoritative as the critics of the other arts. Among the critics, in fact the best of them, are men and at least one woman who are among the leading producers of films in France. This, too, is in keeping with the French tradition. Whatever there is of a cinema-criticism in America stems from France. There are fewer praiseworthy pictures in France than in America, but the commercialism of the American motion picture industry has not yet found a counterpart in France. The hope lies there.

That's Europe's movie-story told briefly. Europe's plight will serve neither the cinema nor America. Certainly, let us exchange films, thereby exchanging ideas and experiences. But let each develop its own idiom.

SUNSET (January)—"These Money Drunk Movies," by Walter V. Woehlke, is the first of a series of three articles to appear in this magazine. It is an account, an amazing and startling account, with its irrefutable statistics through the past years, of the failing movies, the pressure of Wall Street upon the producers and rapidly diminishing, and in many cases vanishing, dividends. Says the author, in drawing an analogy between the suddenly rich movie merchants and the money-mad kings of Old Europe, "If kings and princes with historic background and family traditions of thousands of years and education for the king-business develop megalomania, what should be expected of men and women of the humblest origin, frequently without education beyond the three R's and no more culture than they could snatch upon the run, when we . . . place millions at their disposal?" The author speaks of the glaring wastes of tragedies in production, of which *Ben-Hur* is a striking example. We must admit that the public pays for an "awful lot" of poor organization and mismanagement! The article includes a good history of film

growth in its animated and fiercely direct presentation of the facts!

SUNSET (February) — "What's Wrong with the Movies," by Walter V. Woehlke, the second of the series, insists that the public wants cheaper and better movies. He speaks of the intolerable conditions in our large movie palaces, of a film squeezed in between hours of bad vaudeville, poor solo gymnastics, et cetera. He points out the complexity of picture production as contrasted with the finished one-man job of other arts. He emphasizes the waste, discussed at length in his previous article. In short, he shows his readers a horrifyingly clear picture of what can be called no more, no less than the "mess of the movies." Perhaps his third article will show us an opening path toward something better!

AMATEUR MOVIE MAKERS (December)—Two articles of outstanding interest appear in the first anniversary number of this magazine, "Filming Past Ages, Today—How the story of civilization may still be filmed in survivals of historic and prehistoric customs"—by John A. Haeseler, Fellow of the Royal Geographic Society, and one of the occasional contributors to THE EDUCATIONAL SCREEN, is a description of the author's photographic pilgrimages among the Berber tribes in the North African mountains and in the countries of southeastern Europe. Says Mr. Haeseler:

The illustration and animation of a great deal of the history of the world by means of motion pictures is well within the realm of realization. In the more backward regions of the world, and even in the out-of-the-way districts of more advanced countries, many crafts and customs that are generally representative of past eras continue to survive in substantially unmodified form. Agricultural methods in Egypt, the "gufah" or hemispherical boat on the Tigris, threshing

methods in Italy, and transportation by oxen in southern European countries are a few examples of these survivals that continue unchanged up to the present day.

Furthermore, whole groups of people who played leading roles in history still carry on the same mode of life that they have followed through many centuries. This is true of the Arabs, whose manners and customs, except in the case of firearms, remain unchanged. The Tartars, among whom the author has traveled on the Steppes of Central Asia, still guard their flocks and herds and move their felt tents from pasture to pasture just as they have done throughout historic times. Also in interior regions of China, the manners and habits of the days of Marco Polo still hold sway.

"Inside Information on Your Health," by Dr. J. F. Montague, is all the more interesting since its author talks not in terms of theory only, but from the standpoint of one who has had abundant practice in what he preaches. Dr. Montague has used motion pictures in graduate teaching for a number of years, and in this article points out many of the advantages of this method of clinical instruction. He also explains his mechanism for internal photography, an invention of his own by which it is possible to take both still and motion pictures of the interior of various organs which have hitherto been inaccessible to such study.

SCHOOL LIFE (December)—"Visual Education Aided by Parent-Teacher Associations," by Mildred Rumbold Wilkinson of the

National Congress of Parents and Teachers, summarizes the work being done by associations throughout the country toward aiding in various phases of visual instruction.

PRIMARY EDUCATION-POPULAR EDUCATOR (October)—"How Mary Learned to Read," by Adah Newcomb Nyberg, describes the new method of primary teaching by means of pictures, as a result of which children learn to read by content rather than by word.

The article describes in entertaining style a primary lesson from a slide and the discussion resulting on the part of the class. The teacher wrote on the blackboard some of the things the children had told her about the picture, and step by step the written sentence was associated with the action shown in the slide.

The teacher removed the slide and turned out the lantern. The sentences were all that was left of a storied vision, but lo, and behold! as if by magic, that vanishing picture has crept right into those words to stay, and here they are on the blackboard.

HYGEIA (December) — "Teaching Prenatal Care by Means of Posters," by Stuart B. Blakely, is plentifully illustrated in color with examples of what has been done in many other countries of the world, to disseminate health information by means of the universally understood poster-picture. The inference of the article is that someone has still to do a similar work for the United States as an aid to prenatal instruction.

Book Review

AMATEUR MOVIE CRAFT: James R. Cameron, Cameron Publishing Co., 1928.

Of all the books on the market for those who wish to venture into movie craft via the 16mm. film, this compact and concise little book is

invaluable. Unweighted with elaborating discussion, beyond that necessary for background, *Amateur Movie Craft* furnishes clear, specific guidance for the beginner. For so tiny a volume, it is astoundingly satisfying!

Educational Screen Cutouts for March—See also page 17

(Concluded from page 17)

- (3) As lantern slide, colored, expert hand-coloring (\$2.00 each. May be ordered singly).

All pictures marked with two [] [] can be supplied in the above three forms and also

- (4) As mounted stereograph, standard size, for use with the stereoscope (40 cents each—minimum order, three stereographs of same or different subjects).



R. A. Waugh)

[] [] 6 THE DOG TEAM



(H. Armstrong Roberts)

[] [] 7 THE PONY AND THE BOYS



(H. Armstrong Roberts)

[] [] 8 TAMING A BRONCHO

To Clip the Pictures, Cut on These Lines

☐ 7 THE PONY AND THE BOYS

Dick—the boy sitting on the fence—and Harry are brothers. Their father gave them the pony and let them choose a name for him. They called him Jerry, and they say he is almost like another brother to them. Certainly they all seem to be great chums in the picture. (Jerry is not much like the horse in picture ☐ 8.)

What do you suppose Dick and Harry and Jerry find to do together?

☐ ☐ 6 THE DOG TEAM

Dog teams in Alaska usually pull sledges over the snow. But this picture was taken in the summer, when the snow is gone from many parts of Alaska. (The dog just behind the “lead dog” is Whitey—see picture ☐ ☐ 4.)

What would you call the thing the dogs are pulling in this picture?

☐ 8 TAMING A BRONCHO

We generally think of horses as gentle and friendly animals. Yet almost every young horse, like the broncho in this picture, is wild and afraid of men at first. He has to be taught that men are his friends, not his enemies. When the horse has been “tamed,” he learns to be obedient and becomes a wonderful helper and friend to his master. (The pony in picture ☐ 7 has already learned all this.)

What are the men trying to do in the picture?

What would you do if anyone gave you a horse like this?

SCHOOL DEPARTMENT

Conducted by DR. F. DEAN McCLUSKY

Assistant Director, Scarborough School, Scarborough-on-Hudson, N. Y.

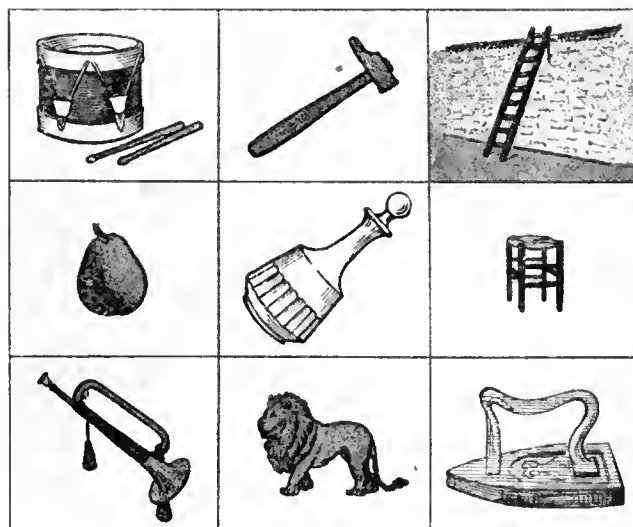
Editorial

THERE is scarcely a time when I visit a school that I do not see excellent teaching being done with visual aids. This observation has led me to the conviction that some of the best teaching today goes unheralded.

This department aims to give such teaching the "heralding" it deserves. Recently while visiting our own Fourth Grade, I observed a lesson in French taught by Miss Alice Peretmer. The instruction progressed along lines dictated by the direct method. Sentences and dramatized were dramatized and drill games were played. One of these games was entirely new to me. It was an adaptation of the principle used in "Lotto." Each child had a card ruled in many squares, or rectangles. In each space was a picture. Some of the pictures were of objects, others depicted action. As the teacher spoke in French, the children placed a piece of paper on the picture which illustrated the words or phrases the teacher was using. The child winning the game was the one who covered all the squares first. (The actual size of the card shown here is approximately five inches by six inches.)

Here was a bit of high-grade visual instruction. It recalled my own first lessons in French which were so different, so dry, and uninteresting. I believe I could have easily learned my French vocabulary had I been taught with such devices as the adaptation of "Lotto." Each word and phrase was being learned by the child in direct connection with a picture of the object or action. Perhaps some of you are familiar with this particular game, but I am informed by Miss Peretmer that she could not purchase it in this country until this past year. Previously she had to order from France, her native land, where many similar devices are in use. This experience is evidence in support of the belief which many hold that methods of teaching foreign languages in Europe have progressed beyond those commonly used in America. After the lesson I went to the French room with Miss Peretmer, where she showed me quite an assortment of pictures and games imported from France to assist her in teaching French. The worn appearance of her pictures showed that they were in constant use.

THREE years ago, when an instructor in the University of Illinois, I had occasion to make a survey of current educational literature for the purpose of finding reports of practical teaching successes. I was impressed, during this study, by the frequency with which teachers mentioned the use of visual materials. These articles, in almost every instance, were not written to boost the notion of visual instruction, but were accounts of attempts to individualize instruction, to motivate instruction or to put into practice the instructional techniques which have been widely discussed in recent years. As editor of the School Department, I shall review this literature, other more recent edu-



Jean Perrot - L'Art de la Maternelle n° 1

II III

F. Nathan, éditeur, Paris - Dejeu

cational writings and the current materials for the purpose of culling out the practical suggestions contained therein for the use of visual aids.

As a particular example, I recall an article by Miss Edith Parker, of The University of Chicago, which described cleverly prepared devices for testing with pictures themselves the results of visual instruction in Geography. In general, the children were asked to identify in new pictures those geographical relationships which had been taught to them with the assistance of other pictures. Many times teachers do excellent work with visual aids, but fail to test in terms

of visual imagery, resorting to the same old question answer system with words. This negligence is often due to the lack of time, or the inability of teachers to create for themselves the sort of thing which Edith Parker accomplished. They are groping in the dark for the suggestions which can come only from those who have been successful, and they are quick to appreciate and adopt such devices once their attention is called to them.

EVER since I became interested in visual instruction—the date is many years back—I have longed for the time when I could travel from school to school and watch teachers at work with their own devices and schemes of instruction. I venture to say that visualization would be present in a majority of instances. It now appears that this trip will never become a reality. But we can do the next best thing

through this department, namely, secure from teachers accounts of their successes with visual materials, and pass them on to thousands of other teachers eager for data on such activities. We may be certain that there is value in every device which has grown out of a practical teaching experience.

It is my ambition to make the School Department a clearing house for school news from all over the country in the field of visual education. I should like to see it one of the portions of THE EDUCATIONAL SCREEN most eagerly sought for each month; above all, it should contain matter of definite interest and concrete value to all teachers. All correspondence and contribution will be promptly attended to and will be most welcome. (Address the Editor of this department either through magazine headquarters, or direct at the Scarborough School.)

A Visual Study of the Panama Canal

STELLA EVELYN MYERS

LIFE involves both activity and comparative quiescence; harmonious living is rhythmical with stress and relaxation. In observation of life this law also holds. When traveling in a foreign country, we are transported from one place to another with more or less speed, then our attention is held fixed for some moments. We pass some features rather rapidly, after which we pause for contemplation. It appears that the best simulation of this first-hand observation of living and life's processes for school purposes, is obtained by a combination of the use of static and active representations. Two of our leading lecturers, Burton Holmes and Newman, have for a number of years been using this device in reproducing the story of their world travels.

The writer has seen this plan used most successfully in the schoolroom. It requires much study of the motion picture selected, and of the slides to be correlated with the film. Also, a very definite program of queues and a most careful operator are necessities. We would

Topic	Film Content	Slide No. and Title
I Geographical Features	(b) The film introduces ex-President Roosevelt as the champion of the project. He appoints Generals Goethals and Gorgas on the Canal Commission	(a) Slides 1 and 2 made by children thrown on screen before film is started. No. 18—Map of Canal Zone. (Talks with each group of slides by one child, longer topics can be split)
II Historical Features		(c) Slides 12, 13, 11—Generals Goethals and Gorgas, French Engines Slide 10 or 249 (*K. 600)—Old French Dwellings
III Housing and Sanitation Problems	(d) Film shows administrative features; employes, housing, sanitation, etc.	(e) Slides 10 or 249 (K. 600)—(May be used here instead of C.) Slides 14 or 255 (K. 600)—Hospital at Ancon Hill. Slides 15, 16, 17—Battle Alley, Drip Barrel, Builders' Houses
IV Engineering Features	(f) Film shows drilling, digging, etc. Cars loading and dumping dirt. (h) Locks, dams, etc. (j) Landslides undo much labor (l) The concluding portion of film reveals the task of cleaning up the slides, the passage through, and the victorious passage of American vessels through the Panama Canal	(g) Slides 19, 31, 33, 34, 35—Digging through a hill, Steam Shovel, Digging in Gaillard Cut, Deepest part of Cut 41, 28—Cement Mixers (i) Slides 20, 21—Spillway Slides 22, 23, 24, 25, 27, 42, 30—Turbines, Gatun Locks, Boats in Locks, Emergency Dam Slides 39, 40—Pedro Miguel and Miraflores Locks (k) Slides 36, 37—Beginning of slides at Gaillard Cut (m) 44, 47, 48, 49—

not recommend the plan unless it can be carried out with great accuracy in every detail. In that case, it will be found a most pleasing method of instruction.

For the assistance of teachers who may wish to make a detailed study of the Canal Zone, a scheme recently followed out with an eighth grade class is presented. The Special Set of hand-painted Keystone slides on the Panama Canal was used along with the General Electric film on the Canal. The set of slides is loaned free to those already provided with Keystone material, and the film is free. The Roosevelt Memorial Association has a film presenting the Canal, and the Ford Motor Co. also has a film on the same subject.

The plan of the lesson is outlined by the teacher:

In a recent study of the Panama Canal with an eighth grade history class, we made an interesting and, we feel, profitable combination of film and

slides. According to our regular schedule, the children first engaged in a study of stereographs, and a special group secured information on the Canal from the Public Library. One girl constructed a salt relief map in color, showing rivers, channels, Gatun Lake, the railroad, and the cities at the Pacific and Atlantic terminals. A boy assisted in transferring this information to special map slides. From the Keystone 600 Set were secured views adapted to this project. Certain children prepared oral reports from these. Accompanying the Keystone Special Set on Panama was a syllabus which we used to supplement these reports.

Thus the children were prepared for the film. The colored slides from the Special Set, without previous viewing, were presented to the class, intercepting the film at points where conjunction with the film content was particularly apt.

The committee especially selected for this second study spoke on these slides, basing their remarks upon observation of similarities in the new set from the old ones of the Keystone 600 Set and the rapid survey of the syllabus. The insertion of the new

slide for the old gave a decided impetus to original thinking, hasty scanning of a new scene, and to spontaneous expression. The hackneyed memorizing of the old stereograph material was considerably lessened. The chil-



A Boat in the Lock, Panama Canal

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Our educator friends have been telling us that a low rental will bring **volume** business. We are making this experiment for the balance of the school year.

THE NEW VISUALIZER is just off the press. Those using Educational Films will need this book to arrange their future programs.

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dren themselves realized that the scope of material that could be covered would not admit of memory work. They were, as we wished them to be, simply familiar with the general features and outstanding facts concerning the study allotted to them.

As this was an experiment with us, some advance preparation on the part of visual supervisor, the young operators (sixth and eighth grades) and the eighth grade teacher was quite necessary. We state below the outline of the film and slide program resulting from our prior survey of the films and selected slides. It may be adapted for use in other classes studying this subject, while the loss of time, which we found necessary in correlating the two visual aids, will be eliminated.

This plan is flexible in that any teacher may use her own judgment and interpretation as to the best correlation of topics, film and slides.

One may be just as comprehensive as he desires in treating the topics suggested by the slides. The whole program takes almost an hour. Some question as to the time involved in preparation may be raised. In reply, we can say that ample preparation can be made in a week's study, the work by the children being done at home, in the library and in supervised study

periods at school. Three forty-five minute periods were necessary for perfecting the talks before the class. This is not entirely chargeable to history or visual education, as it may be considered a form of oral English lesson. There is danger in letting the period of preparation drag, for the child's interest lags and then spontaneity and enthusiasm are lost.

Bird Study Material

THE National Association of Audubon Societies, 774 Broadway, New York City, renews its offer to furnish bird pictures and literature describing birds and their habits. Through the generosity of some of its members, it is possible for them to supply teachers and pupils with this material at one-half the actual cost of publication and distribution.

The plan of forming Junior Audubon Clubs has previously been explained in THE EDUCATIONAL SCREEN (May, 1927).

The Junior Club work has become very popular in many of the

(Continued on next page)

A Suggested Methodology for the Use of Informational Motion Pictures

(Continued from page 10)

The informational film has, of course, no practical rival in depicting the peculiar activities of foreign countries; in showing processes by slow motion, such as the effect of an explosion; in telescoping time, as in the rapid projection of plant growth; in depicting the skill of the absent artist or showing processes which can not conveniently be observed by a large group—drawing a cartoon or performing a surgical operation, for example; in visualizing dynamic processes that are actually invisible to the observer, such as the function of the ignition system; and in “bringing back to life” the leading personages of history or in syndicating the episodes and factors of contemporaneous civilization.

In summary, use the informational motion picture to provide sense-perceptions which can not be obtained expediently from natural or laboratory experiences, from demonstrations or exhibits, or from more economically produced pictorial representations.



The Cuckoo

schools throughout the United States and Canada, and altogether nearly 4,000,000 members have been enrolled in bird-study under this arrangement. Many teachers look forward to renewing the work each year, as they have found that by giving it a continuity far better results are obtained. For instance, a child who each year, for five years, has brought his fee of ten cents has had the opportunity of studying thirty birds and if properly instructed has saved all his leaflets which have been bound together in a little book.

Last year 355,486 boys and girls were members of Junior Audubon Clubs.

All the teacher needs to do is to explain this bird-study plan to the pupils, collect their ten-cent fees and send them in, and the material will be forwarded immediately. If preferred, however, our circular of explanation, "An Announcement to Teachers," together with sample leaflet will be sent to any teacher making request.

Film Reviews

Alice in Wonderland (5 reels) Pathe—Here we actually see the real Wonderland with all the creatures acting their parts in the most natural manner. Old and young will delight in this fantasy.

Alice gathers daisies after the cook will give her no tarts and soon reaches dreamland. The film makes it possible to follow Alice in her Wonderland experience down the rabbit hole, watch her at the famous caucus race, see her sneeze at the cook's pepper and converse with the green caterpillar and the famous Cheshire Cat with its disappearing proclivities. Her famous talk with the Mock Turtle, participation in the Queen of Hearts' croquet game and appearance at the trial of the Knave of Hearts are

all shown in faithful detail. W. Rabbit as the king's herald calls with his trumpet all the creatures from the sea and the land to come to the trial of the Knave of Hearts. The lobster comes forth on the shore, and all the little folk from hill and dale come trooping to find out who stole the Queen of Hearts' tarts. "You're nothing but a pack of cards," says Alice as she awakens and the characters disappear in a card shower. All who are not too materialistic to believe the impossible for one brief hour will enjoy this clever spectacle.

Lenox Pottery (1 reel) Y. M. C. A.—The pottery works started by Walter Scott Lenox in Trenton, New York, are here pictured in a most instructive and entertaining manner. The wheel for the revolving vessel is clearly shown. Revolving cylinders containing water and flint pebbles grind the ingredients for the pottery. The mass is forced through a wire screen, and electric magnets remove metallic substances. Moulds are made and slip is poured into them.

In the casting room, a thin coating of clay is left after pouring off from the form what will not adhere. Handles, spouts and knobs are moulded separately, the firing fusing them to the vessel. The cast object is smoothed, after drying, with a hard brush, but must be han-

dled most carefully. The firing is effective at a temperature of 2,200 degrees Fahrenheit. A blast of sand scours the article and compressed air removes any particles of sand remaining. The glaze does not permeate the body of the china, but fuses, giving a rich ivory tint. The designs are all-important. Twenty-four carat gold only is used in raised or flat decorating, which is done by hand. After the gold or color is applied, another firing is made to fuse the decoration and the glaze. Burnishing the gold produces a beautiful finish. An attractive scene of Lenox china as used in the presidential palace of Cuba is beautifully done in color.

Nature's Cathedral (1 reel) Pathe—One of the former Pictorial Clubs' films, dealing with the western slope of the Sierra Nevada Mountains, especially Yosemite Valley and Sequoia National Park.

The Sequoia trees are named for Chief Sequoia, who invented an alphabet for his tribe. With the eye of the camera we follow the height three hundred feet into the sky. The trees are not attacked by disease, but live on indefinitely until fire, lightning, or some other natural calamity causes them to succumb. The General Sherman is supposed to be the oldest living thing on the earth, having roots that spread two hundred feet or more.

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Conducted by DWIGHT R. FURNESS

Director of Publicity, Methodist Episcopal Board of Education

THE advent of amateur motion pictures, made possible by the amateur standard film (16 millimeters wide instead of the regular 35 millimeters) and by suitable cameras and projectors, has made a "movie lot" of many a back yard. For years we have had to content ourselves with watching the work of others. Now we can make our own pictures, carry out our own ideas for amusement or for scientific ends, show our own pictures to our friends.

The number of those now making their own films reaches into the tens of thousands in the United States alone. It is the aim of this department to serve this group. Let us know what you are doing, what your difficulties and your successes are. We will pass them on to the "other fellow" and, in return, bring his experiences back to you. You can thus be closely in touch with many who are trying to do the same or similar things and so provide companionship for your camera adventures.

Already in a number of cities amateur cinema clubs have been organized. These clubs are active in many lines. Other clubs are in process of formation. Through these columns you will be kept posted on such activities.

AGAIN, many of you are interested in films for scientific nature. A number of colleges and schools, for example, have already produced films of their own activities. Some of you are laboratory workers who, with specially devised apparatus, are recording photographically the achievements of science, industry and the arts. To you a special invitation is

issued for accounts of the work, for your results are of primary interest to the educational field.

AS THE amateur progresses in his cinematographic work he becomes interested in the technical processes of developing and printing his own films, making his own titles and perfecting his technique. It is fascinating work and is being made easier each year by new methods and new equipment. Through this department we will keep you acquainted with such developments as will aid the amateur along these lines.

For the beginner in the art of making home movies the fundamentals of how to take and direct the picture will be stressed. The simple things that are the heritage of screen experience. For those who have mastered the beginnings, "Amateur Film Making" will present from time to time new kinks, new ways of doing the familiar, and cinematographic secrets that help to make the commonplace interesting.

MOST of all this department will be interested in letters from the readers of THE EDUCATIONAL SCREEN. Letters of inquiry, letters of plans and accomplishments, friendly letters and letters of criticism—all will be welcome. Let us hear about you and your likes and dislikes.

Gradually we want this department to become the "movie lot" and studio of our family of readers—a busy place, littered with sets of the amateur, with the props that make amateur movies an interesting hobby, and with everybody "shooting" the creations of his own fancy.

"Motion is a deep obsession in man. The world that he sees reflects his predilection for motion."

• BAKER BROWNELL in *The New Universe*

AMONG THE PRODUCERS

Where the commercial firms—whose activities have an important bearing on progress in the visual field—are free to tell their story in their own words. The Educational Screen is glad to reprint here, within necessary space limitations, such material as seems to have most informational and news value to our readers

Scientific Body Honors Producers of Microscope

EDWARD BAUSCH, president of the Bausch & Lomb Optical Company, has been elected an



Edward Bausch

honorary member of the American Microscopical Society "in recognition of more than fifty years of active interest in microscopy."

Mr. Bausch has been interested in the production of microscopes from his early boyhood and it is conceded that his active interest and participation in their development has had a great influence on scientific knowledge today.

Fifty years ago the first Bausch & Lomb microscope was exhibited at the Centennial Fair in Philadelphia. It was fourteen-year-old Edward Bausch, who had constructed his first model to satisfy his curiosity as to what he could do with a microscope of his own make, who made possible the exhibit in 1876.

From the inventive ability of Edward Bausch, the skill and business acumen of his remarkable father, the late John Jacob Bausch, and the imagination of Capt. Henry Lomb, has developed the great Bausch & Lomb Optical Co.

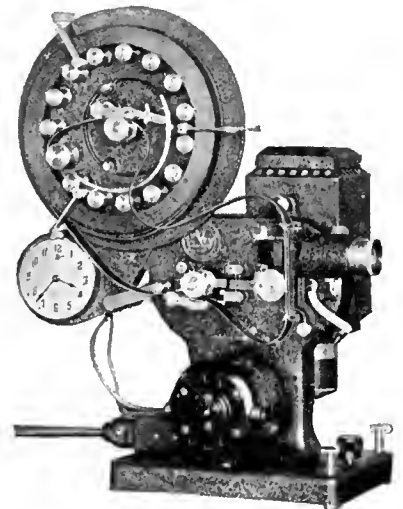
The Bausch & Lomb microscope did much to stimulate the study of minute forms of life. It aided in medicine, surgery and bacteriology. Its range of usefulness grew until now every laboratory is furnished with a battery of microscopes. Everything that requires an exact knowledge of structure is studied by the aid of a microscope.

A vast world—a veritable universe—lies beyond the sight of the naked eye. Yet mankind has come to realize that masses of matter and aggregates of cellular organisms depend upon the ultimates that go to make up their structure. The small and unseen unit is a highly important thing and the grouping of these units tells much. It is the microscope that brings to the eye the myriads of facts that lie beyond the limits of unaided vision.

The Bausch & Lomb Company is more than a business firm: it is an important wheel in the machinery of world progress. It is not only one of the really great establishments of Rochester, N. Y., but one of the world's most notable institutions of applied science. And it has been built from a model microscope built by a fourteen-year-old boy almost sixty years ago.

The DeVry 16mm Continuous Projector

ALL attempts at producing automatic continuous projectors heretofore have resulted in machines too bulky and clumsy for business purposes. DeVry engineers after two years of experimenting have produced a model so small and light, it could fit into a salesman's briefcase and yet so sturdy and rugged, it can stand the adventures of express transportation and all the vicissitudes of dealer handling. The ingenious automatic clock-turning device which stops the machine without an operator being present, is a marvel of modern scientific designing—and makes the mechanism almost human in response to the demands of modern business. A fact that will be appreciated is that the continuous feature



DeVry Continuous Projector

can be changed for regular 16mm. home projection in an hour's time at the factory—so that the pur-

chaser is getting two machines for the price of one.

The manufacture of the projector is to be put on a quantity production basis—the quantities turned out enabling the price to be put at a figure hitherto regarded as impossible—and puts automatic motion picture advertising within the reach of both large and small business firms.

Think of the fascinating form in which your business story can now be shown in living, moving reality to thousands of people, who would not give a glance at the usual printed matter or listen to the words of a salesman. The narrow width of the film (16mm.) cuts the cost of film production to a fraction of that of standard theater width (35mm.) and yet the picture projected at 25 feet is as clear and brilliant as that in the theater.

The business executive can now not only show his product in action, but he can produce his own story for his salesmen—and give it to the world at large in a thousand windows, stores, depots, and public places of any description—in broad daylight or in semi-darkness.

Orders for the DeVry Continuous projector will be accepted for future delivery, and will be filled in the order received. Distribution to dealers, or direct to consumers, is now being made.

NEW FILM PRODUCTIONS

A new motion picture of New York from the air, showing both day and night views, which are said to be so clear and vivid that the spectator seems to be riding in the monoplane, is released with the title, *Your New York and Mine*.

This aerial panorama of Manhattan's skyscrapers, bright lights and parks has been pronounced a remarkable advance over anything of its kind ever made. The night pictures are so life-like and clear that signs of the Great White Way can be read. Previous night moving pictures of New York have been rather indistinct, and not even still shots from the air heretofore have shown the world-famous night lights distinctly.

The filming of *Your New York and Mine* was done under the direction of Major Hamilton Maxwell for The New York Edison Company. It shows New York when the morning mists are vanishing before the sun, through the midday hours, the coming of twilight along Riverside Drive, and the awe-inspiring night of white lights against a black background. Various tints are used to soften some of the scenes, and, unlike other air moving pictures which were made on perfect days, this one

was taken on a cloudy day in order that the cloud shadows would give more life to it.

The film was arranged and edited by the Visugraphic Pictures, Incorporated.

One little pig that never "went to market" has the title role in the new U. S. Department of Agriculture educational film. *This Little Pig Stayed Home*. The picture is a two-reeler dealing with the ravages of hog cholera and is designed to teach pork producers ways and means of keeping their herds free of this destructive disease.

Among the most important of the new pictures recently released by the department are a group of three on the European corn borer. Because of their timeliness for use in the corn borer control campaign, these pictures have been in great demand. *The Corn Borer and What to Do About It*, a two-reel picture which covers the life history of the borer and tells the farmer how to keep it under control, has been the most useful and popular of the three, 68 copies having been put into circulation, more copies than have ever been available of any other Department of Agriculture film. In addition to prints circulat-

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Free Picturol films covering industrial Geography, Home Economics and other subjects available upon request to all users of film stereopticons.

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Manufacturers, Producers and Distributors of Visual Aids

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Chicago, Illinois.



ed by the department, various states and other agencies have bought 17 copies of this film. *Corn and the Borer*, a one-reel companion picture, covers the history of the infestation in the United States and quarantine and inspection methods

employed to check the spread of the pest.

Wheels of Progress, a two-reel film, portrays the revolution wrought in transportation methods and highway improvement since the advent of the automobile thirty

years ago. This picture, made for the Bureau of Public Roads, begins with the days of the tandem bike and the barouche, introduces the "one-lunger" automobile, and follows the interlocking development of motor transportation and good roads down to the present day.

Send for this catalogue of Pathe' Purpose Programs



THE importance of the right kind of motion pictures in teaching is now recognized by prominent educators. It is significant of this recognition that the Educational Department of Pathe has made an arrangement with Harvard University for the preparation of courses to aid in teaching social and regional geography and geology.

The Harvard Division of Geology is now preparing the following one reel pictures;

- "The Cycle of Erosion"
- "Work of the Atmosphere"
- "The Work of Ground Water"
- "The Work of Running Water"
- "Glaciers and Glacial Topography"
- "Volcanism"
- "Shore Lines and Shore Development"

The Division of Anthropology at Harvard is also preparing ten one reel pictures on primitive people,—six on Africa and four on Asia.

These pictures will form part of the Pathe Science Series.

Our new catalog describes these and many other motion pictures suitable for teaching aids in the Classroom, for Entertainment or both. Write for a copy, telling us for just what purpose you wish to use motion pictures.

Educational Department
Pathe Exchange Inc.
35 West 45th St., New York



[When writing, address the Division of Screen Education]

Name.....
Address.....

Three important new educational motion picture films have recently been added to the collection of films of the United States Bureau of Mines, Department of Commerce. *The Story of Petroleum*, produced in co-operation with the American Petroleum Institute, shows the latest engineering and technical developments in this great industry. *The Story of Iron*, produced with the aid of three prominent iron companies, portrays every step taken in the production of this indispensable mineral, from the mining of the ore to the final blast-furnace operations. *The Story of the Fabrication of Copper*, also made in co-operation with industrial interests, supplements the Bureau's ten-reel feature film, *The Story of Copper*, and shows the processes by which the metal, after it leaves the smelter, is made into the shapes necessary to meet the demands of commerce.

The Bureau of Mines has probably the largest collection of educational industrial motion picture films in the world. These films show the different steps in the production, treatment, and utilization of the essential mineral materials or make plain the safe methods of mining and preparing minerals. The films are produced through the co-operation of industrial concerns, who bear the entire cost of production.

An announcement outlining the plan of distribution of its motion picture films has just been made by the Bureau. Distribution of the films is centered at the Bureau's Ex-

periment Station at Pittsburgh, Pa., in co-operation with thirteen distributing points throughout the country.

The films are loaned to schools, churches, colleges, civic and business organizations, miners' local unions, and other organizations interested in the public welfare. No charge is made for use of the films, but the exhibitor is asked to pay the costs of transportation.

Descriptive lists of the films may be obtained from the Pittsburgh station or any distributing center.

The first of the film series on social geography, being prepared by the Divisions of Anthropology and Geology at Harvard University, is completed and is entitled, *How Man Suits His Life to Differing Surroundings—Houses of the Arctic and the Tropics*, two reels in length.

Pathe will also release the first of the Division of Geology's series on physical geography, *Volcanoes*, a one-reel picture.

Two other reels on social geography, *How Man Suits His Life to Differing Surroundings—Boats and Fishermen of the Arctic and Tropics*, will follow. Another geological film, *The Work of Running Water*, will be available to schools the middle of March. The Division of Geology has two other reels nearing completion, *The Cycle of Erosion* and *Shore Lines and Shore Development*, but release dates have not been set for these as yet.

All these pictures are printed on non-inflammable film so that they may be shown in the schoolroom without fireproof booth. Prints of each picture are being sent to each of Pathe's thirty-three branch offices so that they will be readily available to schools throughout the whole country.

One of the latest developments in the work of preparing educa-

PICTURE VALUES IN EDUCATION

By JOSEPH J. WEBER, Ph. D.

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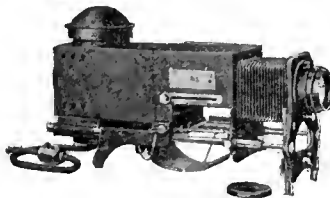
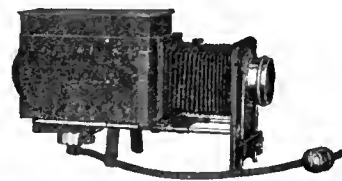
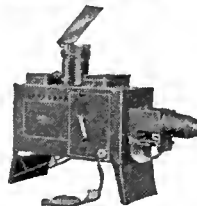
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tional pictures, which is being carried on by Harvard University in accordance with its agreement with Pathe Exchange, Inc., is the photographing for the first time of the absolutely unique ape colony owned

by Madame Rosalie Abreu, of Havana, Cuba. These pictures, which are now being developed by the Pathe laboratory, will be turned over to the Division of Anthropology for editing and titling.

The Division of Anthropology will use these pictures for the two series of educational films which it has in the course of preparation. The first series is of a highly technical nature, and, intended for use in universities. The second series is being titled and edited for correlation with school courses on social geography.

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Map Slides

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News and Notes

(Continued from page 21)

THE INDIANA POSTER CONTEST

Again the Indiana Parent-Teacher Association, in cooperation with the Bureau of Visual Instruction of Indiana University Extension Division, is sponsoring a State Poster Contest for the public grade and high schools of Indiana.

The Contest has two purposes. It is intended to stimulate an interest in simple works of art, treating of subjects easily within the comprehension of students of the public schools; and also to obtain visual material for state-wide distribution that will appeal to the spirit of cooperation between school and home.

A TECHNICAL INNOVATION

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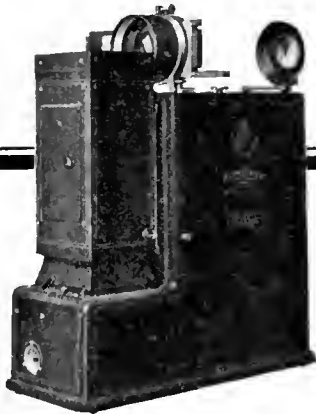
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A Trade Directory for the Visual Field

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The Chronicles of America Photoplays
Yale University, New Haven, Conn.
(See advertisement on page 4)

DeFrenes & Felton
Distributors of "A Trip Through
Filmland"
60 N. State St., Wilkes-Barre, Pa.

DeVry Corporation
1091 Center St., Chicago, Ill.
(See advertisement on pages 22, 23)

Eastman Kodak Co.
Rochester, N. Y.
(See advertisement on Outalde Beck Cover)

Film Classic Exchange
257 Franklin St., Buffalo, N. Y.
(See advertisement on page 36)

Fox Film Corporation
460 West 54th St., New York City
(See advertisement on page 2)

International Harvester Co.
606 S. Michigan Ave., Chicago, Ill.
(See advertisement on page 1)

Midwest Educational Film Service
Quincy, Ill.
3308 Olive St., St. Louis, Mo.

Pathe Exchange
35 W. 45th St., New York City
(See advertisement on page 38)

Pilgrim Photoplay and Book Exchange
804 S. Wabash Ave., Chicago, Ill.

Pinkney Film Service Co.
1028 Forbes St., Pittsburgh, Pa.

Ray-Bell Films, Inc.
817 University Ave., St. Paul, Minn.

Sanford Motion Picture Service
406 Englewood Ave., Chicago, Ill.

Herman Ross Enterprises, Inc.
729-7th Ave., New York City
(See advertisement on page 42)

Rothacker Industrial Films, Inc.
7510-14 N. Ashland Ave., Chicago, Ill.

Rowland Rogers Productions
74 Sherman St. at Harris Ave., Long
Island City, N. Y.

Society for Visual Education
327 S. La Salle St., Chicago, Ill.
(See advertisement on page 37)

Spiro Film Corporation
161-179 Harris Ave., Long Island
City, N. Y.
(See advertisement on page 32)

United Cinema Co.
130 W. 46th St., New York City.

United Projector and Films Corp.
228 Franklin St., Buffalo, N. Y.

Y. M. C. A. Free Film Service
120 W. 41st St., New York
1111 Center St., Chicago, Ill.
(See advertisement on page 33)

MOTION PICTURE CAMERAS

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1091 Center St., Chicago, Ill.
(See advertisement on pages 22, 23)

MOTION PICTURE MACHINES and SUPPLIES

Acme Motion Picture Projector Co.
1132 W. Austin Ave., Chicago, Ill.
(See advertisement on page 41)

DeVry Corporation
1091 Center St., Chicago, Ill.
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Midwest Educational Film Service
Quincy, Ill.

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844 S. Wabash Ave., Chicago, Ill.

Pilgrim Photoplay and Book Exchange
804 S. Wabash Ave., Chicago, Ill.

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130 W. 46th St., New York City

United Projector and Film Corp.
228 Franklin St., Buffalo, N. Y.

PUBLICATIONS

Cameron Publishing Co.
Manhattan Beach, N. Y.
(See advertisement on page 44)

The Film Daily
1650 Broadway, New York City
(See advertisement on page 43)

SCREENS

Acme Metallic Screen Co.
New Washington, Ohio

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922 W. Monroe St., Chicago, Ill.

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Sims Song Slide Co.
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Arleigh
Box 76, South Pasadena, Cal.
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Keystone View Co.
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(See advertisement on page 40)

Pilgrim Photoplay and Book Exchange
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Sims Song Slide Corp.
Kirksville, Mo.

Society for Visual Education
327 S. La Salle St., Chicago, Ill.
(See advertisement on page 37)

Spencer Lens Co.
442 Niagara St., Buffalo, N. Y.
(See advertisement on page 39)

STEREOGRAPHS and STEREO- SCOPES

Keystone View Co.
Meadville, Pa.
(See advertisement on page 40)

STEREOPTICONS and OPAQUE PROJECTORS

Bausch and Lomb Optical Co.
Rochester, N. Y.
(See advertisement on page 31)

DeVry Corporation
1091 Center St., Chicago, Ill.
(See advertisement on pages 22, 23)

Sims Song Slide Corp.
Kirksville, Mo.

Society for Visual Education
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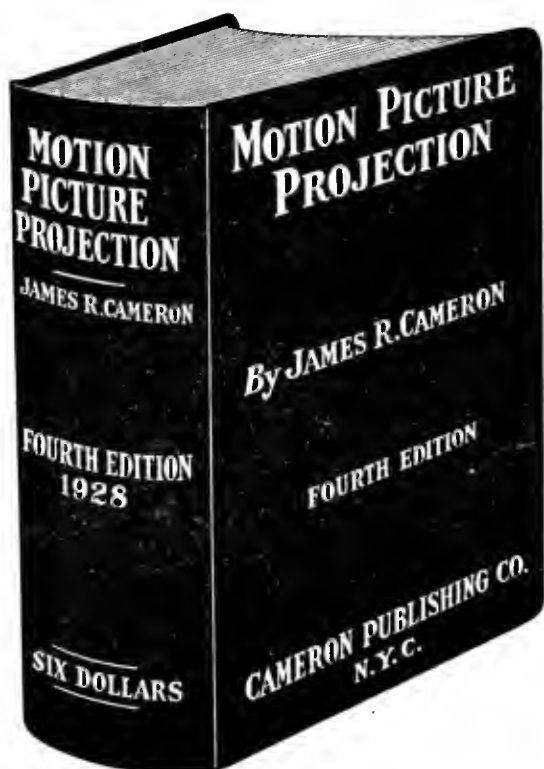
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VOLUME VII

NUMBER 2

THE EDUCATIONAL SCREEN

*The Only Magazine Devoted to The
New Influence in National Education*

APRIL, 1928

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THE EDUCATIONAL SCREEN, Inc.

5 South Wabash Avenue, CHICAGO

HERBERT E. SLAUGHT, *President*
FREDERICK J. LANE, *Treasurer*

NELSON L. GREENE, *Editor*
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Entered at the Post Office at Chicago, Ill., as Second Class Matter
General and Editorial Offices, 5 South Wabash, Chicago, Illinois
Copyright, April, 1928, by THE EDUCATIONAL SCREEN, INC.

\$2.00 a Year *Published every month except July and August* Single Copies, 25 cts.

THE EDUCATIONAL SCREEN

April, 1928

EDITORIAL

Vol. VII No. 2

MANY dreams have been dreamed in this field, for years past, of a great "non-profit" corporation, which should also be a "producing" organization, to make and distribute visual materials for the educational field that needs them now and ultimately must have them in enormous quantities.

One of these dreams seems now on the way to realization. We are authorized to make partial announcement at this time (more details in the May issue) of the auspicious beginnings of such a project. "Visual Education Service, Inc." is the name of the new organization, incorporated on a non-profit basis, operating at 7024 Melrose Ave., Los Angeles, Calif. The inauguration of the service was brought about largely through years of constructive effort by George E. Stone, veteran producer of educational and scientific pictures—prints, stereographs, lantern slides, films—which have long since made him a conspicuous figure in the field of visual education.

The finances essential for this splendid start toward the great end—a national visual education foundation on a non-profit but self-supporting basis—have been assured by a man of outstanding prominence in Los Angeles. We wish we knew his name, but he definitely prefers to remain unknown. The educational field is already indebted to that man. As the work goes on, realizing more and more of the enormous possibilities ahead, it will only increase the indebtedness of the field to

the man whose vision and appreciation of the power of pictures made possible this first great step.

THE field of educational pictures received an unusually severe jolt from the recent turn of events in the great Pathé organization. Film distribution to the schools and churches was suddenly cut off, violent shrinkage occurred in the working force of various exchanges, and rumors flew far and wide that "Pathé had given up all non-theatrical work." But to us the story was too alarming to be credible. It was unthinkable that Pathé's accumulation of invaluable educational films, and the notable development already achieved in a non-theatrical market for them, could be thus thrown away.

We are very glad, therefore, to pass on to our readers the assurance just received from direct and authoritative sources that release of educational films has been resumed, and that the work of the department for the coming year promises to be larger and more important than before. Readjustment is not discontinuance. It is often the sure path to greater achievement. Growing pains must be expected in everything that grows.

THEY take visual education seriously in Europe. We in America might do well to emulate. From May 1st to 5th, at The Hague in Holland, takes place the second Educational Film Conference. The significance and value of the first conference last year at

Basel justified the establishment of the "Europäische Lehrfilmkonferenz" as an annual function.

This meeting will not consist of a few visual enthusiasts of modest eminence and still less influence in the realm of education, gathered merely to make their speeches to a few score sympathetic ears and go home. There will be present at The Hague over 300 educators of prominence and power. Twenty-nine states and cities are to be officially represented by their chosen delegates and others unofficially. Many delegates will have their expenses paid by the authorities they represent and some of the states and cities are already subsidizing this new and growing phase of educational work by maintaining salaried officers the year round.

The catalog of cities is impressive, including as it does, outstanding centers of European culture. Here are some of them (in alphabetical order): Amsterdam, Basel, Berlin, Bern, Breslau, Brussels, Buda Pesth, Colmar, Düsseldorf, Frankfurt, Haag, Haarlem, Halle, Hamburg, Hannover, Helsingfors, Lisbon, Locarno, London, Lübeck, Luzerne, Madrid, Mannheim, Mülhausen, Munich, Nürnberg, Paris, Romé, Saarbrücken, Stockholm, Stuttgart, Vienna, Warsaw, Weimar, Wetzlar, Zürich.

Some of these single centers will have a score of educators present at the conference.

Some of the announced topics for discussion and action are evidence that the conference is after results, not merely a chance to talk. Here are a few of the subjects:

(Concluded on page 54)

The Sub-Title Applied to the Lantern Slide

JAMES N. EMERY

District Principal, James C. Potter School, Pawtucket, R. I.

"CAME the dawn." So often has this sub-title flashed upon the screen that it has become a real by-word in motion picture circles.

Yet in the mouth of the old-time lecturer this statement would have been elaborated to a lengthy description of the glories of the sunrise, as the first beams of morning sunlight rose over a dim and sleeping world, *ad libitum*.

Modern high-pressure methods have relegated many of our amusements and our customs to the discard. The lecturer has passed into retirement along with the top-buggy and the ornate music-box. The six-cylinder sedan has supplanted old Dobbin, the hundred-watt mazda has taken the place of the kerosene lamp, Station WGNK has forever retired the music-box.

No longer is an audience content with a five or ten-minute description of a still picture. Action, action and still more action has transformed the lecturer's box of slides into the five, six or ten-reeler. The needs of explanation of the occurrences in the film itself have brought out a well-developed technique of sub-titles or screen captions in which matters which need more detailed explanation than the picture itself can give are flashed for a brief period on the screen—a group of from two to fifty words. Hence, "came the dawn."

Strangely enough, no one seems to have made any extended use of the latent possibilities of the screen caption as applied to lantern slides. The sub-title is absolutely necessary in the case of the film, which must tell its own story without verbal comment as it goes along. There

have been one or two attempts to make a film without sub-titles, but they didn't get very far.

We have had various methods where the teacher has lectured about the picture as it is shown; where the individual pupil has prepared certain explanations about a slide or small group of slides, and where the slide has been used as a basis for classroom discussion.

The makers of the film stereopticon have frequently made use of screen captions to connect their pictures with comment in a strip of film. The sub-title used in this way has the advantage of brevity, and of putting the essential facts before the person viewing the picture in a graphic way that the voice does not give. In fact, we are constantly reminded that anywhere from 60 to 89 per cent of impressions are made through the eye, according to various experts.

The chief drawback to the use of screen captions with the film stereopticon has been its fixed sequence. It has been necessary to follow out a certain series of ready-made sub-titles in fixed order, with no chance of variation. Often the comment or line of thought is far from what the teacher wishes to bring out, sometimes flippant, slangy or facetious comments confuse the very impressions which the picture makes.

With the lantern slide, however, there is no need whatever for any fixed sequence. The slides may be used in any order, and to illustrate any subject that the instructor desires. Much of the verbal discussion may be eliminated by a series of brief sub-titles prepared by the teacher, illustrative of just what

viewpoints he wishes to bring out. Salient points, highlights, summaries from the text, may be put on the screen and may tie the series of pictures together with a well-defined central theme according to the teacher's wishes. Here is an opportunity for the play of individuality.

A wide range of screen captions may suggest themselves to the thoughtful teacher. The use of sub-titles makes for brevity and conciseness. They present a vivid summary to the pupil that ought to make a fairly lasting impression. A principal or supervisor may prepare a model or type-lesson that may be used by a number of teachers with little change and with a considerable degree of uniformity, yet not suffering from the complete uniformity of the commercial lessons, to which the curriculum must be adapted, instead of adapting the illustrative material to the needs of the curriculum.

The materials necessary are say three or four dozen cover-glasses, which may be purchased ready-made, or cut from bits of thin glass to the proper size of a lantern slide, $3\frac{1}{4} \times 4$ inches. Discarded photographic negatives with the emulsion cleaned off make excellent cover glasses, if they are not too thick. The transparent gelatin slides complete with gelatin, mat and carbon paper may be purchased from several houses at a cost of about four cents each. This expense may be reduced by purchasing the transparent gelatin in large sheets, cutting it to the proper size, and writing upon it by folding a piece of carbon paper and laying it between the folded carbon. The glassine

wrappers such as are used on boxes of fancy candy may be used satisfactorily.

Two or three dozen sets of cover glasses may be kept on hand, the bottoms fastened together with a paper hinge, and the gelatin and mat slipped in between and fastened at the top. After the lesson the gelatine may be removed, and if desired, filed away in envelopes for future use, taking up but little room. The cover glasses and mats may be used indefinitely. If not desired to save the gelatin, each piece may be used several times by wiping off the writing with a dry cloth or a piece of dry tissue paper, rubbing carefully until the printing disappears.

It is of course possible to write directly on the cover-glass, using a pen dipped in one of the inks prepared for writing on glass, or ink to which sugar or gum arabic has been added. Unless the teacher is skillful with the pen, however, the typewriter and the gelatine slide will probably prove more satisfactory, or look more workmanlike, as every crudity is magnified hundreds of times. In the case of writing directly on the glass, the ink may be readily washed off and the glasses used indefinitely.

A sample lesson on South America follows this discussion. This is one prepared by the writer of this article, and used in actual classroom work by four teachers in a sixth grade. (Obviously, the number of pictures used for a single lesson period will vary endlessly according to the immediate purpose to be served. If extended discussion of single points is desired, four or five slides may easily suffice for a full lesson period.) All the pictures are from the regular Keystone 600 set or from the Underwood libraries, all of which may be obtained from the Keystone Company. Most of

the screen captions are taken from the treatment of South America in Brigham and MacFarlane's *Essentials of Geography*, which is used as a textbook in that grade.

In many cases much fuller treatment may be found desirable than what is presented by these captions. For the use of teachers who feel some hesitation in making use of visual methods, the advantage of a lesson of this kind is obvious. The more experienced teacher may easily add either verbal or screen comment to this skeleton, *ad libitum*.

The coastline of South America is extremely regular. There are but few good harbors. High surf makes it extremely difficult to land at most points along the coast.

U9254.* The rock-ribbed South American coast at Mollendo.

The high mountain-chain of the Andes runs north and south along the western side. It forms one of the loftiest mountain systems in the world.

Between the ranges are many deep valleys and some lofty plateaus.

U486. Mountains along the Strait of Magellan.

U471. Looking down into Rimac River Gorge, Andes.

U9240. Source of the Rimac River, high up in the Andes.

U9242. Glaciers and snow-clad peaks, Mt. Meiggs.

Many of the highest peaks are volcanic cones.

Even at the equator, the tops are in a region of perpetual snow.

U480. View of El Misti.

U479. Volcano from Arequipa.

U9215. 14,000 feet up the volcano Pichincha, view toward distant summit.

U9217. Smoking crater of Pichincha.

*Numbers prefixed with U are Underwood slides, the catalogue number given in each case. Numbers prefixed with K are from the regular Keystone 600 set of slides.

The lowlands on the coast are hot.

U9186. Hacienda of planter, Babahoyo River.

U9187. River scene.

U9188. Natives poling boat up tree-fringed river.

U11521. South American fruit trees (papaya).

—The middle heights are temperate—

U9265. Sheep-raising scene in the Andes.

U9234. Picking cotton high up in the Andes.

The upper slopes are frigid in climate.

U9216. Ice dealers of Quito collecting snow, on the peak of Pichincha.

K322. Lake in the Andes of Chile.

The shores of South America were visited by Columbus and other explorers from Spain and Portugal.

The Landing of Columbus. Columbus on deck of Santa Maria (Turner collection).

K229656. Columbus' ships at sea.

The Spaniards under Pizarro invaded the country, treated the natives with great cruelty, robbed them of their treasures, and reduced them to slavery.

Pizarro's body still rests in Lima, the capital of Peru.

U9219. View of Lima.

U9223. Coffin of Pizarro in cathedral at Lima.

The most advanced natives whom the Spanish explorers found belonged to the empire of the *Incas*. Their capital was Cuzco, an ancient city among the mountains of Peru.

U9268. View of Cuzco.

They built strong forts and splendid temples, quarrying large blocks of stone, which fitted perfectly without mortar when laid into a wall. They organized armies, built roads, and had a rude postal and express system by swift runners.

U9276. Masonry of the ancient Incas.

(Concluded on Page 82)

Photoplays for Vocational Guidance

WILLIAM LEWIN

Central High School, Newark, N. J.

(Concluded from the issue of December, 1927)

PARENTS today, more generally than ever before, realize the importance of developing social traits in growing children. The great movement for child study now sweeping across the country has brought home to parents the importance of developing a friendly personality in the child. What more delightful and valuable traits are there in a child than the easy, confident, courteous manner that distinguishes the successful, well-bred child? Is not success in life, after all, largely a social matter? Let us, therefore, give our children time to develop their social contacts by making the school day end without a load of homework. If movies can help in this direction, let us use them in the classroom.

THE BOARD OF EDUCATION'S POINT OF VIEW

From the board of education's point of view, on the other hand, educational motion pictures are too expensive to warrant rapid development of their use. The expense of running a city school system in America today is so great that authorities responsible for educational budget-making must be conservative in considering expensive new devices. Even granted that teachers, children and parents demand more and better educational films,

Editor's Note—In the initial instalment of Mr. Lewin's article, he defends the educational motion picture and declares that, although development has been slow, "as teachers, pupils, parents and boards of education begin to speak with one voice in demanding worthwhile schoolroom films, the development of good films is bound to grow." The teacher's, the child's and the parents' point of view are presented in the previous instalment.

where are they to come from? The tax rate is already too high; why add to the financial worries of the community?

HOW BUSINESS FIRMS CAN HELP

In this connection, I have found that business firms can be of assistance to the schools—and with advantage, indeed, to themselves. Our most progressive merchants are interested in their employees, not from the time employees begin to be employees, but before that time—while future co-workers are still in school, preparing for the great occupational world that lies beyond the walls of alma mater. And so we have the vocational guidance movement, already worldwide in scope, dedicated to the great task of imparting to the rising generation the necessary information, experiences, and advice in regard to choosing a suitable career, preparing for it, entering it, and progressing in it toward a satisfactory status. In all this work of vocational guidance, the most important phase is that of giving information about the occupational world. The child needs to know the physical, mental, emotional, social, and economic requirements for success in a given vocation. He needs to know the unpleasant side as well as the pleasant side, the disadvantages as well as the advantages, the perils and pitfalls, as well as the rewards and rejoicings, that usually await those who enter upon a given occupation. He needs to know the whole, true pattern of a career—in fact, the patterns of many types of careers—before entering upon a chosen one.

The head of the education de-

partment of one of America's great stores said to me recently: "We always under-estimate the future possibilities of positions, in talking to applicants for work in our institution. We sometimes paint a rather gloomy picture so as to discourage over-sanguine hopes and unrealizable aspirations. Great success really means much more work and much more good fortune than most young folks realize. The opportunities for rising to commanding positions are not so plentiful as schoolboys think."

If boys and girls entering upon new positions realized what was in store for them, they would often refuse those positions, and business firms would be spared the costly turnover in workers. Selecting the right person for the job at the start eliminates much waste of human energy and much overhead expense. Let those who apply for positions, therefore, clearly understand exactly what those positions will entail and what life-careers they will commence.

If every American child could visit the leading stores, factories and offices of his community, accompanied by a highly trained vocational expert, he would learn much about the world and its work. If he could interview the leading merchants, bankers, manufacturers, and professional people of America he would undoubtedly learn much about life-careers and their requirements. If he could, by some magic stroke of imagination, personally review the careers of typically successful men and women in many occupations, how wonderful! If he could try out

various trades, crafts or professions that appealed to him, how valuable these exploratory experiences would be to him! Since, however, the schools cannot provide all boys and girls with the advantages of such visits, interviews, and exploratory experiences, the next best thing they can do is to give every boy and every girl the advantage of vicarious visits, vicarious interviews, vicarious experiences by means of honest-to-goodness educational motion pictures. The expense for the technical production of such films, I have been assured by a number of business men, can justifiably be borne by their firms and charged to advertising. In its broadest sense, advertising is, after all, a form of education.

Here, then, is a type of information that business firms can well afford to give to the rising generation. No more effective means for imparting vocational information exists today, I am convinced, than the motion picture, if rightly used. I have, therefore, presented both to academic and to business leaders the idea of dramatizing, in film form, typical vocational ladders, such as those recently outlined by Professor Harry D. Kitson of Columbia University, showing the steps leading to desirable professional and business positions. Dr. Kitson found, for example, that a study of the life-histories of many department store buyers indicated that most buyers began as stock clerks and served successively as junior salespersons, heads of stock, and assistant buyers. He found that professors of chemistry typically go through seven steps: they get the bachelor's degree at age 22 and the master's degree at 24; they become instructors at 26 and assistant professors at 28; they win the doctor's degree at 29 and become associate professors at 30; their full

professorships come at age 34. Similarly, Bernays, in his new book, *An Outline of Careers*, provides excellent material for vocational guidance films. He devotes a chapter to each of thirty-nine leading occupations, featuring a well-known living person in each field. Joseph P. Day, New York real estate expert, for example, analyzes the requirements for success in his vocation and suggests the following vocational ladder: office boy, renting man, salesman, appraiser, broker.

Psychologists are generally agreed that once an individual is orientated in the sort of work for which he is physically, mentally and emotionally best fitted, he is well on the way to happiness. From the standpoint of the business man, this means that the individual so adjusted will be efficient in his job. If photoplays can work to this end, are not boards of education and large business enterprises justified in co-operating for the benefit of society?

My experience with films that stimulate the life-career motive in education has led me to believe that a new note may be introduced into school work through short photoplays based on life careers. The humdrum routine of the classroom can be transformed into thrilling vicarious experience.

The teacher, when at his best, sees at once "the sidewalks of New York" and the eternal stars; he combines the contemplative life with the active life. He is a practical idealist, always lifting the transitory into the eternal.

A VISION OF BEAUTY IN EDUCATIONAL MOVIES

As a teacher, therefore, I welcome the photoplay as a teaching aid. I find that where words leave off, movies begin. When I con-

sider the beauty of a true photoplay, I confess that it says what no words of mine can say. A good film can be, I think, more rapturously beautiful than any other form of art, for a true motion picture is the very silencing of speech. In the greatest scenes of the cinema there is always the hush of wonder. Not the least reason why I welcome the photoplay in my classroom is, indeed, that I can use it unaccompanied by music—a motion picture in its essence. In the immortal words of John Keats:

"Heard melodies are sweet, but
those unheard
Are sweeter."

For a motion picture seems to tell us to be silent and listen—not to what the teacher has to say, but to what he cannot say. The very effectiveness of the screen art lies in its suggestion of something beyond all ordinary expression. What all the art of the best teacher cannot do, a movie can do.

The beauty of photoplays that suggest life-careers will lie partly in bringing together, in poignant juxtaposition, the calm assurance of real success to him who is fit, and the forlorn hope of anything like real success for him who is unfit.

In the endless throbbing of industry, in the vibrant bustle of great mercantile establishments, there is a rhythmic, haunting beauty. Let the educational cinema composer skillfully and gracefully catch that rhythm and impart it to the film. He must be a finished craftsman indeed who can put into a film the great symphonic background of an industry, of an institution, of a profession; but it can be done, and it should be done.

It must be done with piercing beauty. The thrill will lie, to some extent, in the interweaving of two

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The Influence of Motion Pictures in Developing in Children the Proper Use of Leisure Time

ERCEL C. MCATEER

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A FEW years ago, educators from all parts of the United States gathered in conference to determine the major objectives of education. As a result of this meeting there were formulated seven major objectives. These are: health, command of fundamental processes, worthy home membership, vocation, civic education, worthy use of leisure time and ethical character.

Having accepted the worthy use of leisure time as an objective of education, let us determine how we may best train our children in the wise selection of their leisure activities, and the elements that enter into this training.

The term "play" covers a group of activities as wide as the scope of human life. It goes even further than human life, for animals also play. Play has ever been of interest to all mankind.

An individual is more completely revealed in play than in any other way; and conversely, play has probably a greater shaping power over the character and nature of children than has any other activity. A child shows what he really is when he is free to do what he chooses. If children can be influenced so that their highest aspirations—which are followed when they are free to pursue their ideals—are uplifting, their character is being shaped profoundly.

Childhood is divided into different ages, fairly well marked, and each dominated by one or more instincts that color for a time the whole process of development. First there is the period of babyhood, from

birth to three years, during which the child's life is governed largely by his relations to his mother. Then comes the dramatic age, from three to six years, in which the impulse to imitate or impersonate colors almost all his activity. Next appears the age of self-assertion, or "Big Injun Age," from six to eleven, dominated largely by the fighting instinct, and then the age of loyalty, from eleven on.

The stress that nature places upon certain impulses at certain periods is not a casual or an isolated suggestion on her part. It is a determination that prescribed exercises shall be registered in actual growth at those exact seasons. It is the precise time at which those exercises will be received by the child. At no other periods will they be received so well. The wise parent directs the child's activities and experiences—whether they be motion pictures, books or outdoor games—in the proper channels, being careful to allow the child the required amount of expression of his impulses but watchful to prevent an undue amount of such experiences. The child's method of study is by impersonation—by putting himself inside the thing he wants to know, *being* it, and seeing how it feels. Our children, by giving vent to this desire during the dramatic age, learn the main characters in the play in which they have been cast and assume each character in turn. When a personality interests them, they translate it into their own experience and share the exhilaration of that personality. Later they will study

practicabilities, will criticize, perceive methods and limitations. During this period their instincts are to grasp the whole, enter by one sheer leap of intuition into the object of their studies and dramatize it in the land of make-believe.

It is seldom that our children desire to go to the theatre to see "the pictures." Their desire is to see Mary Pickford, Charlie Chaplin or Lillian Gish. It is not *Dorothy Vernon of Haddon Hall* or *The Thief of Bagdad* they are seeing, but Mary Pickford, the perpetual Cinderella, the little girl in rags who in the end resides in a glittering castle, and Douglas Fairbanks, the symbol of romance and eternal youth, who set out to learn what Fear was and never found it.

This dramatic interest is especially observed when notice is taken of the attendance record of children at the motion pictures. It is a serious matter that the emotional life of children has come to be so largely a thing of the street and the motion picture. The proper use of the emotions is most important in all elementary education. Consider the misuse of the emotions of a child who plays life as portrayed by Greta Garbo or Pola Negri. The two great topics of photoplays are love and fighting. Practically all photoplays are built upon a combination of these two interests. If we took love out of all the motion pictures, we should still have a choice collection; if we took fighting out, there would still remain a large number; but if we took out both love and fighting, the world's motion picture theatres would be

gone, for these two are the basic human emotions. Hence when boys in their teens flock to the motion picture theatres, they are doing what the rest of the world has always done—experiencing basic human emotions vicariously. When children see motion pictures which convey impressions false to life, in which the fighting instinct is perverted, it is bad for them. However, fighting of some kind is part of character; it is no superficial, modern thing. There seems to be no better contrasting examples than Douglas Fairbanks' *Robin Hood* and Clara Bow's *Down to the Sea in Ships*.

Many do not realize that children, early in life, tend to join the neighborhood gang. Sheldon's study of the institutional activities of American children shows that the age of members of this gang is from ten to fourteen years. Inherently the gang is all right, but the misled gang is all wrong. Gang fighting is seldom conducive to manliness, honor, courage or self-respect. The strength of the gang is the strength of the boy. Under its protection, unspeakable events may occur for which it is impossible to place responsibility. Are the experiences placed before the eyes of our boys those which pertain to stabbing, shooting, clubbing or maiming? Are they given an education (which might in other surroundings and under other conditions be a positive civic asset) which adds the irresponsibility of the mob to the recklessness of youth and becomes a force which turns boyhood into cowards and savages? It is submitted that the undesirable gang experience should be superseded by organized clubs and athletic games.

The social activities of games, clubs and the like absorb and divert the same gang interest to proper

channels. Parents should see that all children of ten years and over have the opportunity for the right exercise of their budding social interests.

Play interests of children answer to deep-seated needs and are essential for fullest development and education. They include the universal passion for and admiration of active games and sports. Children are deeply interested in nature, and where opportunity presents itself, their play interests lead them naturally into those realms of knowledge and activity which are directly related to some of the most important fields of human interest, endeavor and achievement. In modern city life children do not have this ready contact with nature under the influence of which the race has developed. Unless the community, through the school and parents, exerts itself directly to relieve this handicap of city children, the majority must forever remain incomplete in development and education. How much better for parents to encourage these nature interests of nurturing plants and animals, hunting, fishing, love of life in the open, camping, and the like, than the attendance every week at a motion picture theatre!

Few children are interested in motion pictures at first. It is a habit, or a desire that grows with but little encouragement. The mere fact that it moves, compels them to look at it, just as we cannot refrain from noting the moving electric signs on Broadway. They catch the eye. That which moves impels attention. At first the blood and thunder stories shock the delicate nerve centers of the young, but the first experience starts the vicious circle to work and the result is that the child craves more and more of these "shockers."

Soon we find a well developed "movie habit" and the motion picture has entered the lives of our children as their chief amusement and recreation. Play and recreation is nature's method of effecting growth and development. Therefore, its selection is as essential as that of food.

In view of the fact that motion pictures are, to a great extent, monopolizing the leisure time of our children, it is essential that parents diligently supervise this activity of the children so that one of the objectives of education may be accomplished—that the leisure time of the child may be put to a worthy use.

Editorial

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1. Ways and means for international exchange of typical educational films.
2. Study of prepared "film-lessons" from various countries.
3. Use of visual materials in higher schools.
4. The small-sized film and its standardization for educational purposes.
5. The scientific research film and a method for making it accessible to other countries.

We are glad to announce that THE EDUCATIONAL SCREEN will be represented at the conference by Otto Maurice Forkert, editor of our Department of Foreign Notes.

We expect to be able to present to our readers in later issues much interesting material, not only upon the proceedings of the conference at The Hague, but upon activities in the visual field throughout Europe. Mr. Forkert will spend some six months in travel and investigation in the European countries most active along these lines.

AMONG THE MAGAZINES AND BOOKS

CONDUCTED BY MARION F. LANPHIER

THE NEW REPUBLIC (March 7)—Gilbert Seldes, in "A Fine American Movie," extends well calculated and efficiently weighted praise to King Vidor's *The Crowd*, calling it "the most interesting development in the American movie in years." The picture is not all splendid, as Mr. Vidor and his assistant, John V. A. Weaver, have directed some "vulgar scenes. . . . have fumbled their handling of emotion to get a laugh." But, Mr. Seldes finds *The Crowd* a challenging picture negatively, in that it has "no plot, no sex exploitation, no physical climax, no fight, no scheduled thrill." As the simple story of the struggle of a boy in New York to find himself, it is technically excellent with but two serious faults: its bridal night gags and its use of a talking machine to "stimulate its deepest emotions" at the close. Mr. Vidor is a master mechanic, avoiding the errors of the rigid photographic effects in *Metropolis* and presenting a courageous array of metropolitan impressions. James Murray and Eleanor Boardman also receive laurels from Mr. Seldes.

Those who have the good of film art seriously in mind should, as a matter of duty if not entertainment, personally review a production so announced by *The New Republic's* spokesman.

CHILDREN (February)—"If Your Child Is Movie Mad," an interview with Walter B. Pitkin, psychologist and departmental head of *Children's* monthly review of films suitable for the youngsters, presents the reasons for movie-madness, the

transient aspect of such enthusiasms, and the need for careful parental guidance and comradeship through the heat of movie-madness.

In addition to pertinent suggestions about this guidance and consultation, the author reminds his readers of the well-known and often-stated bad effects of indiscriminate child consumption of general film programs.

BIRMINGHAM TEACHERS' JOURNAL (February)—"Special Movie Programs for Children," by Myrtelle W. Snell, again sounds the warning against the inadequacy of all that film production furnishes for, and presents to, children in our theatres. Miss Snell outlines efforts for betterment of this situation in Birmingham's Junior Matinees, and elsewhere. She speaks of parent company at the movie as a fair obstacle in the way of too much seriously detrimental interpretation on the part of the child. In general, though not fresh material in theory, Miss Snell's article is a clear account of the situation as it must eventually be met wherever motion pictures exist.

THE NORTH AMERICAN REVIEW (March)—A brief paragraph, "Joseph and Achilles on the Screen," remarks editorially that *The Iliad* and *Joseph* epics proposed for cinematic presentation furnish interesting food for speculation, that the screen versions would be "at once superior and inferior," that *Joseph* on an adequate scale would be impossible, while the other tale, as a "moving panorama of scenes and incidents," might well

be successful. The editor closes with the somewhat whimsical suggestion that the thought of these two figures of old history as modern movie heroes is "poignant and inspiring to the imagination."

When the day comes that will see pantomime on the stage, combined somehow with pantomime on the screen, the editor's last remark will be entirely justified. Whether or not the two media can be successfully fused remains for future ingenuity to discover.

THE INDEPENDENT (March 3)—Mr. Percival Remiers, in his regular reviewing department, offers his readers a unique viewpoint from which to view Miss Swanson's *Sadie Thompson*, Miss Eagels' *Man, Woman and Sin*, as well as Mr. Jannings' *The Last Command*. The writer finds these characterizations almost lost in the haze of cigarette smoke employed to decoy the audience into dramatic traps. The Camel, Mr. Remiers finds, has come into its histrionic own! An amusing article as well as a suggestive one. The reviewer closes in a more serious vein, classifying screen greatness as that of the one-gun type and that of the arsenal type. Mr. Chaplin, in *The Circus* again gives us his typical and perfect performance. What he would do in a picture of a different sort remains a conjecture to Mr. Remiers. We might remind that gentleman that the scales fall somewhat in Mr. Chaplin's favor as being more than a single gun genius, if one recalls the moment in *The Kid* when Mr. Chaplin faced the

camera and registered a tragic reaction to the loss of his little waif.

However much of a conjecture Mr. Chaplin's equipment may be, the movie goer must shout with Mr. Remiers that Mr. Jannings is, indeed, a whole arsenal and deserves that much abused adjective, "great."

THE NATION (February 29)—"Moving Pictures: Charles Chaplin," by Alexander Bahsky, is another hearty acclamation of the Chaplin cinematic art. "Looking at our great Charlie Chaplin, I feel like patting myself," begins Mr. Bahsky, because he had written, at an earlier date, that the film, essentially a matter of pantomime and rhythmic movements, belonged to the acrobats, clowns and dancers, rather than to the actors of the day. Then, he continues, came Chaplin, and now we have, in the film world, only two classes of actors, Chaplin and the rest!

Mr. Bahsky then reviews *The Circus*, offering it as another high point in Chaplin's career of genius. "But we have no motion picture vaudeville as yet; that is, entertainment spurning illusionment effects and making its appeal direct to the audience, simply and solely for entertainment." Here, the critic feels, is a rich and undeveloped field, admirably suited to Mr. Chaplin's art and interest.

SUNSET (March) — The second article concerning better motion pictures, by Walter V. Woehlke, discusses the making of movies on a cheaper basis. The author vindicates his assertion, "that it can be done," by pointing to the Bluebird productions, managed efficiently and foresightedly by Mr. J. O. Davis, and accepted thoroughly by the moviegoer. The author gives a detailed account of Mr. Davis' past work, his effort to organize production

twelve years ago, his failure to attract attention, his patience in waiting, and now his reward. Like the first article, this second brings clearly to the reader the dreadful waste in production, the needlessness of such waste, and the promising reassurance of a change in these matters very, very soon.

THE LIVING AGE—"A Trip to New York," by W. J. Turner, needs comment here, only because Roxy's Paramount Theater was one of the outstanding features presented to the writer in his sightseeing. The gauche splendors, the bewildering roar of color and sound, the heavy paddings of rich hangings and carpets left the writer feeling as most intelligent lovers of true beauty would feel. Although some New Yorkers may point to the Paramount, there are the encouraging percentage of others who know full well that the huge cinema palace embodies nothing of that fundamental essential to all beauty—good taste!

THE OUTLOOK (March) — The second appearance of Arthur Sherwood's "The Movies," as *The Outlook's* official resumé of outstanding films, is, to the editor of this department, less assuring than last month's department. It is very true that personal appraisements of various productions will be as numerous and different as the reliable personalities behind the criticisms. Yet, any marked dismissal of *The Last Laugh* as trick-photography and German uniform-worship, must shock a critic who admired the obviously successful attempt to photograph the illusive contours of psychological imagery in both the waking and the sleeping states. Too, uniform worship is a shallow meaning to assign to the story's use of the old doorman's glittering ulster.

Mr. Sherwood made his remarks

in reviewing *Sunrise*, produced by Fox and directed by Mr. Murnau, who was imported by Fox to outdo his *Last Laugh* production. Concludes the critic, "*Sunrise* has all the cock-eyed camera angles, all the weird chiaroscure . . . the high tragedy and heart-breaking comedy of the great picture . . . If *The Last Laugh* was Teutonic, *Sunrise* is cosmic."

Rose Marie, flippantly dismissed, and *That's My Daddy*, cordially welcomed, constitute the rest of the March film comment.

THE MENTOR (March) — "Following in the Footprints of *Beau Geste* and *Beau Sabreur*," by Otto C. Gilmore, is an interesting account of the author's traveling, the reader's attention nicely "hooked" by the use of the two famous film and fiction characters as a string for the writer's literary beads. The device, whatever may be said of its technical value, remains a subtle comment on the universal enjoyment and knowledge of films. Mr. Gilmore takes it for granted that *The Mentor's* readers know the gentlemen, and know them via the movie, for he refers to that rather than to the books themselves.

SCHOOL LIFE (February)—"Educational Aims of the Metropolitan Museum of Art," by Huger Elliott, Director of Educational Work of the Museum, is a continuation of the article which appeared in the January issue of that magazine, and discusses the help which the Museum can give to the casual visitor, the schools, the designers and the manufacturers.

Mr. Elliott presents the viewpoint of the modern museum when he says:

The aid given the public should not, however, be confined within the limits of the museum walls. Therefore the museum extension service

was inaugurated, by means of which lantern slides, photographs, reproductions in color, duplicate casts, textiles and motion-picture films are, for nominal sums, rented far and wide over the country east of the Mississippi River.

When discussing the museum's extension service, it is difficult to avoid being statistical; saying, for example, that 128,616 lantern slides were circulated during the past year, 5,629 photographs and color prints, 5,008 textiles, etc. Possibly but one out of a thousand persons really enjoys statistics, yet how else may we impress upon the reader the use made of the facilities afforded by this branch of the museum's activities? It is a big and vital part of our work. The lantern slides not only take "counterfeit presentments" of the collections to those who cannot come to the museum, but as the 40,000 slides illustrate man's artistic achievements from prehistoric times to the present day, they are in constant use by teachers, clubs, and other organizations all over the eastern section of the United States. The photographs, color prints, and facsimile etchings—of a size suitable for exhibition—are used by schools, clubs, libraries and hospitals. Schools borrow the duplicate textiles, the Japanese prints, the maps and charts, while through the cooperation of the American Federation of Arts sets of facsimile etchings and of paintings from the museum collections are circulated throughout the country.

The cinema films are in demand from Boston to Madison, Wis., and from Raquette Lake, N. Y., to Nashville, Tenn. To the schools of the city of New York the extension service is free except the museum films; of others a merely nominal fee is asked.

A staff of seven instructors is on duty to conduct museum visitors through the galleries—a service which is free to members and to the teachers and pupils of the public schools of New York City. To others a small fee is charged.

Besides this there is free guidance on Saturday and Sunday afternoons; there are courses of lectures by members of the educational staff; and during the winter two

free lectures each week, given by authorities in the various fields of art.

GENERAL SCIENCE QUARTERLY (January)—"An Experiment in the Development of Classroom Films," by Dr. Thomas E. Finegan, Educational Director of the Teaching Film Department, Eastman Kodak Company, is a reprint of an address delivered before the Society of Motion Picture Engineers. In it Dr. Finegan outlines the three chief reasons why motion pictures have not come into general use as an agency in classroom instruction—the fact that few motion pictures adapted to classroom service have been produced; the cost of equipment, production and distribution; and the unfamiliarity of teachers with the use of motion picture apparatus and film.

The general use, therefore, of classroom films resolves itself into the solution of these questions. Is it possible to produce the character of films which will yield measurable results in classroom work of sufficient value to make their use a profitable investment? If such films can be produced and this result can be achieved, is it possible to produce them at a cost which will make it practical and feasible for the schools to provide them? May teachers be trained to use motion-picture apparatus and to evaluate film service?

It may not be expected that motion pictures will be given popular recognition as a teaching agency by educational authorities until sufficient reliable data upon these vital questions are made available. A few experiments in this field have been conducted in this country and in Europe, but the extent and the general scope of such experiments have been wholly inadequate in the results recorded and in making available to the public material upon which a basis for the determination of these questions may be reached.

The experiment under consideration was not entered upon in the belief that it would afford all the in-

formation desirable in the development of a sound program of visual instruction through the use of motion pictures. It was undertaken in the belief that it would reveal the essential fundamental knowledge for the solution of the chief questions which we have stated are the basis of the development of such program.

In further outlining the plan of the experiment being conducted, Dr. Finegan lays down certain principles.

Films should not be made primarily to entertain children or to exert a dramatic power over them. They should be made with the intent to present accurate viewpoints and pictures of actual conditions representative of our social and economic life. The dominant tone and spirit of the film should be to present ideas, to reveal processes, to clarify situations, to represent actualities—to instruct.

Motion pictures should be what the term implies, and that is pictures which represent motion or action. These pictures should deal with situations, activities, operations, processes, etc. With these restrictions in their use there is an inexhaustible field of service for the motion picture. The subject selected for filming should fall within these limitations. Certain subjects may be represented as well and even better by still pictures than by motion pictures. A program of motion pictures should not invade the still picture field. In the activities and processes of every avenue of human effort and interest are subjects of vital relation to society which can be accurately represented by the motion picture only. In developing films to be used in the Eastman experiment the limitations herein prescribed for motion pictures have been respected.

He distinguishes the classroom film clearly from the assembly or auditorium type, and suggests the service which may be performed in education by the short reel—a length of film that may take one minute or three minutes to present and which illustrates only one point in a lesson.

NEWS AND NOTES

CONDUCTED BY THE STAFF

International Exposition at Seville

Extensive exhibits portraying United States methods of education will be shown at the Ibero-American Exposition by the Bureau of Education of the Department of the Interior, according to John M. Denison, secretary of the U. S. Commission to the Exposition. The exposition, which embraces Spain and Portugal and the Republics of North and South America, will open on October 12th and continue through the following June.

Interest of South American educators in the school systems of this country is continually being made manifest, the Bureau states, and it is in line with this interest that the exhibit is being set up. It will cover the fields of both city and rural kindergarten, primary, intermediate and high schools. It is also proposed to show a series of educational motion picture films in the cinema theatre which the United States will build at the exposition.

Congress has appropriated \$700,000 for this country's participation in the exposition. Three buildings will be erected, two of them purely exhibition pavilions and the third a permanent structure which will later serve as the U. S. consulate in Seville. One of the temporary pavilions will be a large cinema hall for the showing of motion pictures of a distinct educational value. These will not only be films dealing with educational life but also will include many showing our everyday life.

World Exposition to Display Film Art

An international exhibition announced for the purpose of giving a comprehensive review of cinematography in all its phases, will be held under the auspices of the national film association of Holland, at the famous exhibition hall, Groote Koninklijke Bazar at The Hague, from April 14 to May 15.

The exhibits will be divided into eight classes—dramatic, cultural, historic, technical, accessory, cinematographic, advertising and amusement. The executive committee declares that the exposition will be only for the purpose of demonstrating the various departments of the film industry and that as much of the receipts as possible will be turned over to the Dutch Red Cross.

Camera for Color Photography Introduced Abroad

What is claimed to be an advance in equipment for color photography has been developed in Vienna by a young Viennese photographic expert, Joseph Mroz, in the form of two cameras, one for instantaneous work and the other a time-exposure camera for amateurs.

Hitherto, the production of motion pictures in natural colors has required great patience. In discussing the innovations made possible by the invention, *The Christian Monitor* says:

As the result of 13 years' research in this branch of photography, Mr. Mroz has just patented an "Instantaneous Color Photo Camera," which he claims can take a color photograph in less than one-tenth of a second. By a special contrivance fitted into the camera, the three exposures which are

necessary take place automatically and are regulated mechanically in such a way that the right amount of light is allowed to enter for the three "partial pictures" which are taken. The camera has only one lens, no reflector or prisms and is the same size as the usual reflector camera.

Instead of glass plates, Mr. Mroz uses non-perforated films, about twice the width of those used in the cinema. The same arrangement as in the cinema camera is used for fixing the films, which run on rubber rollers, working absolutely automatically by simply pressing a button. This last act brings the color filter and the incubator into action. The manipulation is then quite simple. Having first fixed the distance in the ordinary way, the handle is turned so as to regulate the necessary tension on the rollers within the camera, according to the speed required, and then the exposure, which can range from one-twentieth to one-tenth of a second takes place.

A short turn, and the camera is ready for the next exposure. The unrolling of the films takes place automatically, and the camera can be loaded or unloaded in daylight, as special little compartments have been made for the chromatic fillings, one of which is enough for 50 complete exposures. The development of the negatives can be done in the ordinary way, and these can be used for the production of films in natural colors according to the usual methods without delay.

Photography as an Aid in Engineering

Dr. Kenneth Mees, director of Research of the Eastman Laboratories in Rochester, discussed before a recent meeting of the American Society of Mechanical Engineers, the development of photographic equipment capable of recording stresses and strains in elements of engineering design. One of the most important developments

in this connection, he said, has been with cameras that record the character of the flames caused by explosives, by which it is hoped to avert mishaps in mining.

In his discussion of the new recording cameras, Dr. Mees said there had been great development in cameras designed for use in observing events which occur very rapidly; such as the progress of a rifle bullet and air waves produced by sudden concussion. Progress, too, he said, had been made in the slow motion camera, which now shows a projectile as it pierces a steel armor plate. This, he said, is perhaps the most dramatic application of the camera in engineering work.

New Departure in Underseas Photography

William Beebe, famous naturalist, has taken what are claimed to be the first motion pictures ever made under water by a movable motion picture camera, without the use of glass screens or other protection. The films so taken were recently displayed in New York City.

The camera used was of the motor-driven type, steel encased. Difficulties with dim light prevent satisfactory results below a depth of sixty feet, but the inventor of the equipment is confident that once the problem of an under-water searchlight is solved any depth not so great as to crush the camera and light can be observed with ease through a motion picture camera.

The Motion Picture an Aid in Teaching Electricity

A new educational experiment of the United States Navy, presenting the "loves" and "hates" of the two kinds of electricity, portrayed by tiny electric actors, has been made possible by the use of new methods of motion picture photography. The invisible electrons and protons

which make up negative and positive electricity are the actors in a film drama showing just what happens when electricity flows through wires or when electric sparks jump through space.

A complete motion picture course on "The Principles of Electricity" has been prepared to supplement the more conventional instruction in teaching electricity to apprentices on shipboard. It is expected that this course will be used, also, in a number of universities and technical schools.

Teachers of electricity and magnetism usually have found it difficult to make clear the invisible electric and magnetic forces inside machines like dynamos and motors. The conventional mathematical formulas are not easy to visualize.

The electrons and protons which are the ultimate particles of electricity are far too small to be visible even under the most powerful microscopes. By motion picture methods it is possible to reproduce the behaviors of those particles visibly. The idea of "fields" or "lines" of force introduced by the great English physicist, Michael Faraday, to explain magnetism, were also reproduced. Tiny cardboard replicas of electrons, protons, lines of force and other invisible realities, had been moved back and forth by hand more than 50,000 separate times in order to produce the motion pictures.

In a demonstration before the New York Electrical Society recently, to contrast the new motion picture method with older methods of instruction, Dr. H. H. Sheldon, Professor of Physics in Washington Square College of New York University, carried out selected physical experiments. These same experiments were then shown in motion picture form. The ideal method of teaching electricity and

magnetism probably will prove, Professor Sheldon said, to be a joint method whereby the student will see the actual experiment performed and described by a lecturer, and then see the motion picture representation of the same experiment, showing the electric and magnetic actors at work.

Ultra-Speed Pictures

The exhibition of pictures taken at the rate of 20,000 a second was shown at Columbia University by Professor Alexander Klemin of New York University before a recent meeting of the Optical Society of America. The films showed an airplane propeller revolving at high speed and the flight of a bullet, as well as air currents in motion. At the high speed at which the pictures were taken, these objects appeared in slow motion. The camera used in filming the pictures had no shutter, but employed a spark, vibrating with high frequency.

Movement for Industrial Museum

A public museum in which examples of present-day industry and industrial progress are to be on display, is under consideration in New York City.

Following the example of some of the great scientific and industrial museums abroad, the plan is to place in the exhibition rooms actual reproductions of industrial operations, the machinery in use, and also cross-sections of such machinery, so as to reveal at a glance, so far as possible, what the machine really is and how it does its work. This machinery is so set up that any child, by pressing a button or turning a handle, can get enough movement started to understand the particular operation.

The main idea is to provide an industrial exposition which can be manually used as well as seen. The name of the proposed institution is the Museum of the Peaceful Arts.

(Concluded on page 63)

Holland---Old and New

BY B. F. KRANTZ

*Secretary of the Rotary Club of
Leiden*

ALTHOUGH the total area of Holland is less than 13,000 square miles, and the total population only about 7,000,000, there is much to be said about this part of Europe.

Holland is situated at the mouths of three big rivers, all of which have their sources in other countries. These rivers, the Rhine, the Maas, and the Scheldt, drain a low-lying and very level district. Often the land lies below sea level and has to be protected by dykes. The fertile soil, so productive because of the amount of moisture, is also often so loose that when we Dutch build bridges, high houses and our factories we must driven wooden piles into the sub-soil for foundations. Skyscrapers are not possible.

The necessity for controlling the waters is the cause for many of those picturesque old windmills which have long been a characteristic feature of our landscape. Nowadays we do not put all our trust in the wind, but use modern pumping machinery, which is less picturesque but more effective. Much of the surplus water is used for our network of canals—we have approximately 1,500 miles of waterways and much of our extensive carrying trade goes by these routes. These canals are often on different levels, so that when you stand in a "polder" (low-lying land surrounded by dykes) you may see a ship sailing along on a higher level than that where you stand.

Because of these peculiar conditions Holland has always a last resort in case of invasion. The dykes can be cut and much of the country flooded—it has been done once or twice in our history. But we should not like to do it, for we are a peace-loving people to begin with, and besides land is really very precious here. Very few Dutchmen own more than 500 acres, but you would be surprised how much can be produced on that. Of course not all of our land can be used to grow crops, some of it is just given over to a particularly binding sort of grass; altogether about 35 per cent of our land is used for pasture.

Cattle-raising, cheese-making and flower-growing are listed among our main industries. About one-third of our populace are employed in industry (shipbuilding, engineering, textile, chemical); about the same number in agriculture; and the balance find occupation in transport and fishing.

Generally speaking, wealth is rather evenly distributed. If we have not many very rich citizens neither have we many very poor. Under our constitutional monarchy we get along so well that the government does many things which in other lands would be undertaken by private individuals. There is universal suffrage for those of 25 years of age and older. Family life is well esteemed and there is no great tendency to emigration despite the fact that our land is, with the sole exception of Belgium, the most densely populated in Europe. The cleanliness of Dutch homes is traditional—though our housewives are not quite as unrea-

sonably insistent on this as some travelers would have you believe. For that matter there are not so many of the traditional Dutch costumes seen outside certain tourist centers—although we really do like old customs just as we enjoy personal liberty.

Holland has often served as a refuge for those whose religious or intellectual ideas were not appreciated in their own lands. If you should travel to Amsterdam you might pass Maassluis from whence, three centuries ago, departed the Pilgrim Fathers—though one may doubt whether the "Mayflower" carried quite as much furniture as is supposed. Many other stories might be told of famous residents from other lands.


You would expect a people of independent thought to have a number of universities. Those established at Leiden, Utrecht, Amsterdam, Groningen, Delft (technical), Wageningen (agricultural), and Rotterdam (commercial) are well attended but the students as a rule do not live in college halls. Meetings of the student corps serve to promote acquaintance among the young men, though the initiation is not too easy.

When these students get together they will exchange information about their home towns and others that they have visited. They may talk of Amsterdam, the largest town of Holland and one that has long figured in Dutch history. Or perhaps of that spacious and well-planned town, The Hague, where the Queen lives and the government is carried on. Or possibly of Rotterdam, that busy port with its long



(Concluded on page 86)

NOTE—This article and accompanying pictures reprinted by courtesy of The Rotarian (November, 1927).

Educational Screen Cutouts for April—See also page 71


ALL pictures which carry the symbol  can be supplied separately in three forms:

- (1) As a half-tone print of the same size, on the same paper stock as this page, with white border, and with same text on back (4 cents each, regardless of size—minimum order, 10 prints of same or different subjects).
- (2) As lantern slide, plain, as perfect as the original (60 cents each, standard size glass slides—minimum order, three slides of same or different subjects).
- (3) As lantern slide, colored, expert hand-coloring (\$2.00 each. May be ordered singly).

All pictures marked with two   can be supplied in the above three forms and also

- (4) As mounted stereograph, standard size, for use with the stereoscope (40 cents each—minimum order, three stereographs of same or different subjects).



 10 A HOLLAND "WEIGH HOUSE"



 11 CHERRY BLOSSOMS IN HOLLAND



 12 FLOWER FESTIVAL IN HOLLAND

To Clip the Pictures, Cut on These Lines

10 A HOLLAND "WEIGH HOUSE"

This one stands on the canals in Alkmaar. Weigh houses are important to commercial transactions in Holland, especially in the cheese industry.

Is there any relation between canals and weigh houses?

Why do we not have weigh houses in the United States?

12 FLOWER FESTIVAL IN HOLLAND

Flowers, especially those growing from bulbs, have played a great part in Holland's life and history. Every spring the cities celebrate the return of the flower season.

What two kinds of flowers growing from bulbs are shown here?

What features of Dutch children's costume interest you most?

11 CHERRY BLOSSOMS IN HOLLAND

Holland is a land of variety—winds and windmills, boats and canals, cattle and cheese, flowers and factories. This windmill is a real one—not like the windmill in 12.

How are windmills like ships?

For what purpose are most of the windmills in Holland used?

Boston Meeting of National Academy of Visual Instruction

In connection with the convention of the Department of Superintendence of the National Education Association in Boston last February, the National Academy held two days' sessions at Boston Teachers College.

On the program were discussions on The Exhibit as a Visual Aid, by E. G. Routzahn of the Russell Sage Foundation, and Demonstration of the Value and Effective Use of Visual Aids in (1) Elementary Instruction, by Laura Zirbes of Columbia University; (2) Secondary Instruction, by Francis J. Horgan of Boston Teachers College, and Wilfred Kelley of the Boston Department of Education; and in (3) Higher Education, by Dr. Frank N. Freeman of the University of Chicago.

A British Production Arrives

What has been pronounced by critics to be "the finest British production to arrive in America" recently enjoyed a run at the Cameo Theatre in New York City. It is titled *The Battles of Coronel and Falkland Islands* and is said to be a superbly photographed record of these two decisive naval engagements of the great war. One reviewer says:

A page has been torn out of British naval history and relived in celluloid form. The drama in "The Battle of Coronel and Falkland Islands" is real. No story-teller was needed to set down what his imagination dictated. The facts were stern, actual and grim. Engrossing and stirring picture material there and that is what you see on the screen. Intelligent effort has been expended on its production. It is authentic; it is gripping; it is impressive.

Colgate to Produce Second Feature Film

The Colgate University amateur motion picture production, *Roommates*, met with such success at its various showings last year that the Colgate Alumni Association has de-

An Important Contribution to Film Literature!

Films of the Year, 1927-28

Introductory Essay and Notes by Robert Herring
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THE cinema is becoming a wonderful form of expression; and the present book, the first of its kind, provides a permanent record of those striking scenes, which flash across the screen for an instant and then remain only a memory.

Dramatic action, sudden brilliant contrasts of light and shade, amazing effects of grouping, are all to be found in the careful selection of "stills" which has been made by Mr. Robert Herring, the well known film critic. Mr. Herring discusses in his foreword the present and the future of the films, and the plates represent for the most part the best of the pictures which it was possible to see in London during the past year, though a few older ones and a few which have not yet been shown are included.

"Films of the Year" is a volume whose shape resembles that of the pictures as shown, making it an easy and pleasurable matter to look through the reproductions which will make an irresistible appeal to every lover of the cinema.

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ecided to produce another picture, filming of which will start immediately.

No details have been given regarding this picture as yet, but it is said that it will be something decidedly different in the way of amateur productions.

Best Picture of 1927 Selected

As a result of the nation-wide poll of critics' votes, conducted by *The Film Daily* for its 1928 Year-book, *Beau Geste* has been selected

as the best picture of the past year. Two hundred thirty-five of the two hundred eighty-six critics who voted, gave this picture as their selection.

Other pictures among the first ten and the votes they received are:

The Big Parade, 205; *What Price Glory*, 179; *The Way of All Flesh*, 167; *Ben Hur*, 164; *7th Heaven*, 162; *Chang*, 146; *Underworld*, 97; *Resurrection*, 91, and *Flesh and the Devil*, 77.

Date.

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THE FILM ESTIMATES

Being the Combined Judgments of a National Committee on Current Theatrical Films

The Film Estimates have been officially endorsed by

*The Motion Picture Committee of the General Federation of Women's Clubs
The Motion Picture Committee of the National Congress of Parents and Teachers
The Home and School Department of the American Farm Bureau Federation*

Titles of Films (Actors) (Producers)	For Intelligent Adults	For Youth (15 to 20)	For Children (under 15)	Titles of Films (Actors) (Producers)	For Intelligent Adults	For Youth (15 to 20)	For Children (under 15)
Bare Knees (Virginia Lee Corbin) (Gotham) Showing the slangy flapper with bare legs and cigarettes as the fine character; the conventional, housewifely girl as the cheat.	Hardly	Doubtful	No	Freckles (John Fox Jr.) (F. B. O.) Out-door story by Gene Stratton Porter makes rather charming film of "puppy" love.	Wholesome	Wholesome	Wholesome
Beau Sabreur (Gary Cooper) (Para.) Hero (Gary Cooper) saves heroine (Evelyn Brent) from lascivious old sheik (Noah Beery)—as part of French army operations in the Sahara desert. Decidedly inferior to <i>Beau Geste</i> . (See Review No. 32.)	Fair	Thrilling	Over-exciting	Girl from Gay Paree, The (Margaret Livingston) (Tiffany) Heroine's cabaret job of impersonating Paris' notorious "wicked woman" brings complications.	Hardly	Doubtful	No
Blonde for a Night, A (Marie Prevost) (Pathe) Blond wig totally disguises a wife from her husband.	Stupid	Unwholesome	No	Girl in Every Port, A (Victor McLaglen) (Fox) Two "American" sailors chasing girls in every port. Incessant booze, bar-rooms, knock-out punches, suggestiveness and vulgarity. Good acting by Robert Armstrong.	Cheap and vulgar	Unwholesome	No
Bowery Cinderella, A (Gladys Hulette) (Excellent) A hash of jazz, ballet display, and terrible overacting of a drunken role.	Very poor	No	No	Ladies' Night in a Turkish Bath (Mackaill-Mulhall) (First Nat'l) Not quite as bad as the title, but pretty feeble "comedy."	Mediocre	Hardly	No
Chicago (Phyllis Haver) (Pathe) To satirize trial by jury, and modern methods for acquitting pretty murderess, whose love of publicity stifles repentance. Disappointing to many, after the stage play, because satire is frequently lost in burlesque, and because of Phyllis Haver's inadequate acting.	Rather good	Perhaps	No	Lady Raffles (Estelle Taylor) (Columbia) A lightweight crook story of no particular distinction.	Thin	Harmless	Hardly
Chicago After Midnight (Ralph Ince) (F. B. O.) Underworld-life thriller rather more interesting and human, and less brutal and gory than most Ince pictures. (See Review No. 18.)	Fair	Passable	No	Legionnaires in Paris (Kit Girard-Al Cooke) (F. B. O.) Slapstick farce of two doughboys who left Paris under a cloud in 1918 and return in 1927 to find cloud still waiting.	Possibly	Fair	Funny
Coney Island (Lois Wilson) (F. B. O.) Cheap thriller, braasy and vulgar, poorly acted.	Worthless	Worthless	No	Little Snob, The (May McAvoy) (Warner) Coney Island showman's daughter at finishing school makes pretensions which prove hollow. Little worth except May McAvoy's work.	Hardly	Passable	Possible
Crimson City, The (Myrna Loy) (Warner) Oriental thriller with evil-designing mandarins thwarted by English hero, who is saved, loved, and lost by the long-suffering heroine.	Hardly	Hardly	No	Love and Learn (Esther Ralston) (Para.) To keep parents from separating, girl seeks to bring trouble on them. Succeeds. Fine work by Esther Ralston. Bedroom-farce scenes hardly objectionable.	Amusing	Amusing	No
Crowd, The (Eleanor Boardman) (Metro) An exceptional film. Grim, realistic picture of life as lived by ordinary married couple in great city. Hero can work and suffer, but cannot climb.	Strong	Strong	Beyond them	Last Waltz, The (Ufa) (Para.) Emotional complications among the royalty of another mythical kingdom in Europe. Notable sets and scenery. Interesting example of foreign film production.	Worth seeing	Doubtful	No
Dog of the Regiment, A (Rin-Tin-Tin) (Warner) Thriller of war days (movie war) with impossible achievements by dog for his beloved and loving master. Less violent than recent Rin-Tin-Tin pictures.	Perhaps	Fair	Passable	Mother Machree (Belle Bennett) (Fox) A "mother" picture above average, thanks to John Ford's skilled direction and Belle Bennett's acting.	Interesting	Good	Beyond them
Feel My Pulse (Bebe Daniels) (Para.) Artificial but quite funny comedy with Bebe as wealthy, self-made invalid outwitting rum runners at her sanitarium.	Perhaps	Amusing	Hardly	Once and Forever (Patsy Ruth Miller) (Tiffany) War love story of some appeal but with objectionable underworld-life scenes.	Hardly	Possibly	No
Flying Romeo (Murray Sidney) (First Nat'l) Mixture of old stock comic devices. Quite funny in some spots.	Ridiculous	Perhaps	Harmless	On Your Toes (Reginald Denny) (Univ.) Another film glorifying prize-fighting with hardly enough good points to save it from cheapness. (See Review No. 29.)	Hardly	Hardly	No
Four Sons (Margaret Mann) (Fox) Over-sentimental at times but strong story of war-mother who loses three of her four sons. Notable work by new 60-year-old star.	Interesting	Interesting	Perhaps too sad	Outcast Souls (Ralph Lewis) (Sterling) Young couple, headed wrong, saved by the "in-laws" who marry each other. Labored story of "December love."	Ordinary	Unsuitable	No

Titles of Films (Actors) (Producers)	For Intelligent Adults	For Youth (15 to 20)	For Children (under 15)	Titles of Films (Actors) (Producers)	For Intelligent Adults	For Youth (15 to 20)	For Children (under 15)
Red Hair (Clara Bow) (Para.) A more human story than most of Clara Bow's, but still manages to get her pretty thoroughly undressed. The film has the common trait of making wrongdoing attractive. Author, Elinor Glyn.	Passable	Doubtful	No	Student Prince, The (Ramon Novarro) (Metro) Lubitsch, with a fine story to work on, in a familiar German setting, and Novarro and Hersholt to work with, has given us one of the finest pictures of the year. Only weak spot is Norma Shearer, who is miscast.	Excellent	Excellent	Good, but beyond them
Red Riders of Canada (Patsy Ruth Miller) (F. B. O.) Son and daughter seek to avenge father's death. North-west policeman helps, falls in love with daughter, etc., etc.	Mediocre	Hardly	No	That Certain Thing (Viola Dana) (Columbia) Millionaire's son marries lowly Molly, is disinherited, but she saves the day by her genius at sandwich-making. Artificial but mildly amusing and wholesome.	Light	Amusing	Good
Rose Marie (Joan Crawford) (Metro) Much violent action added to give "punch" to what was a charming little stage play. Beautiful background chief distinction.	Fair	Entertaining	Doubtful	Thirteen Washington Square (Alice Joyce) (Univ.) Human and thoroughly amusing comedy of snobbish mother and genial crook (Jean Hersholt).	Good	Excellent	Good
Shield of Honor, The (Neil Hamilton) (Univ.) Violent melodrama aimed at glorifying the police.	Perhaps	Passable	Hardly	Valley of the Giants (Sills) (First Nat'l.) Splendid scenery among the giant redwoods, violent melodrama and the usual Sills fist-fights to say nothing of the chronic scowls.	Perhaps	Thrilling	Better not
Show-Down, The (George Bancroft) (Para.) Interesting especially for the really notable acting of George Bancroft, but otherwise thoroughly unwholesome. Combines the toughness of <i>Underworld</i> and the sex and lust of <i>Gateway of the Moon</i> .	Interesting in spots	Decidedly not	No	Wagon Show, The (Ken Maynard) (First Nat'l.) Rather wholesome Western. Maynard is one of the good ones.	Passable	Good	Good, if not too exciting
Simba (African picture photographed by Mr. and Mrs. Martin Johnson) Striking animal photography, with lively moments. Chiefly glorifies the two Johnsons' prowess in slaughter.	Interesting	Interesting	Good if not too strong	Warning, The (Jack Holt) (Columbia) Violent Chinese underworld melodrama, with Jack Holt more rough-neck than ever.	Perhaps	Overdone	No
Soft Living (Madge Bellamy) (Fox) Alimony is shown to yield the easiest living. Heroine undresses quite freely in the process.	Mediocre	No	No	West Point (William Haines) (Metro) Another football story, but at beautiful West Point itself. Also, William Haines does some acting far above average.	Interesting	Excellent	Good
Sporting Goods (Richard Dix) (Para.) Ordinary little comedy of salesman trying to keep up appearance of non-existent wealth. Unobjectionable save for the mild gambling at cards.	Passable	Amusing	Amusing	Whip Woman, The (Estelle Taylor) (First Nat'l.) A pretentious story that becomes absurd through incredible action and ridiculous with silly titling.	Worthless	Worthless	No
Square Crooks (Dorothy Dwan) (Fox) Two reformed crooks, a baby, a stolen necklace, and an aggravating detective as the actual villain.	Passable	Funny	Funny	Wickedness Preferred (Pringle Cody) (Metro) A cheap and stupid picture of marital philandering.	Worthless	Poor	No
Stand and Deliver (Rod LaRocque) (Pathe) English clubman bored, exchanges club for bandit-hunt in Greece. Swasbuckling comedy-farce.	Lively	Thrilling	Doubtful	Wife Savers (Beery-Hatton) (Para.) Crude slapstick and nonsense, mostly laughable. Probably harmless in spite of some vulgarities.	Hardly	Amusing	Amusing
Streets of Shanghai, The (Kenneth Harlan) (Tiffany) Hectic melodrama in Shanghai gambling-house, with U. S. Marines and villainous Chinese. Suggestive.	Hardly	Unwholesome	No	Wizard, The (Edmund Lowe) (Fox) Insane professor trains ape-man to murder. Overdone crime thriller.	Gruesome	Overdone	No
				Woman Against the World, A (Georgia Hale) (Tiffany) Well-acted but not over-convincing story of newspaper life. Girl cub reporter struggles to hold her own, and succeeds.	Fair	Amusing	Hardly

What They Say

We have examined the new edition of THE EDUCATIONAL SCREEN with considerable interest . . . Your film previews are fine—in fact, I, personally, am taking them as my guide to our family entertainments. If the films are not wholeheartedly endorsed by your committee, I do not waste my time nor money . . . You have a splendid idea in the Educational Screen "Cutouts."

CHARLES ROACH,
Director, Visual Education Department,
Los Angeles City Schools.

I am sure the value of THE EDU-

CATIONAL SCREEN is going to be increased by the new form. In my work the Film Estimates are of the greatest help.

MRS. GEORGE C. HARRISON,
Chairman, Division of Motion Pictures,
Rhode Island State Federation of Women's Clubs.

I want to congratulate you on the fine appearance of the March number. I find your magazine of great value in the selection of pictures suitable for church purposes.

CHARLES H. WICKS,
Pastor, First Congregational Church,
Rhineland, Wis.

THE EDUCATIONAL SCREEN in its new format is certainly a very at-

tractive magazine. I found very much to interest me in the March issue.

DANIEL C. KNOWLTON,
Assistant Professor of Visual Instruction,
Department of Education,
Yale University.

I want to compliment you on the fine appearance of the March issue, the first number in the new dress.

H. B. WILSON,
National Director, American Junior Red Cross.

Congratulations on the new number. It is a vast improvement.

MRS. EDWARD H. JACOBS,
Chairman Motion Pictures, Los Angeles District, California Federation of Women's Clubs.



Photo courtesy Visual Dept. Chicago Bd. of Education.

Thousands of instructive films prepared by great producers in collaboration with famous educators are now available for school use at very low cost.



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do not need to tell you how motion pictures can help you in your work. You are fully aware of the great value of moving pictures in the classroom, and you are, no doubt, keenly interested in the progress of visual education or you would not be reading this magazine.

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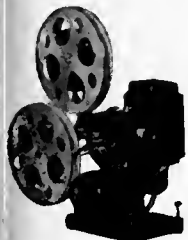
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THE THEATRICAL FIELD

CONDUCTED BY MARGUERITE ORNDORFF

Theatrical Film Reviews for April

[16] *WINGS* (Paramount)

There was to me an indefinable thrill in this vivid cross section of the war in the air. But then I am one of those people who drop everything and dash for the open at the first buzz of a plane. The swift passing and the whine and crackle of the motors is indescribably fascinating. Of course, it may be that it was the machines they had to imitate the sounds of the planes, that got me in the first place, but whatever it was, I came out of the theater thoroughly shaken. Not that that's a bad thing. Feelings,

like soil, ought to be harrowed once in a while for their own good.

The love story upon which *Wings* is built is exceedingly slender, and in the overpowering drama of the actual battle scenes is easily lost sight of. But the loss is negligible, for the friendship of the two young aviators makes a stronger bid for sympathy. The climax, in which one boy, returning to his own lines in a captured German plane, is mistaken for an enemy, pursued, and killed by the other, is pathetic and terrible. The two Charles Rogers and Richard Arlen,

boys are sympathetically played by both excellent types for the parts. Their sweethearts, played by Clara Bow and Jobyna Ralston, are pleasing but relatively unimportant.

The battle scenes—I return to them because they *are* the picture—are magnificently done. Even to one with only the very slightest knowledge of aeronautics or understanding of the problems involved, they must appear real. And there is no question of their effectiveness. Since the story was written by one aviator, John Monk Saunders, directed by another, William Wellman, and performed by a number who took part in the world conflict, the picture can hardly be less than a faithful mirror of actual fighting conditions in the air. See it, by all means. (*See Film Estimates for December.*)

[17] *LONDON AFTER MIDNIGHT* (Metro-Goldwyn-Mayer)

Here we have Lon Chaney in the most unearthly make-up he has yet achieved. You don't, however, have to believe in it this time, because he is really the infallible detective from Scotland Yard, who wears the disguise to make his job a little more difficult. The cast includes Marcelline Day, Conrad Nagel and Henry Walthall. I believe I am correct in attributing this nightmare to Tod Browning. (*See Film Estimates for March.*)

[18] *CHICAGO AFTER MIDNIGHT* (F. B. O.)

The field seems to have wide possibilities. We may expect to see



Life in a training camp seems rather amusing to two young fliers.

Denver, Kansas City and St. Louis after midnight, following which we may work gradually westward to the coast cities. This one depicts the inhuman sufferings of the gang leader and master-thief who is betrayed by a pal and sent to prison—the victim of a narrow-minded society. Because really, you know, he was at heart one of nature's noblemen and was only doing it for the wife and kiddie. You may be sure that when he comes out of prison with silver locks, he wreaks a noble revenge. Ralph Ince performs and directs. (*See Film Estimates in this issue.*)

[19] **THE WIZARD** (Fox)

One of these violent tales in which a mad physician experiments surgically with apes and humans, and evolves a fearsome "Thing" which leaves death and terror in its wake. To offset this horror, Edmund Lowe cavorts unbecomingly as an offensively fresh newspaper reporter. (*See Film Estimates in this issue.*)

[20] **MAN CRAZY** (First National)

A chronicle of snobbery. It seems there is a young lady who, according to her grandmother, is entirely too good for any of the young men who flock about her. For a lark she builds and operates a sandwich stand on the Boston Post Road, and falls in love with a nice young truck driver who lunches there, and finds her waiting on customers. But it develops that a truck driver is entirely too good for a waitress! Many tears and sighs and much heaving of the chest result from this terrible situation, till Grandmother comes to the rescue. She discovers that the truck driver is a descendant of one of her old beaux—and a regular swell he was, too. Drove a coach on the Boston Post Road. So that pleases everyone, and makes us all

snobs together. Dorothy Mackaill and Jack Mulhall behave much as usual, and the titles are very bad. (*See Film Estimates for December.*)

[21] **HONEYMOON HATE**
(Paramount)

Lovely Florence Vidor as a headstrong American heiress who meets more than her match in an Italian nobleman whom she attempts to bully. Miss Vidor and Tullio Carminetti manage to make the clash of wills fairly amusing, although they are hardly suited to their parts. William Austin is droll as always. Venetian settings add interest. (*See Film Estimates for March.*)

[22] **ANNIE LAURIE**
(Metro-Goldwyn-Mayer)

A wild tangle of the banks of Loch Lomond, ye banks and braes o' bonny Doon, Scots wha hae wi' Wallace bled, a man's a man for a' that, and any other Scotch ideas that come to mind. Lillian Gish is the winsome Scottish lassie, and Norman Kerry the braw warrior. (And have you noticed that the brawler the warrior, the more open the shirt is on the chest?) Miss Gish seems very much out of her natural element amid all this strife and bloodshed, and probably because she felt it herself, her performance is quite ordinary. Hobart Bosworth, David Torrence, Creighton Hale, Joseph Striker and others move about in the plot here and there. There is some fairly interesting color work, but most of the scenes are so dark that it is hard to tell what is going on. This may have been an attempt at realism, but it actually adds to the confusion. In some quarters, I believe this is being shown under the title *Ladies from Hell*. (*See Film Estimates for June, 1927.*)

[23] **THE JAZZ SINGER**
(Warner Brothers)

Al Jolson in his first appearance in a full length picture, is assisted

by his reputation, Vitaphone, and the opportunity to sing a few typical songs in the Jolson manner. For be it said, Mr. Jolson is not much of an actor. In *The Jazz Singer* he has an appealing story—that of the Jewish cantor's son who prefers the stage to his father's honored profession, and who at a dramatic turning point in the story, is obliged to make his choice between them. The picture is chokily sentimental, but, of its kind, well done. Whether the experiment is the swan song of the so-called talking picture or the forerunner of its greater development is hard to decide. Certainly there is a feeling of loss, a terrible flatness, after the scene in which the boy sings and plays for his mother and we hear their voices. When the characters are once more silent, their lips move, and it seems somehow a little ridiculous that they make no sounds. The cast, including May McAvoy, Eugenie Besserer, and Warner Oland, is satisfactory, and production in general excellent. (*See Film Estimates for March.*)

[24] **THE PATENT LEATHER KID**
(First National)

Score for Richard Barthelmess the best picture he has had since *Tal'able David*. With as unsympathetic a part as one can well imagine, he gives a fine, consistent character study, which goes over with a bang until the very final scene, when the picture "goes Hollywood" with a weak, illogical and thoroughly routine happy ending. The kid is a prize fighter, an illiterate little East side roughneck with a perpetual chip on his shoulder. A champion in the ring, he tries to evade the draft, fails, and proves a thorough coward on the battle field, until the death of his one friend thrusts his desire for revenge above his physical fear. The scene in which he conquers his

cowardice is one of the best Barthelmess has ever done. The battle scenes are close to the best ever screened. The cast is a fine one, including Molly O'Day, who gives a nice performance as the fighter's sweetheart, Arthur Stone as the boy's trainer, and the one person in the world who cares for him, Matthew Betz as his manager, and Lawford Davidson as his rival in love. (*See Film Estimates for October.*)

[25] **METROPOLIS** (Paramount)

A striking German picture whose director, Fritz Lang, paints the mechanical city of the future. It may well be, however, that Lang's picture, as has been mentioned elsewhere, is not so much the prophetic dream as the symbol of an era already reached in our mechanical age. In the fantastic towers of the dream city lives the controlling class. Below them rumble the great machines, and hidden in the earth, tier after tier, are the homes of the workmen who tend them. A great scientist evolves a mechanical servant to supplant the human workers, and it is when he attempts to give the automaton a human form and soul, that the machine incites a revolt and destroys its creator. So long as the director deals with his subject impersonally and projects his characters in mass, his results are amazing—the development of rhythm being particularly effective. But when he tries to weave a little human drama into this great pulsing mass, and to embody that drama in individual characters, he spoils the whole thing. Nevertheless, the picture is a notable experiment that should be seen. (*See Film Estimates for May, 1927.*)

[26] **SALLY IN OUR ALLEY**

(Columbia)

Anything less original couldn't be imagined. The dear little waif

of the slums adopted by three old bachelors, the honest young plumber who loves her, the wealthy aunt who educates her and picks a husband for her, the haughty relatives who snub her lowly friends—well, it's all here. Not a glint of novelty in the whole thing, but there are Shirley Mason, Richard Allen, Alec Francis, Max Davidson and Paul Pantzer in the cast. And the picture is so honest—never once pretending to be anything that it isn't—that you just sorta like it. (*See Film Estimates for December.*)

[27] **THE LEOPARD LADY**
(Pathe-DeMille)

Murder and robbery follow mysteriously in the wake of a circus in Austria, and the chief of the Viennese police hires a beautiful and clever lady to join the troupe as a leopard tamer and solve the mystery. A well coiled melodrama, which springs its surprises in the proper places. Jacqueline Logan, Alan Dale and Robert Armstrong satisfactorily head the cast. (*See Film Estimates for March.*)

[28] **THE LAST COMMAND**
(Paramount)

Emil Jannings once more offers a powerful characterization as a Russian noble, cousin of the Czar, and high in the command of the Russian army. Swept from his high place in the whirlwind of revolution and ruin, he wanders to America, a mental and physical wreck. As a moving picture extra he drifts to Hollywood, where Fate in her most ironic mood clothes him in the uniform and furred coat of a Russian general, puts a sword in one hand, a banner in the other, carries the shattered mind back to the old days of pomp and splendor, and lets him give his last command to make-believe soldiers in a make-believe trench, before the cold eye of the camera. Direction by Joseph von Sternberg is wonderfully effective, and the cast is strong, includ-

ing Evelyn Brent, Nicholas Sussanin and William Powell, who never disappoints, and who here gives a striking performance. (*See Film Estimates for March.*)

[29] **ON YOUR TOES**
(Universal)

Stereotyped business for Reginald Denny, who plays the son of a prize fighter. The father dies before his son is old enough to know anything about him, and the boy's grandmother, who is opposed to fighting, carefully shields him from any such knowledge, and eventually turns him out as a dancing master. But somehow it was bound to happen—he learns the truth, and without his grandmother's knowledge he makes himself over into a fighter. Just barely fair, that's all. (*See Film Estimates in this issue.*)

[30] **THE VALLEY OF THE GIANTS**
(First National)

Milton Sills again enjoys an engagement or two with another brawny gentleman equally thirsty for battle. Also he saves a runaway log train from pitching off a bridge into nothing at all, thus earning the right to clutch to his chest the beautiful lady, who is none other than Doris Kenyon. There are in addition some really lovely shots of the redwood forests. (*See Film Estimates in this issue.*)

[31] **OLD IRONSIDES**
(Paramount)

After all this long time I have finally seen the epic of the sea, and I'm bound to say that I was hugely disappointed. If this be treason, make the most of it. As history it's great, being well sugar-coated. As drama it doesn't make the grade. After their first appearance, one knows exactly what to expect from George Bancroft and Wallace Beery. One is sure that Esther Ralston and Charles Farrell as the lovers are destined for each other only after a number of hardships
(Concluded on Page 75)

Educational Screen Cutouts for April—See also page 61

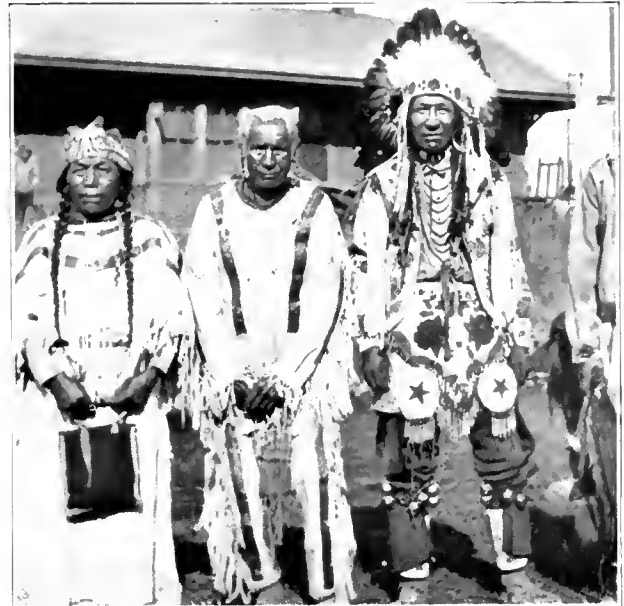


13 ROTTERDAM, HOLLAND—ON THE RIVER MAAS



(R. A. Waugh)

14 AN INDIAN TOTEM



(R. A. Waugh)

15 FLATHEAD INDIANS

To Clip the Pictures, Cut on These Lines

13 ROTTERDAM, HOLLAND—ON THE MAAS

The city dates from the year 1299—though the two feudal castles that formed its nucleus were much older. The lower left corner of the picture shows the north bank of the River Maas, the oldest part of the city, where are located the principal landing wharves for ocean steamships. The two bridges (built 50 years ago) lead to North Island, and draw-bridges carry the roads across the canal-like river beyond the island to the south bank of the Maas.

Rotterdam, with about 400,000 population, is the foremost commercial city of Holland. Industries and manufactures flourish, but Rotterdam has made its most notable strides in commerce and shipping.

15 FLATHEAD INDIANS

These Indians live at Arlee, Montana. (One of them is said to be 100 years old.)

There are more than 50 racial groups known of Indians in North America, with many tribes in each group. The Flatheads are a tribe that has shown continued progress and improvement in the ways of civilization.

14 AN INDIAN TOTEM

This is the famous winged Totem which stands at Alert Bay, British Columbia. It is one of the oldest known, but the wings are modern.

The top figure of the three is the Thunder Bird, believed to give man the power to build houses. The middle figure is the Bear, which shows the man belonged to the Bear Clan. The bottom figure represents the mummy of Numpkish in a coffin—the man supposed to have founded Alert Bay.

(The boys are American boys who earned their wonderful trip to Alaska last summer.)

FOREIGN NOTES

CONDUCTED BY OTTO M. FORKERT

EUROPEAN EDUCATIONAL FILM CHAMBER

AS USUAL we have been following the doings of our friends in the educational film movement in Europe with continued interest. Reports from several sources have kept us well informed, and the highly informative comments in the *Tagebuch* (Diary) of our colleague, Walther Günther, published in the most outstanding European educational film publication, *Der Bildwart*, of which he is the editor, are always interesting.

In a recent issue of his diary he gives his impressions concerning a recent meeting of the European Film Chamber, at which about a dozen countries of the Continent were represented. Following a long discussion under the able presidency of D. van Staveren from Holland (The Hague) a resolution was adopted as follows:

(1) The Permanent Council of the Educational Film Chamber in Basel acknowledges with interest the initiative of the League of Nations and the Italian government, in regard to the founding of the International Educational Film Institute in Rome, that shall work for the execution of the decisions of the first Educational Film Conference held in Basel (April, 1927).

The Council declares its co-operation with the International Film Institute under the condition that the Institute be truly international, and that the following points (Numbers 2, 3 and 4) of the outlines be accepted by the Institute.

(2) The aforesaid Permanent Council is instructed to negotiate with the League of Nations in regard to the making of the constitution and rulings of the International Educational Film Institute harmonize with the decisions

of the Basel Conference of April, 1927.

(3) The aforementioned Permanent Council proposes that the members of the Administrative Committee elected at Basel be taken into the Administrative Council of the International Educational Film Institute, and that these members be delegated by their respective governments and accredited by the League of Nations. Other members may be accepted for the Board of Officers, especially from those countries outside Europe showing an active interest in the educational film movement.



Mr. Forkert, editor of this department, will represent The Educational Screen at The Hague Conference.

The Administrative Council of the International Educational Film Institute shall distribute the work to the three organizations in Paris, Rome and Basel.

(4) The Permanent Council proposes that all countries shall contribute toward the expenses of the International Educational Film Institute.

We shall see at the next Film Conference what has been accomplished in negotiating between Ge-

neva and Rome toward a realization of these terms.

The Constitution of the European Educational Film Chamber was accepted and the Second Continental Conference will be held at The Hague, not in Rome as previously decided. The Foreign Department of THE EDUCATIONAL SCREEN will be represented in the person of its editor.

THE FILM AT THE INTERNATIONAL PRESS EXHIBIT

At the great International Press Exhibit, which is being held this year in Colon, from May until October, and which promises to become one of the outstanding events in the history of the Press, the modern "Movie-Newspapers," the daily Newsreels, and examples of screen advertising from all over the world will be on exhibition. And so we shall go to Colon and see if there are some interesting educational subjects and news items to be discovered.

LIBRARY ON MOTION PICTURES

The largest library on the subject of the motion picture is said to be in the possession of *Die Lichtbühne*, one of the largest and most influential daily film papers of Germany. It is reported to contain about 1,400 books regarding the film; 172 film papers and magazines from all over the world and in all languages are being collected; and over 20,000 still pictures and studio photos of the film from its early beginnings until today are assembled in the archives of the *Lichtbühne*.

A worthy undertaking for a commercial film daily!

"NATURE AND LOVE"

This is the title of the latest scientific and educational production of the UFA, which is designed to show the evolution of man. "It is, indeed," says Prof. Dr. W. Berndt of Berlin, "a daring undertaking, especially in our day, to bring this problem of all problems before the public." This new UFA film has, however, no other aim, than to treat the truths of the reproduction of life in scientific fashion. The experienced producers of the Department for Cultural Productions (we may recall here the name of Dr. N. Kaufmann, the author of many other outstanding educational productions of UFA), and half a dozen of the most eminent scientists have worked several years to accomplish this chef d'oeuvre.

From the bacteriological laboratories, beginning with one single cell, the development of life is demonstrated. Pigeons, butterflies, spiders, grasshoppers, elk and deer, insects and reptiles, all act in the drama of life, followed by the story of the development of human life.

The film has passed some of the highest critics, including the Churches. The editor of this department looks forward to visiting the Cultural Department of the UFA during this summer, and will then be able to tell an interesting story at first hand about this famous educational film studio.

A POLISH COUNCIL FOR FILM CULTURE

The Central Committee of the Association of Polish Cinema Owners in Warsaw, Wierzbowa 7, recently released the following interesting statement:

A Council for Film Culture has been created in Warsaw. The well-known author, Andreas Strug, has been elected president of this Council, and its secretary is Anatol Stern. The Council has as its object the elevation

of the cultural values of the film.

Among the four departments already created is a propaganda division, conducted by the editor, K. Jrzykowski, and Anatol Stern, who give public lectures, publish books in relation to the educational film and have established a press-service; and the Art Division under the direction of Mr. Ordynski and Professor Pruszkowski, who estimate the films in regard to their cultural and artistic values. The educational division is conducted by Messrs. Biganski and Cieszkowski, while the general division is under the direction of the president. He gives information in relation to all film matters upon the request of governmental authorities, trade organizations, as well as private and public institutions.

REAL WORK AND LESS SATIRE!!

We have never been in favor of using the tragedies of the World War for comic film productions. Even the best jokes and the cleverest subtitles are not understood and interpreted in a same way by other nations with different languages. The events relating to some of the "super-war productions" when they were shown outside the country in which they were created, have proven that our viewpoint in this matter was, and is, justified.

The decision reached by French and German associations of theatrical managers declares for the mutual respect of nations. The agreement has been reached whereby all jokes, satire, gibes and "wisecracks" directed at neighboring peoples are to be deleted from their entertainments.

Our film producers may take this as a hint, not only in relation to comedies based on the war—which are happily "fading out of the picture"—but also and particularly in the making of all such films dealing with the life, customs and costumes, and the history of other nations. For it is these sharp stings of racial ridicule, satire and innuendo which open old wounds

and keep them raw in the irritation, that fosters war.

The film has become one of the most powerful tools in the inter-relationship of nations; upon its proper use much depends.

OUR NEWSREEL

The "Librairie Felix Alcan," Paris, is publishing a series of books under the collective title: "L'Art Cinematographic" and in the latest volume (III) by the French artist, writer and critic, André Maurois, is a most original essay on "The Poesy of the Cinema" giving many highly interesting thoughts on the subject of "literature and film."

* * *

During the presentation of the Napoleon film at the Ufa-Palast am Zoo in Berlin, a Napoleon-Exhibition was held, during which many of Napoleon's personal belongings and documents were shown under the authoritative guidance of Friedrich M. Kircheisen.

* * *

The Doring Film Werke of Hannover recently completed a film expedition in Canada, directed by Chief Engineer Dreyer. This is the same firm which has already released a film about the United States for the use of lecturers in Europe.

* * *

After the success of the psychoanalytic film *Secrets of the Soul*, a production made in Germany, Albert Calvacanti, in co-operation with the French Psychiatrist Gilbert Robin, is preparing a production in which the questions and problems of psychoanalysis are the main subject.

* * *

A film of the Reformation, with Martin Luther's eventful life as its background, is being produced by the Cob Film Company, Berlin, and will show all the historical places of the German Reformation.

The Theatrical Field

(Concluded from Page 70)

and difficulties. I don't deny the picture some beautiful scenes—one, especially impressive, of the Constitution surging across the screen with all sails set. But all the Beery-Bancroft antics were to me less amusing than the scene where the roll of officers was called, and at each name there stood forth some young stranger who was promptly brought down to date in a regular Who's Who paragraph done in Rupert Hughes' best biographical style. This would be invaluable in the classroom, but is not so effective in the theater, as the action has to hang fire until the lesson is over. (See *Film Estimates for April, 1927.*)

[32] *BEAU SABREUR*

(Paramount)

A distinct disappointment after the perfection of *Beau Geste*. The plot has been pulled to pieces with a rude hand, and there is little left of the spirit of the book. Never by any stretch of the imagination is Gary Cooper the Frenchman, Beaujolais; and the point of casting Noah Beery as El Hamel is lost since the picture omits the fact that the sheik is an American in disguise. Although the story is essentially one of action, it is so directed as to depend largely on titles for effect. In short, just a program picture, and not much of one at that. (See *Film Estimates in this issue.*)

[33] *THE SPOTLIGHT*

(Paramount)

The not uninteresting story of a country girl in New York, picked out at random by a theatrical producer tired of the tantrums of expensive actresses, and manufactured by him into a famous Russian star. She falls in love with a New Yorker, and her manager explains to her that the man is in love with a dazzling Russian actress and not

plain Lizzie Stokes from the country. He almost succeeds in breaking up the match—but not quite. Esther Ralston plays the Russian lady in a black wig. Neil Hamilton is pleasing as the lover, and Nicholas Soussanin is particularly good as the producer. (See *Film Estimates for December.*)

[34] *THE MAIN EVENT*

(Producers Distributing Company)

I'm going to say something nice about this one—honestly I am, and it's a prize fight story, too—not my favorite theme by any means. It seems that a boy who is putting himself through college on the proceeds of his fights, comes to New York for a bout and meets a pretty cabaret dancer. The dancer happens to be the fiancee of the opposing fighter, and urged by him, she proceeds to wear out the college boy and put him out of condition by keeping him up late, dancing every night. After she has done all the harm she can, she discovers she loves him. A good story, nicely directed by William K. Howard,

and well acted by Vera Reynolds, Charles Delaney, Julia Faye, Rudolph Schidkraut, Jack Robert Armstrong. The fight is a thrilling one, the only disappointment being that the hero wins. Logically, he shouldn't. (See *Film Estimates for December.*)

Production Notes For April

MACK SENNETT produced *The Goodbye Kiss* independently of his Pathe program, and it will be released as a ten or twelve reel special. The comedy producer is perfectly willing to be quoted to the effect that it tops everything else he has done since entering pictures nearly twenty years ago. *The Goodbye Kiss* brings to the screen Sennett's newest "discovery," Sally Eilers. Miss Eilers, Matty Kemp, Johnny Burke, Alma Bennett, Carmelita Geraghty, Lionel Belmore and Wheeler Oakman play the principal parts.

Al Jolson is to make another picture for Warner Brothers. The new picture is to be *The Clown*,

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and is based on Leoncavallo's celebrated opera, *I Pagliacci*. Vitaphone will be used in connection with the picture.

The Woman Disputed, Norma Talmadge's second picture for

United Artists, is being directed by Henry King instead of Fred Niblo, as previously announced. John Barrymore's *Tempest*, due to numerous changes in cast, directors, and story, has been much delayed

in production. Camilla Horn, the German actress, has replaced Vera Veronina as leading lady.

Films now being made ready for world-wide distribution at the Paramount Famous Lasky studio include: Erich von Stroheim's *The Wedding March*; *The Street of Sin*, starring Emil Jannings; *Red Hair*, an Elinor Glyn story starring Clara Bow; *Partners in Crime*, the new Beery-Hatton comedy; *Something Always Happens*, starring Esther Ralston, and an Adolphe Menjou starring picture tentatively titled *The Code of Honor*. Six pictures now before the cameras are: *The Patriot*, an Emil Jannings picture which Ernst Lubitsch is directing; *Three Sinners*, starring Pola Negri; *Easy Come, Easy Go*, starring Richard Dix; an untitled Bebe Daniels picture; a comedy featuring W. C. Fields and Chester Conklin, and an Adolphe Menjou picture adapted from Sardou. Future assignments are: a George Bancroft picture to be directed by Joseph von Sternberg; a Berry-Hatton comedy to be directed by Frank Strayer; a Florence Vidor picture to be directed by H. D'Abbadie D'Arrast; *Knocking 'Em Over*, a baseball story starring Richard Dix; a Zane Grey western; *White Hands*, starring Esther Ralston; *Ladies of the Mob*, starring Clara Bow; a story of circus life co-starring Fay Wray and Gary Cooper; and the Jim Tully story, *Beggars of Life*, which may be filmed under the title, *Outside Looking In*.

Eight major productions are under way in the start of intensive production for the new season at the Metro-Goldwyn-Mayer studios, with preparations being rushed for many others at an early date. "Shooting" at present are such celebrities as William Haines, Marion Davies, Lew Cody, Aileen Pringle, Tim McCoy, and others.

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AMATEUR FILM MAKING

Conducted by DWIGHT R. FURNESS

Director of Publicity, Methodist Episcopal Board of Education

Clubs for Amateurs

THE amateur film maker will enjoy his hobby most in the companionship of others with whom he may talk over his experiences and successes. The ideal method for interchange of photographic work and ideas is through the discussion of films that are exhibited before a group.

So rapidly has interest grown in amateur movies that there is hardly a city of any size that does not have a number of ciné workers who might form the nucleus of a local club. When such a club is formed it is usually through the initiative of a few who take it upon themselves to call the first meeting and get an organization started.

The names of local amateur film makers may be secured from photographic dealers who usually know personally the best workers in a community. In many cases local newspapers are willing to print notices of meetings and in this way others may be reached. When the first meeting is called it is best to elect temporary officers to serve only until organization is effected and until the members get to know each other, so that they may vote intelligently for permanent officers.

This department suggests to its readers that they consider the formation of amateur movie clubs in their communities in case there is not one already established. Once going, such a club, aside from profiting from seeing the films made by its members, may interchange pictures with other clubs.

To such readers as are interested

and will write requesting it this department will be glad to send a sample constitution for an amateur movie club.

Suggestions on Acting and Sets

THE first inquiry received by this department asks for suggestions on the filming of amateur plays and for the building of an outdoor studio.

The amateur film producer will get his best help from studying the technique of the films shown in the theatres. Especially should he note how the story is carried along by the actions and expressions of the players. One of the principal things that differentiates a finished actor from the beginner is the clear cut way in which the professional plays his part. Each action is distinct, with definite beginning and definite end. Even a brief action is likely to be really very small bits of action separated by pauses.

For example, take a very simple action unit—the actor, seated at one side of a room, is to notice a book lying on the floor at the other side of the room—the book being out of sight to the actor because of an intervening table. (Needless to say, the book being on the floor should have a significant connection with the plot.)

Actor rises from chair (pause), walks to table (pause), catches sight of book (pause), walks over to book (pause), squats beside it momentarily (pause), picks up book and rises.

These pauses will vary greatly in length and will often be ex-

remely brief, but they are there. Study this in the work of the best film actors. It is one of the distinguishing marks of professional acting as contrasted with amateur work. The amateur is likely to slur his action.

Most of the defects of an amateur production can be eliminated through careful rehearsals, by going through the action in each scene over and over again until the pantomime is clear cut and unmistakable in its meaning. Even then, when the scene is shown on the screen, defects will show which can only be eliminated by retaking. Only through patient, careful, and diligent labor may the amateur film maker get results that are pleasing and that will satisfy the high standard that should mark his work.

Out-of-door Sets

OUTDOOR studios when needed for amateur productions may be built of beaver board—and the sunlight diffused with cheese cloth or heavier white material to kill harsh lightings. If the corner of a room is wanted two walls of beaver board set on a suitable flooring may be set up to such a height as the camera angle requires. (Note that it is seldom necessary to show a ceiling.) Windows or doors may be built as needed. The beaver board may be papered or tinted as called for by the kind of scene. The scene should be so arranged that, with the diffusing canopy in place, a brilliant, diffused, and even illumination will result.

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Photographic Competition

THE National Safety Council, 108 East Ohio Street, Chicago, announces a country-wide photographic competition to acquire new pictures which will be useful as a basis of its accident-prevention crusade. Realizing the importance of adequate illustration of the safety idea, the National Safety Council has issued more than 3,000 original pictures which have been used in periodicals, calendars, posters, lantern slides and general publicity.

The Council is offering twenty-five cash prizes to be accorded for the best photographs submitted. Broadly speaking, these photographs should accomplish one of the following purposes:

(1) Show how to prevent accidents on the streets and highways, in other public places, at home, in the air, on the sea or in workshops, factories, and industrial establishments.

(2) Feature the benefits, of safety, such as possession of life and limb and property, a steady income, a comfortable old age, a happy family, and ability to enjoy the real adventures of life.

(3) Caution men, women, and children to be careful because of the undesirable results of accidents. Contestants should remember, however, that people do not like gruesome illustrations which dwell on the horrible things in life.

Entry blanks may be secured from the organization direct. The pictures may be submitted on or before July 16, 1928.

Some 16mm. Films Available

The Pathegrams Department of Pathe Exchange announces the release of *Alaskan Adventures* in two 400-foot reels. *Alaskan Adventures* is an account of the experi-

ences of Capt. Jack Robinson, noted explorer, and Arthur Young, world's champion bow-and-arrow shot, who set out across the Arctic stretches to photograph the wild life of the region. Among the most spectacular moments in the film are the ice break-up in the Yukon and the unique scenes in the Valley of Ten Thousand Smokes.

Fine Arts in Metal is offered free of charge to all 16 mm. users by the Educational Film Division of the Stanley Company, 220 W. 42nd St., New York City.

Lindbergh's Flight to Mexico is one of the "Hi Lites of the News" being distributed by William J. Ganz Co., 507 Fifth Avenue, New York City.

"The Spirit of St. Louis" is prepared for the flight and an animated map traces the route. Views of Mexico City from the air, the landing field, and scenes of the actual landing of the plane, besides Lindbergh's reception by the high officials of the Mexican Government, record one of the most thrilling exploits in aviation history.

Bell and Howell, 1803 Larchmont Avenue, Chicago, are distributing 16 mm. prints of *The Fair of the Iron Horse*, the film record of the centennial pageant of the Baltimore and Ohio Railroad, held last fall in Baltimore. The centennial attracted nation-wide interest since it celebrated the birthday of the railroad and illustrated the steps in the development of transportation in this country.

AMATEUR film makers who are interested in specific subjects and who wish to get in touch with other workers in the same fields are invited to write the department stating what type of films they are interested in. Their names will be published so that others may get in touch with them.

SCHOOL DEPARTMENT

Conducted by DR. F. DEAN McCLUSKY

Assistant Director, Scarborough School, Scarborough-on-Hudson, N. Y.

Progressive Educators Meet

THE annual convention of the Progressive Education Association was held recently at the Commodore Hotel in New York City. Lectures by Dewey, Kilpatrick, Meyer and others helped to make it a stimulating affair. The exhibits at the Metropolitan Museum of Art of the work done by pupils in "progressive schools" also attracted attention and proved to be filled with suggestions, especially to those interested in visual education.

The thought that the work of modern school children could be found on exhibition in the midst of antiquity thrilled one as he walked through the great halls of the museum seeing statuary, Egyptian sarcophagi, and mummies. This was in reality a blending of the past with the present, for many of the exhibits made by the school children were found to reflect the influence of Egypt, Greece, Rome and the early Christian era.

After seeing the school display one came to the conclusion that the objectification and the visualization of instruction is a major characteristic of progressive education. The exhibit hall was a sea of almost all types of visual materials. The child-made maps ranged in area from one hundred sixty square feet to two and a half square feet; one fourth grade sent its own "moving picture" of transportation on the Hudson; photographs of pageants, of apparatus, of dramatizations, and of activities were to be found; collections; scrapbooks; child-made

story books; models; paintings; sketches; charts; graphs; clay models; cutouts; and even picturizations of rhythm and tone quality in music, were on display.

As one passed from one exhibit to another the scene would shift. Here was a huge map, 20 feet by 8 feet, of Greenwich and environs made by the IXth group of the Rosemary Junior School of Greenwich, Connecticut; there was the story of a pageant, *King Arthur*, given by the Chestnut Hill Academy, Chestnut Hill, Pennsylvania; to your left was an Indian village from the Ramapi Valley Day School, Suffern, New York; down the aisle was the story of Milk as developed by the first graders at Scarborough; in the left wing the use of the Decroly Method at the Out-of-Door School, Sarasota, Florida, was shown by a series of large charts and pictures depicting one teaching unit, "The Work of Animals"; at another place grammar was found to be taught in the Tower School, Salem, Massachusetts, by the assistance of cutouts and charts; and so one school after another was represented by samplings of the work done by pupils.

A predominating principle, illustrating the proper use of visual aids, was found to be the correlation of subject-matter and activities. Expression through art, music, composition and hand work could be found knit into one teaching unit. One could sense that the children and teachers had found

joy in working and learning together under such conditions.

Visual instruction is a part of the fundamental technique in progressive schools, but the school-made visual material and the individuality shown in its use does not resemble the formal factory-made stuff that many commercial concerns have been trying to foist on the elementary school.

Cartoons and the Teacher of History

THE March (1928) number of the *School Review* contains a very interesting article by Howard E. Wilson, entitled "Cartoons as an Aid in the Teaching of History." He writes as follows:

"The literature dealing with visual education makes repeated reference to the use of the "ready made" cartoon in teaching, especially in teaching the social studies. Little need be said here more than to suggest the entire legitimacy of such references; the appeal in a well-drawn cartoon is too well known and widely recognized to need extended proof. * * *

"It is but a short step from the recognition of the universality of the appeal of cartoons to their use as a means of instruction in the history classroom. The ready made cartoon may serve the history teacher in two ways, corresponding to two types of cartoons. The first and most generally available type is that which portrays a relatively recent event familiar to the reader in terms of a historical event or movement. * * * Such a cartoon is that which represents the flight of the American round-the-world avi-

ators of a year or two ago in terms of the epic voyage of Magellan of four centuries ago. * * * The other type of cartoon is that which is in its own effective way, a source document, useful for interpreting an event or epoch in terms of contemporary evaluation. This type is to be found in old newspapers and magazines.

"The high school history teacher may well make a collection of cartoons which serve particularly well his own purposes or those of his department. * * * Pupils may be encouraged to insert cartoons in their notebooks as a means of visualizing and illustrating subject-matter. Term papers may be illustrated with cartoons or, in special cases, consist entirely of cartoons. Probably the most useful method of utilizing cartoons, however, is to display them on a classroom bulletin board. * * *

"Let us turn to the equally important but less widely recognized matter of the pupil-drawn cartoon. * * * The work of Daniel C. Knowlton's pupils in the Lincoln School of Teachers College, as reported and illustrated in his book, *Making*

History Graphic (Charles Scribner's Sons, 1925), is proof of what pupils, properly motivated and guided can accomplish. * * * In the University High School of the University of Chicago similar results have been secured during two years of experimentation in classes in both ancient and modern history. (pp. 192-198.)"

Mr. Wilson concludes his article by giving a number of suggestions to teachers who may be interested in using the cartoon method, particularly the construction of original ones. He says, "The first cartoon assignment should be made very carefully. Choose an easy topic for the cartoon subject, one which lends itself readily to symbolical representation. * * * In making the assignment use a variety of similes and comparisons. * * * Above all, stress the fact that you are not interested in the drawing for its own sake, that you desire the *expression of ideas*, with artistic appearance as a secondary matter."

A Dutch Sand Table

By HIRAM E. GREINER

(Reprinted from the March issue of *Normal Instructor and Primary Plans*, by permission of F. A. Owen Publishing Company.)

THE photograph shows a Dutch sand table made by the pupils of the second grade of School No. 38, Buffalo, New York. Miss Thelma Hepp is the teacher, and Miss Mary M. Van Arsdale, the principal.

The children of the second grade, in their study about Holland, constructed little Dutch houses from paper and placed them in neat rows. Trees were made from sponges. Bits of colored paper were fashioned to represent the flower gardens of tulips and hyacinths, for which the Dutch are famous. Rows of cabbages, made from green crepe paper, formed the garden.

The paper windmills, with their large, white—and distinctively Dutch—wings were the pride of



the children's hearts. Tiny bridges were made to span the canals at various places. On these canals were sailboats and rowboats in which the Dutch farmers took their wares to market. The market could be seen at the edge of the table. Here the tiny cheeses made from orange candles, the cabbages, carrots, and milk, which was drawn by dogs in carts, were seen.

Clothespins, properly dressed, were the Dutch men and women. Crepe paper was the clothing material.

The children competed in making the various articles. The best were chosen for the table. Thus every child had a part in it. English lessons consisted in describing the country and how the various things were made for the table.



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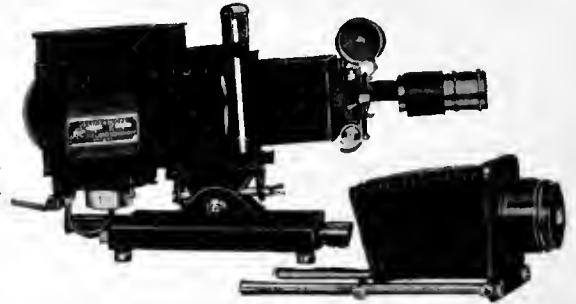
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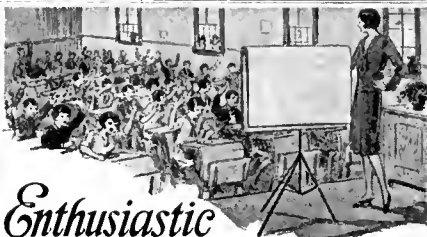
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The Sub-Title Applied to the Lantern Slide

(Concluded from Page 50)

U9266. Old Spanish aqueduct
made of still older Inca stones.

They domesticated the llama
and alpaca for their wool and
used them as beasts of burden,
as their descendants do at the
present day.

U9247. Troop of llamas.

U9248. Pack-train of llamas.

U9249. Llamas and native huts,
Cerro de Pasco.

The Spaniards intermarried
freely with the Indians, so the
present inhabitants of South
America are largely of mixed
Spanish and Indian descent.

U9255. Types of different races,
street scene at Molendo.

U9195. Spanish and Indian
types in marketplace, Rio-
bamba.

U9196. Native hut and native
types, Riobamba.

Of recent years there have
been many immigrants from Eu-
ropean countries.

K319. Italian types in vine-
yards, Argentina.

There are still some pure-
blooded Indians and negroes.

U9246. Marketplace, Cerro de
Pasco.

U9251. Indian squaws, Cerro de
Pasco.

U9199. Interior of Indian hut,
Ambato.

K328. Indians, Straits of Ma-
gellan.

K338. Negro types, Venezuela.

U11517. Negro types, Colum-
bia.

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Principal of Webster School, Chicago

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"Neighborhood" Service

THE activities of the Neighborhood Motion Picture Service are not unfamiliar to the readers of THE EDUCATIONAL SCREEN. It is a privilege, however, occasionally to record the progress made by this organization in its very practical plan of furnishing motion picture courses of study to schools.

Eight such motion picture courses are now available either for rental or purchase and may be had in 35 mm. or 16 mm. width. With each course is furnished a teacher's manual, covering the material in each film, with directions as to the proper preparation for the lesson, an outline of the lesson story, and the recitation and follow-up, fully covered. The courses are as follows:

Nature Study—18 lessons, by Dr. G. Clyde Fisher of the American Museum of Natural History; *American Statesmen*—6 lessons, on Washington, Franklin, Jefferson, Hamilton, Webster and Lincoln; *World Geography*—9 lessons, by De Forest Stull, associate professor at Columbia University; *Citizenship*—12 lessons, by C. A. Stebbins, formerly with the United States Bureau of Education; *Vocational Guidance*—9 lessons, by Fred C. Smith, editor, and Dr. John M. Brewer, professor, both of Harvard University; *General Science*—9 lessons, by Dr. Morris Meister, science department of the College of the City of New York; *Health and Hygiene*—9 lessons, by Benjamin C. Gruenberg, managing director, American Association for Medical

Progress; *Electricity*—6 double lessons on various principles of electricity by Professor J. Coffman, formerly Director Visual Education Service Atlanta City Schools.

These film courses are prepared for grades four to nine, and vary from 6 to 18 reels per course. The Neighborhood Motion Picture Service also furnishes a projector service to schools who desire it—both film and projector being included at rates commonly charged for films alone.

For amateur use in the home, the Neighborhood Motion Picture Service also makes its courses available for home study.

Subscribers to these home movie courses will receive one reel of 400 feet (equivalent to 1,000 feet of theatre width film) each week, together with co-ordinated study guides. Each film may be retained by the home for three days.

A Consolidation

THE consolidation of the Better Service Film Library with that of Film Classic Exchange, distributors of motion pictures, Buffalo, N. Y., which took over the former, had not yet been fully accomplished when the new edition of "1000 and One Films" went to press. From Film Classic Exchange comes the announcement that the following subjects from the Better Service Library will be continued through their distribution service: *The Courtship of Myles Standish* (6 reels); *Adaptation* (one reel Biology subject); *Football by Fielding H. Yost* (1 reel); *Pawns of Fate* (George Be-

ban and Doris Kenyon, 5 reels); and *The Silk Worm* (1 reel scientific study).

The Victor Cine Camera

A NUMBER of attractive features are combined in the new Victor Ciné-Camera for 16 mm. film, among them the ability to photograph at adjustable speeds—normal, for natural action pictures; ultra-speed, for slow motion pictures;

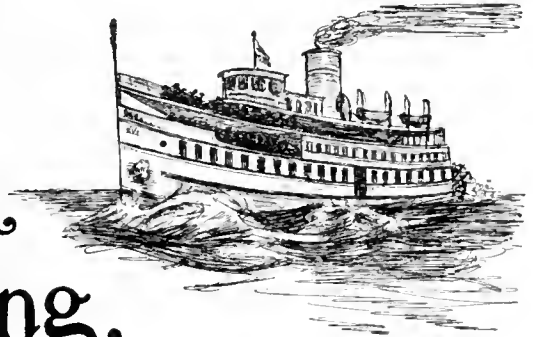


Victor Exposure Meter

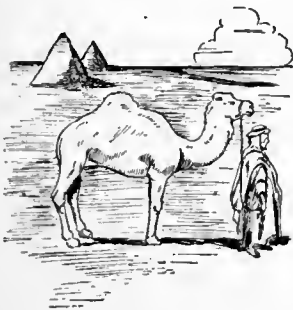
half-speed for pictures in poor light; and stop-action for single exposures. Mechanism of infallible accuracy is said to produce steady pictures at all speeds.

This camera is an outgrowth of the experimentation which has been going on since the introduction of the first Victor Ciné-Camera (hand-driven) in July, 1923. The new camera has a duplex spring motor in a detachable unit, with operating button and speed regulator combined, and capable of rapid setting for any speed. The camera also boasts a hand-drive, a winding crank operating the camera by hand, at any speed desired, and especially adapted for title, trick and emergency work.

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Photoplays for Vocational Guidance

(Concluded from Page 52)

contrasting ideas, one transitory, the other eternal—the brevity of the job and the endlessness of the procession of life.

The type of photoplay I have in mind will, therefore, move with the rhythm of life itself. It will catch, for the space of a few fleeting moments, a section of universal rhythm. Let us say, for example, it is a film on the fishing industry. Unless it imparts a sense of the rhythmic rising and falling of the sea, of the eternal alternation of sun and moon, of ebb tide and flood tide, it will be devoid of the essential fascination that the fisherman finds in the sea.

If there is educational value in depicting vocations, let the educational screen seek to capture it; let the screen capture along with it the epic irony of life, the far-off laughter of Olympus at man's puny and temporary strength; let the elusive secret of the photoplay lie at the end of an everlasting rainbow of hope toward which the child's heart strives; let the film treasure up forever the inscrutable mixture of pleasure and pain, of joy and sadness, of opportunity and disappointment that awaits one in any vocation. Let the honest-to-goodness educational picture have the beauty which is born of essential truth.

Holland--Old and New

(Concluded from Page 60)

lines of warehouses. Then there are all the medium-sized towns such as Haarlem, Utrecht, Groningen, Arnhem and Nijmegen. Lastly there are all the villages which fill up the spaces between these centers and have a quietly pleasing existence of their own.

It seems difficult to associate the peaceful scenes of today with these wars of yesterday. But many a wharf where white-clad porters carry long cradles of round cheeses—many a dyke that stretches its length across the sand dunes—has been the scene of stubborn fighting or desperate sacrifice. Not all the associations are of this sort, however, nor are all our records of achievement in Holland. For example, take the United States.

Probably you are well aware that in 1609 Henry Hudson, an Englishman in the service of the Netherlands, sailed "The Half Moon" for approximately 150 miles up the American river which was later named after him. In 1614 the States General, as Holland's Parliament is called, gave its sanction for the organizing of a trading association, the Company of New Netherlands. It was this company which bought Manhattan Island from the Indians at the enormous price of twenty-four dollars; and here in 1625 Willem Verhulst founded the settlement of New Amsterdam, which became New York 40 years later.

So if you travel in Holland you will find other familiar American names. On the charming little River Vecht is a small town called Breukelen. An Amsterdam jeweler went from this place to established the district named Rensselaer in his honor—they call it Brooklyn now. In the Amsterdam docks you may see the steamer named after Peter Stuyvesant who governed

New Netherlands in 1664, when Holland lost that colony. You might possibly see the Island of St. Eustatius where, in 1776, the American flag received its first salute from another country. If you will read Edward Bok's "Twice Thirty," you will find that he credits the Netherlands with direct or indirect responsibility for many of the most famous documents and institutions of American life.

Nor is this all. Not only in the United States, but wherever civilization has become well advanced, you will find (1) equal education for boys and girls; (2) the telescope; (3) the pendulum clock; (4) the microscope; (5) the method of measuring degrees of latitude and longitude; (6) the printing press; and (7) textile weaving. These are some of the most important contributions to world progress made by citizens of Holland—but they are not all by any means. Incidentally Holland is also credited by Mr. Bok with having originated golf! If you like to check your remembrance of great names there are William the Silent (statesmanship); Rembrandt, Hals, and Vermeer (art); Erasmus (philology and theology); Boerhaave (medicine); Spinoza (philosophy); Grotius (international law); De Ruyter (naval strategy), and Vondel (poetry).

We need not dwell too much on the past—here is something of interest for the future. The Dutch government has undertaken to drain the larger part of the Zuyder Zee. Something like 500,000 acres of fertile ground will thus be added to Holland. But it is estimated that by the time this tremendous project is completed—some seventy years hence—the country will have about 7,000,000 more inhabitants, so the land will soon be settled.



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(See advertisement on pages 66, 67)
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(See advertisement on Outaldo Back Cover)
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(See advertisement on page 88)
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(See advertisement on page 45)
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(See advertisement on page 85)

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(See advertisement on page 85)
- Spencer Lens Co.**
442 Niagara St., Buffalo, N. Y.
(See advertisement on page 82)
- Visual Education Service, Inc.**
7024 Melrose Ave., Los Angeles,
Calif.
(See advertisement on page 81)

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- Keystone View Co.**
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(See advertisement on page 81)

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- DeVry Corporation**
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THE EDUCATIONAL SCREEN

5 South Wabash Ave., Chicago

VOLUME VII

NUMBER 3

THE EDUCATIONAL SCREEN

*The Only Magazine Devoted to The
New Influence in National Education*

MAY, 1928

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THE EDUCATIONAL SCREEN, Inc.

5 South Wabash Avenue, CHICAGO

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Entered at the Post Office at Chicago, Ill., as Second Class Matter
General and Editorial Offices, 5 South Wabash, Chicago, Illinois
Copyright, May, 1928, by THE EDUCATIONAL SCREEN, INC.

\$2.00 a Year *Published every month except July and August* Single Copies, 25 cts.

The Rise of the Educational Exhibit

MARGARET A. KLEIN

Children's Bureau, U. S. Department of Labor, Washington, D. C.

THIS is the day and age of visual educational methods. The motion picture; the picture section of the newspaper; attractive window displays of business houses; billboards which line our highways; electrical signs flashing out messages into the night; unique and startling posters; electrically lighted models; colored transparencies; automatic projectors; graphs and charts of social and scientific investigations; educational exhibits at fairs, expositions and conferences—all are daily reminders of the universal use of visual educational methods for extending information.

Visual education is by no means a new system of knowledge. In fact, early man could learn only by means of the senses as he knew no other method. Later in the ages when the art of printing was discovered and books were published

The greatest impetus to visual education was undoubtedly the discovery of the motion picture and its subsequent success. When one considers that visual education includes not only the presentation of facts in a pedagogical way but also any other way whether it be commercial, religious, scientific or what not, then the scope of the motion picture can be fully realized.

But the discovery of the motion picture and its subsequent success was more than an impetus for visual education. It completely revolutionized the methods of presenting knowledge and it is safe to say, these new methods eventually influenced the general use of the so-called education exhibit. The "movie" demonstrated to the world, not only the importance and positive value of visualizing the thing they were trying to teach, but, also, how this could be accomplished

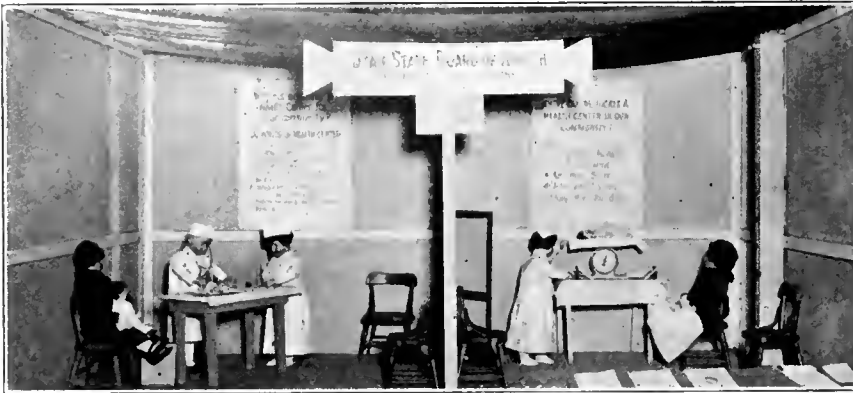
fundamental ideas which it was agreed never failed to arouse the interest of the public. These ideas are light, action and pictures.

Since the newspaper could not use the ideas of light and action, the picture idea fell to their lot and, at the present time, almost every newspaper in the United States has its "picture section." Magazines also carry out the picture idea by using a great many illustrations with their articles.

Advertising organizations were fortunate, indeed. They could use all three ideas and to good advantage. To these ideas they added that of color. A great change took place in the advertising world. Instead of the plain, precise advertisements of the early days there now appeared attractively illustrated ones. Electrical signs, so arranged as to bring in the element of motion, made their appearance on billboards; on top of buildings; high up on the mountain sides; in fact, they appeared everywhere with amazing rapidity.

Next came the "moving" model. By aid of motors and electrical devices one now sees "animals" performing all kinds of tricks in store windows. At Christmas time, one leaves a window where an "elephant" had amused him by moving his trunk only to be confronted at the next window by a "lion" moving his eyes and head. In London, the moving model is replacing the living model in the fashion shows.

Of course, these ideas could not be carried out in the commercial world without being noticed by the scientific, educational and technical worlds. And they had a very good reason for noticing any scheme that was adequate in reaching the public.



An effective use of dolls in a health exhibit.

and man could read about distant countries and great inventions, he would visualize them in his mind and he had a great desire to travel and see these wonderful things about which he had read. Thus visual education was strengthened by new discoveries and new methods of learning.

with ease and rapidity.

Commercial organizations quickly saw the advantages of the motion picture in selling an idea to the public at large. They knew certain fundamental ideas were in back of the success of the motion picture and they lost no time in analyzing its success. They found three fun-

For a number of years special investigations and social surveys had been carried on. The results of these surveys and investigations were carefully tabulated, compiled and published. Although many distressing conditions were revealed, the public apparently took no notice of them and seemingly were not interested.

Organizations realized that unless they found some way to get the public interested in existing conditions as revealed by their surveys, their work was useless and remedial measures for public ills could not be carried out.

Realizing what the commercial world had done with their new methods of publicity, the non-commercial world adopted a similar method of "selling their facts," and the exhibit built on the ideas of light, action, illustrations, and color, came into being.

In the last few years the exhibit has become so popular that it is not only used for demonstrating certain problems to the public but also at conferences and conventions of all sorts. The conference exhibit has proved to be an exchange of ideas and a valuable source of suggestions for publicity.

The word "exhibits" has many implications. Commercially it usually means a window trim or a special display of merchandise. The artist also uses the term when he has an "exhibit" of paintings or etchings. Educationally speaking, an exhibit is a display of material for the purpose of getting certain knowledge before the public. Such exhibits may consist of posters, or models, or a combination of both, or it may be a booth arrangement such as is used at large fairs and expositions, or it may be a large exposition containing many different methods of exhibiting.

No matter what the word "exhibits" may mean, there can be no

doubt that all exhibits have but one purpose and that is to convey an idea to the public in a convincing manner. If the idea is merchandise, the exhibit sells it; if it is educational, the exhibit gives it publicity. The exhibit is without

tions are constantly charging the American public with negligence in responding to movements involving social and civic interests. Perhaps this charge can be refuted when one considers how these questions are presented to the public.



An exhibit in which regular sized articles are used.

question a publicity matter and the organization without an exhibit section is like a business house without an advertising medium and just as much handicapped.

Commercial organizations have two sources of advertisement; the window displays and the newspaper advertisement. Each has its place and merits, but it is generally conceded that the window display reaches more people and is a surer way of reaching a large number of people in a short period of time than the newspaper advertisement.

There is no doubt but that educational and social organizations have been very slow to recognize a two-fold plan of publicity. They have issued quantities of publications—many of which are never read—and, at the same time, almost neglected the educational exhibit exemplified in posters, models, county fair booths, etc., as a means of publicity. These same organiza-

No one can definitely measure the results of an exhibit. The gate receipts at fairs and large expositions give one an idea of the number of people who attend the exhibition, but it is not an estimate of the influence of the exhibit.

Perhaps the real influence of the exhibit may be said to be expressed in the words of William P. Blake, Commissioner Alternate, American Centennial Exposition, 1872. Speaking of great international expositions, their objects, purposes, organizations, and results, he said:

"The great and immediate functions of exhibitions are to stimulate and educate. They act, not only upon the industrial classes but upon all classes of men. They increase as well as diffuse knowledge. By bringing together and comparing the results of human effort, new germs of thought are planted, new ideas are awakened, and new inventions are born. They mark eras in industrial art and give opportuni-

(Concluded on page 97)

The Influence of Motion Pictures Upon the Development of International Co-operation

ERCEL C. MCATEER

Assistant Director of Visual Education, Los Angeles City Schools

MEN, women and children in all parts of the world dream of and hope for a warless world. Not seers alone, but the mass of plain people of every tongue, tribe and nation under Heaven are beginning to see the truth once so incredible—"If mankind does not end war, war will end mankind."

The actual outlawry of war depends primarily upon international co-operation. This concert of action can be attained only after there shall have been generated in the majorities of all races enlightened minds, broadened sympathies and hearts of an understanding nature. Development of these intellectual and emotional attitudes can be expected only when there shall exist among the peoples of the world a mutual understanding. This understanding, however, can be attained only through the mutual knowledge of their diverse histories, lives, problems and aspirations. When two peoples really know each other they do not hate; and where there is no hate, there is usually no war.

Within the last four hundred years the inner and outer life of the nations of the world have become nationalized. Economic life, education and even religion, with state churches or without them, have been subjects of this overwhelming power of nationalization. It was at one time said: "Patriotism is not enough." Why? Patriotism once took men out of little local loyalties and expanded their outlook and allegiance. They had been citizens of a shire; it made them citizens of a nation. It broke down local provincialisms; it broadened human horizons.

But the world has moved. The enlarging fellowship of human life upon this planet, which has moved out through ever-widening circles of communication and contact, has now become explicitly and overwhelmingly international, and it never can be crowded back again. The one hope of humanity today, if it is to escape devastating ruin, lies in rising above nationalism and recognizing the internationality of mankind. There must be a universal enlargement of the definition of patriotism to express the spirit given in the words of Charles Sumner—"Not that I love country less, but Humanity more, do I now and here plead the cause of a higher and truer patriotism. I cannot forget that we are men by a more sacred bond than we are citizens—that we are children of a common Father more than we are Americans."

What, then, is the remedy? Briefly, education.

It may be argued that race prejudice is so innate and powerful that it will resist all educational efforts for its destruction. It is submitted that this is untrue. Kelly Miller in an excellent article* defines prejudice as "a hasty emotional judgment evoked by surface appearance without due deliberation or examination of supporting facts." He states further: "There is a spontaneous dislike of the different, and a shrinking from the strange, on first sight, which is usually mollified or planed away by better acquaintance and familiarity." His searching analysis of race prejudice discloses, among others,

*"Race Prejudice, Innate or Acquired."

the following conclusions; that it is mainly a one-sided passion, and does not work with equal intensity in both directions; that it does not manifest itself in infancy and appears only after it has been stimulated by adult instruction; and, that it is clearly modifiable by time, place and circumstance. As a deduction from these and other minor premises, he determines that race prejudice is not innate but is acquired. We agree with him that such prejudice is not insurmountable but may be overcome and dissipated by properly directed forces of education.

When the minds of all peoples have been so moulded that they are capable of understanding every other people on the earth, the field is fertile for the growth of international co-operation.

We have stated that education is the remedy. How to accomplish it? Many are the methods. Our immediate concern is the power the motion picture can wield in effecting the remedy. It is admittedly the greatest agency in the hands of man today for the dissemination of knowledge. There is no other means besides this by which, without translation, Occidental can talk to Oriental across vast spaces. In addition, the motion picture, with its potentiality for leaving a deep impression on the mind, has a power even greater than that of the written or spoken word to reveal the races of the world to one another. It can, as part of its natural function and with little difficulty, express the greatest of all international truths—that mothers, fathers and children are fundamentally the same the world over—that mankind

is essentially one race of many colors—that all human beings at heart are constituted alike—in short, that neighborly love is not limited by the boundaries of one nation, but that it applies to every member of this world family.

It is too much to expect that we can change the adult minds of the world with their prejudices, preconceptions and acquired misunderstandings. It is not useless, however, to give those minds visual experience which will tend to broaden and temper the intellects and sympathies of the individuals.

The great hope lies in the citizens, law makers and governing heads of the morrow—the children of today. If the motion picture will place before the children of all nations knowledge which will create in them a sympathetic understanding of their brothers in foreign lands and which will atrophy any race prejudice engendered through parental teaching, we can picture the world of two or three generations hence whose peoples have acquired a comprehension sufficient to level the barriers of international prejudice.

It may be said that the task is large. The answer is that there is an increase of glory in its accomplishment. The work must start at home, of course. When it has been given its impetus here, we then may expect co-operation from educators in other countries.

It is beyond cavil that the teaching of geography and history does cultivate in children a sympathy with other peoples rather than to aid in its opposite, race prejudice. Geography, more than almost any other study in the elementary schools, gives opportunity for the real understanding of peoples. History, likewise, with its teaching of the trials and difficulties of the great men of history and of how they solved their problems, tends to

arouse in the child a comprehensive sympathy.

In obtaining this understanding among children, and arousing an enthusiasm for further voluntary research, nothing more successful has been devised so far than the motion picture.

The present is particularly appropriate for the distribution of American films in the countries of the world. The British Empire, and all Continental Europe as well, is today facing the most unusual invasion in the world's history. American film is to an extraordinary extent dominating the world. In all parts there is this process of Americanization via the films. This influence is not limited to Europe, but is found in South America and the Orient.

Picture then the world-wide distribution of American films showing the domestic life, customs and scenery of the countries of the world. The effect upon the future citizens of the world in creating a mutual understanding between them is beyond comprehension.

An example of the proposed use of this method of education is found in some phases of Americanization work. Plans have been perfected for the showing of patriotic and educational films in the steerage of trans-Atlantic steamers, so that potential citizens of the United States may know something of our customs, ideals and history before actually reaching our shores. In commenting on this plan, John J. Davis, Secretary of Labor, said, "I know of no greater service you can render than showing the heart of America to these future citizens."

The producers of the United States in undertaking the task of showing films, depicting life in all countries, must use infinite care and tact. The responsibility is great.

Not only must there be absolute truth in these educational films, but the fiction films must be based on actual life. The Mexican must not be portrayed as a villain, the Frenchman as a degenerate, nor the American as a luxury loving idler. Cross sections of the solid middle classes in each country must serve as the fount from which the characteristics of a race are to be shown to the world.

Carl F. Milliken, Secretary of the Motion Picture Producers and Distributors of America, recently said, "I hope that the time is not far distant when there will be filmed a series of motion pictures which reveal the significant characteristics of all nations. With such pictures telling the history, revealing the backgrounds, ideas, ideals, customs and hopes of a race of people to all other people, it is not unreasonable to think that understanding will be promoted."

In this connection we must remember that the screen speaks every language and that it enters into the lives of more persons than any other single instrument of expression in the world. Consider the theatres of the world: 20,500 in the United States with a weekly attendance of ninety million men, women and children; 19,700 in Europe; 2,000 in Canada; 2,000 in Latin America; 500 in Africa, and 70 in the Near East.

In line with the wish expressed by Mr. Milliken, it is interesting to note the plans of Madeline Brandeis, motion picture director and producer of Hollywood. She sails for Europe in April. During the course of her visits to the countries of the Continent, Mrs. Brandeis will produce a series of pictures which she will call, "The Children of All Lands Series." The series will consist of eight single reel pictures, each one dealing with a typical child

(Concluded on page 101)

Visual Materials in the Teaching of Physics

H. E. BROWN

Ridgewood High School, Ridgewood, N. J.

IN a science such as Physics, where there is a wealth of visual material already present in the form of many experiments—both those performed by students and the lecture-demonstration; and in the apparatus itself, which is visual material of no mean quality—just what shall be the role of this trio—*lantern slide, strip film, and motion picture*?

In the first place, be it conceded, that for the presentation of certain facts capable of being demonstrated by an experiment performed by the teacher, the motion picture or lantern slide is decidedly inferior. If the teacher be at all skillful in presenting the material, results are more certain "largely due to personal contact and ability of the teacher to meet the needs of the class by making the demonstration suit."¹

The only experiments in the presentation of which the motion picture might be desirable, would be in the case of those which, although understandable by the student and pertinent to the subject matter at hand, require apparatus and operative skill not readily obtainable in the secondary school. Experiments such as those dealing with extremely high voltage electricity, experiments with liquid air, and some on various wave forms, would seem to fall in this class.

Visual aids, such as these three which are the subject of our study, would seem to fill the following purposes:

- (1) To furnish material outside the ordinary materials of course.²

1. Freeman, F. N., *Visual Education*.
2. Conroy, Lillian F. Suggested Specifications of School Films. *Educational Screen*, 5: 329-331, 1926.

- (2) To show those "cases in which the understanding of the action requires showing in motion."³
- (3) In reviewing material already presented to recall in an interesting way.
- (4) To introduce new material.
- (5) To furnish the absentee from school, upon his return, with a quick and clear method for picking up "loose-ends."
- (6) To vitalize the course by showing the application of physical laws in industry.

As to just which of the above would be pre-eminently the field of the still picture and which would be given over to "movies" would be hard, perhaps, to state rigidly. The motion picture is best utilized to present those situations in which motion is one of the important parts. Although it is impossible to draw a hard and fast line of distinction, it is probable that the motion picture would best function in cases (1), (2) and (6) of the above. The author has found the strip film of great value in cases (3) and (5) in particular. A person, absent for a week, can take the little machine which projects the film roll, run thru the film rolls covering the missed work and, with a little additional study, have the essentials of the sections missed. In general class reviews the film rolls have proved of value also.

Methods for Use

In using the lantern slide and film roll material there are, of course, the two common methods of showing — against an opaque screen or through a translucent one. The former method often requires a somewhat darker room with the

3. Ellis and Thornborough. *Motion Pictures in Education*, p. 163.

attendant discipline problem (particularly true in the showing of opaque material, a field into which this report does not venture), and the teacher is handicapped in pointing out parts of the picture in many cases. If this type of projection is used, the consensus of opinion seems to be that the projector, operated by a student, should be in the rear of a small room, or the center of a large one, with the teacher facing the class or, if the material is of a type to make that possible, seated in the back of the room, but constantly pointing out the different features of the pictures. In general, the position at the front is best for slides and strip film, the position at the back the best in the case of motion pictures, where the film should be allowed to tell its story with only occasional interruptions. The method employing a translucent screen is feasible for lantern slides and film rolls only, at present. It is the ideal method of presentation. The teacher is in the most advantageous position for pointing out parts of the picture. A pencil or pointer placed behind the screen is silhouetted on it very clearly, making an ideal means for picking out various portions of the picture.

In presenting lantern slides and film rolls, the commentary and discussion that accompanies the different pictures may be enough of themselves. In order to prevent the passive attitude that is likely to accompany all visual presentations of this type, an occasional short test should follow the showing. Usually the test of the completion or multiple choice type is better than of the other and older forms.

In showing motion pictures for

instruction purposes, authorities are agreed on the necessity of a preview of the picture by the teacher. Questions should be prepared in advance and, at the conclusion of the showing, put to the pupils. These questions should usually require written answers, although in the case of films given for appreciative reasons only, an oral discussion may be of as much value. Authorities are in disagreement as to the role of the teacher during the showing of the pictures. Some maintain (notably Mr. Rabenort) that the teacher should be inactive during the showing of the picture. Most authorities feel that occasional comment by the teacher is desirable. The author's own experience inclines him to believe that the latter practice is the better. In one motion picture which he showed (*The Human Voice*, produced by Bray Screen Products) there were a number of pictures of a man pronouncing different vowels and consonants. The side of the face of the speaker seemed to be cut away and the shape of the resonance chamber was clearly visible. In one class in which no word was spoken by the teacher, only 40% had noticed that the resonance chambers were more open on vowels than on consonants; in a second class, when the group was told to note the shape and size of the passageways, 88% had it correct; in still a third group, in which the machine was stopped, and with the picture motionless on the screen, attention being called to the same point, all except one person noted correctly the size of the openings (96% of the class got the point). This experiment is, of course, not completely conclusive. It is, however, significant. The size of the classes were, respectively, 30, 28 and 26. In general I believe that the latter method is the superior, with an occasional stopping of the

machine to show an important still picture.

Results to Expect

From the lantern slides, in years past, educators have come to expect a certain realization of the subject and have learned to lean on the slide as a tool to bring out facts that cannot be shown experimentally or learned from a text. Unquestionably most of the values that the lantern slide possessed are held in common by the strip film, with the added flexibility. My own experience has been that the slide, or film roll, offers a chance to call attention to a certain picture that is either not in the text, or is not brought out so clearly there. With the whole attention of the class on one thing, savings in time are evident.

The still pictures have come in for very little in the way of criticism. They are an older form and of proved worth. It still remains to be seen, however, if the film roll will stand up over a period of years as the lantern slide has. However, the greater facility of handling of the film roll balances any shortness of life it may have.

If there were no actual saving of time in learning effected by the motion picture, its use would, in my estimation, be amply justified. Physics as a subject is just emerging from its dark ages. In times past students have taken it, in many cases, only because it was prescribed. When school authorities removed it from the required list, a great dropping in enrollment was noticed. Nowadays the subject must, in most cases, stand on its own feet. If the subject is going to attract students, and every physics teacher feels that his subject has a great deal to offer to anyone, it must be able to point out to the would-be engineer some of the features of the different branches of that profession; and show the non-

mechanical the many and varied applications of physics in everyday life. As C. E. Mahaffey, President of the Department of Visual Education, N. W. Ohio Teachers' Association, says in his article, *The Sleeping Giant in Education* (*Educational Screen*, 5:335-336, 1926), "Every good educational film leaves an intense, inner desire on the part of the student to find out more about that subject." It is told of a certain well-known Physics teacher that, while his student knew the subject when they finished his course, that that was the last science course they ever willingly took. Such a condition is surely a calamity, and if motion pictures can, as Mr. Mahaffey claims, leave a desire for more knowledge about that subject, I am certainly "strong for it," even although its immediate values are not always measurable by a new-type examination.

A somewhat fuller discussion of the subject, along with a classification of materials by Mr. Brown, is soon to be published by Teachers College, Columbia University.

The Rise of the Educational Exhibit

(Concluded from page 93)

ties to compare the relative progress of nations. In their full scope and meaning they are by no means confined to the exhibition of natural and manufactured products, machines and processes; but they include all that illustrates the relations of men to each other and to the world in which we live, all products of human thought and activity in all the arts and all the sciences."

This is just as true today as it was in 1872 when Mr. Blake delivered the address. And it is just as applicable to individual exhibits as it is to large expositions. Whether we refer to an exhibit as a set of posters, a model, or an exposition, there is no doubt but that it illustrates some phase of "the relations of men to each other and to the world in which we live, all products of human thought and activity in all the arts and all the sciences."

AMONG THE MAGAZINES AND BOOKS

CONDUCTED BY MARION F. LANPHIER

THE FORTNIGHTLY REVIEW (March)—Mr. Bertram Clayton furnishes his readers with a sprightly, anti-American article in his "Much Ado about the Movies". He comments drastically upon the Cinematograph Films Bill, operative January first of this year. He laments the obvious disregard of the British legislators for the art elements involved. "Throughout the debate on this measure the Imperial and commercial aspects of the film trade have been kept far more steadily in view than either its artistic or educational influence." Following this statement with a relaxation of the cinema to engineers, hardware, and merchandise, rather than to an art classification, the author launches into a general tirade against the precocious child, guarded by "Realism" and "Psychology," emphasizing the contempt of British legislators for films in general, and American films in particular. He suggests that screen drama, like restoration drama, is "remote from both reality and morality." The censorial wisdoms of Mr. T. P. O'Connor are then shredded to ridiculous inconsistencies. Not content, Mr. Clayton then attacks "national ideals" as the war cry of the pro-British-anti-American law makers, concluding that "if the films we are promised under the quota system do not improve on the debased and hysterical standards now so slavishly followed, the Americanization of the screen will be complete, even if the British quota is raised to 100 per cent." This is, one might point out, a logical close for an article taking its impetus from an earlier

statement that "If America's 'national ideals' are to be inferred from America's moving pictures one can only conclude that that country must be singularly indifferent as to how it reveals itself to the world."

This is a nasty and challenging article. It damns, with accuracy, the miserable story situation that spoils both the medium and those shadows using the medium,—performers who are pleasant to meet and interesting to study." It points out fearlessly the disinterest of thinking lawmakers in those aspects of the cinema most potentially its real future, but it spoils this fearlessness by muddling the issue and concluding that, to date, those potential aspects are entirely lacking. It selects the vices of the cinema, overwhelming in number, to be sure, and neglects the occasional virtue that reminds the hopeful few that their faith may some day be justified.

THE LITERARY DIGEST (March 31)—"To Save the Hindu from Our Movies" states that "photoplays confected at Hollywood have become the subject of an acute controversy in India." It seems that British officials ascribe to American films an influence dire and devastating, whereas Indian officials assert that the denunciation is stimulated by the success of American films in India. "They declare that India must refuse to be the dumping ground for British films." The Indian government has appointed a committee, half British, half Indian, and chairmanned by a Indian lawyer-politician, Dewan Bahadur T. Rangachariar, to go from town to town, investigating the conditions

and the opinions at hand. It would seem too bad, indeed, to find British envy conquering over the Indian Nationalists' determination to have the films they want, and have them unmarred by the detailed censoring suggested by British ladies and gentlemen. The output of the two countries should function side by side, providing the general standards were alike. If certain elements in American films give them an ascendancy, and the elements are legitimate, then the British should drop their contentions and look to their methods of production.

CHILD WELFARE MAGAZINE (March) — "Four Centuries of Newsreels," by J. Irving Greene, describes *The Chronicles of America Photoplays* as "providing a vivid panorama of outstanding events in our country's history, from Columbus' voyage of discovery to the meeting of Grant and Lee at Appomattox."

Perhaps the most graphic way in which to convey an idea of the nature and value of the films is to compare them with the modern newsreel which records current history, week by week. The world was thrilled in seeing the newsreel shots of Lindberg's amazing flight. These scenes will be preserved for years to come. Now imagine that a newsreel cameraman could have planted his tripod on the sands of Watling Island and the scene of Columbus setting foot on a new continent could have been preserved. Imagine a newsreel covering the signing of the Declaration of Independence and the enthusiasm in Philadelphia in 1776. Imagine an intrepid photographer accompanying Daniel Boone on his explorations, present with the Continental troops at Yorktown, at the

inauguration of President Washington. Visualize almost any of the great events in the history of our nation, recorded by the camera and preserved for the benefit and inspiration of our own and of coming generations.

This is what historical scholarship, aided by modern science, has accomplished in effect through the production of the Yale photoplays.

PHOTO-ERA MAGAZINE (a series of articles) — "Photography in School and College," by Arthur L. Marble, covers a wide variety of phases of the subject and should be followed by all those thoughtfully interested. Mr. Marble writes interestingly from a wealth of experience in the field.

THE OUTLOOK (March 7)—In this issue Mr. Sherwood finds *The Four Sons* excellent in spots, sentimental in others, *The Battle of Coronel and Falkland Islands* a fair-minded British film—brave, admirable, and a trifle muddled, and *A Girl in Every Port* only fair.

This department in *The Outlook* is, as we have indicated, to be a permanent feature of the magazine. It will be unnecessary to include it regularly in this partial digest of important film comments. Hereafter, we shall comment only at such times as the resumé offers material suggestive of more than reviewing interest to our readers.

NEW JERSEY JOURNAL OF EDUCATION (March) — The Department of Visual Instruction, edited by A. G. Balcom, Assistant Superintendent of Schools, Newark, is devoted in this issue to a discussion by Dr. Bruce B. Robinson, psychiatrist in charge of the Child Guidance Department of the Newark Board of Education, who makes a plea for a greater use of pictures in the instruction of the slow-minded pupil. Dr. Robinson sets forth the theory that among the delinquent and retarded, there is a vast amount

of unhappiness and lack of interest which results inevitably with lack of success.

The psychiatrist interested in education as personality development wants to see this group get a chance at education. But if for no other reason than because normalizing the school experience of these pupils will help to prevent delinquency, and will increase the happiness and efficiency of teachers.

He (the sub-normal or retarded pupil) is a perpetual misfit in a system of education built around reading. Of course he must develop to his limit of ability in reading. But in the main he must receive by some other method of presentation the descriptions, the data, the instructions which the average child obtains from a book.

Adults and pupils outside of school have discovered that pictures supply the need which follows their disability in reading. Schools have cautiously and meagerly experimented with this method of education, and yet it would seem to meet the requirements of interest, enjoyment, self-respect. Fortunately it has pleasant associations in the memory of the pupil of slower learning ability,—quite the opposite of reading. It offers rapid presentation of the subject matter of history, science, geography, so that interest is sustained, a better perspective can be maintained, and a feeling of normal progress in education is possible for the pupil. "Class expeditions" are possible through moving-pictures that cannot be arranged and would not be risked with large classes in a city. Stories can be retold after a pictured "experience" as well as after a trip or after reading a narrative. Anyone who has seen the explanation through animated diagrams of how an automobile motor works would have confidence in the great possibilities of such presentation, especially in prevocational courses. See such a film and then consider the tedium endured by the retarded pupil who tries to dig out the same amount of information from a book on auto mechanics,—and the discouragement of the teacher who tries to teach him in such a course.

AMATEUR MOVIE MAKERS (March)—"Say It With Pearls" is a description of how the motion picture is serving the cause of visual education in the field of dental hygiene, largely through the work of Dr. Louise C. Ball, who, as a result of her study of nutrition in its relation to mouth health, was encouraged to put her message into motion pictures. A six-reel film, *Say It With Pearls*, resulted, which was made by Dr. Ball herself.

In describing the film, Dr. Ball is quoted as saying:

"You see I worked from the premise the nobody knew anything about the subject, and told my story directly, absolutely without padding, making it as clear as possible so that a child who is too young to read, or an adult who is not familiar with English, can thoroughly understand and enjoy the picture, but, of course, being able to read the titles makes it much more worth while."

The film originally made on 35 mm. film was later reduced to 16 mm. At the Sesqui-Centennial Exposition in Philadelphia the Foundation was awarded the gold medal for its exhibit in the Palace of Education and Social Economy. As a part of this exhibit there were four booths where *Say It With Pearls* ran almost continuously on daylight screens.

Such has been the phenomenal success of this amateur film which runs to six reels. Up to October, 1926, it had been shown to 375,000 people in twenty-one states, at Dental Conventions, Medical Societies, Departments of Health, Expositions, and before club, school and study groups. Since that time it has been shown to thousands more in this country, and Dr. Ball has just returned from a five months trip to South Africa, where she went in the interest of The International Dental Health Foundation for Children. The film was enthusiastically received there and shown to large and eager groups of both adults and children. It was bought by the government and the officials are now negotiating with Dr. Ball to have reprints sup-

plied to them so that one can be sent to each province in South Africa, where dental education is sadly needed.

CHURCH MANAGEMENT (April)—“Getting Results With Motion Pictures,” by Elizabeth Richey Dessez, defines the usefulness of the motion picture both in the devotional, or inspirational side of church activities, and in the social, or that concerned with community life.

In carrying on the dual work, religious and social, the minister finds that the old methods have lost their appeal. In our larger cities this is particularly true. Surrounded by the latest methods which science has produced, carrying on business and industry in accordance with a new economic philosophy, knowing that the time tested conventions and rules of conduct have been practically scrapped, Americans are demanding that the church, too, modernize its methods and its appeal. The radio is one modern means which ministers are using to increase the effectiveness of their work. The motion picture is another. It fits in perfectly with both the religious and social phases of the church's activity.

Mrs. Dessez cites the use of films in the church on Sunday as part of the constructive religious and educational program. The Sunday evening service benefits, as does the Sunday School, by the use of subjects which have been specially prepared for such use. Bible study, which seems lifeless to so many modern children, can be made interesting and appealing through the use of pictures.

The auxiliary organizations of the church also can and do use films to advantage, and the film as a purely social entertainment often assists in raising needed money for church activities.

Mrs. Dessez outlines an easy and workable plan of procedure adaptable for any church which is interested in the possibilities of films in its work.

THE INDEPENDENT (March 3)—“If You Know What I Mean” is a caustic comment, part discussion, part dramatic skit, of the bombastic and ridiculous loyalty the Roxy Theatre attaches to Mr. Rothafel, as expressed in a note on the theatre programs: “We regard the Roxy Theatre as a university. . . . the offering of a gratuity will be mutually embarrassing because it will be politely refused Being associated with Mr. Rothafel is a distinct privilege and pleasure that we feel is sufficient remuneration.”

There is no need to add to the amusement of the announcement here, particularly as “C. N. M.” has done it satisfactorily enough!

BULLETIN OF THE METROPOLITAN MUSEUM (October)—This is an account of Mr. Richard F. Bach's pamphlet concerning the Fogg Museum of Art at Harvard University, the burden of which brings home to its readers how museums, industry and schools, through the education of the eye, may work in collaboration for an appreciation of beauty in routine life.

THE HIGH SCHOOL JOURNAL (December)—“Movies to Promote Good Taste and Decency” is a heading which appears under Editorial Comment apropos of the resolution recently adopted by the Motion Picture Producers and Distributors of America, listing the formula which is to govern the selection and rejection of certain story material for picturization, and enumerating certain things which “shall not appear in pictures produced by the members of this Association, irrespective of the manner in which they are treated.”

The list is printed in full, and following an enumeration of the more blatant offenses against decency, there comes a paragraph announcing:

“Be it further resolved, that spe-

cial care be exercised in the manner in which the following subjects are treated, to the end that good taste may be emphasized”—which introduces 26 of the lesser sins of the films, in which one might remark, not only is good taste violated, but actual immorality fostered. Among these matters of good taste which are henceforth not to be violated are the handling: of arson; the use of firearms; theft, robbery, safe-cracking and dynamiting of trains, mines, buildings, etc. (having in mind the effect which a too-detailed description of these may have upon the moron); brutality and possible gruesomeness; technique of committing murder by whatever method; sympathy for criminals; apparent cruelty to children and animals; rape or attempted rape; titles or scenes having to do with law enforcement or law enforcement officers.

The resolutions will appear as tacit admissions on the part of the producers that these offenses which will not appear in the future have been common practice in the past.

The editor of the High School Journal comments by saying:

The motion picture has come to occupy an important place in modern life, viewed from whatever angle one may choose to regard it. Looked at in the light of its relation to education, the movie holds a position of basic significance. As a medium for the dissemination of current information and as a means of entertainment it holds a place all its own. And of equal, or perhaps greater importance, is its potential position in the promotion of good taste and decency. Viewed in this light, the recent action of the Motion Picture Producers and Distributors will be hailed with approval by thoughtful people everywhere. If the terms of the resolutions are adhered to strictly and in good faith, and there is no doubt they will be, the Producers and Distributors will gain the good will of the American people to an extent not hitherto realized.

THE JEWISH TRIBUNE (April 6) —“Chefs of the Movie Menu” is the first of three articles in a series on Jewish Motion Picture Directors, written by Albert Perry, a Los Angeles newspaper man. “They came to Hollywood from many points of Europe and America. They brought with them the sundry traditions and conflicting colors and moods of Moscow, Budapest, Vienna, London, New York, Louisville, Seattle, and San Francisco. They came to Hollywood as Russians, Hungarians, Germans, British and Americans rather than Jews. They do not deny their Jewish blood, many of them feel very strongly about it, yet in the pictures they deem it of secondary importance. On the whole, the Jewish, smart and fine appearance as strikingly and pronouncedly Jewish as the movie producers.”

The author informs us that “contrary to public opinion,” there is but a ten per cent representation of Jews among the megaphone men, yet there “are some of the biggest men and influences within this ten per cent.” There follows a terse account of Josef Von Sternberg, the maker of *Underworld* and *The Last Command*; Hobart Henley, Ernst Lubitsch, and that eminent scholar, Dr. Alexander Arkatov. In these days when intelligent persons are re-classifying old prejudices and absurd notions, the Semitic finds himself newly and justly appraised. And, strangely enough, it is his own kind who appraise most objectively. Mr. Parry may or may not be Jewish, but he writes for a Jewish paper, without flourish of rhetoric, the plain truths concerning his topic. An interesting and welcome resume!

The Influence of Motion Pictures Upon the Development of International Co-operation.

(Concluded from page 95)

of a foreign country. It will show the life, customs, habits of this child, and through each film will run a story which will hold the young audiences and bring them closer to the children of other lands. This is admittedly a distinct step toward securing in the children, and also adults, of the world, attitudes of mind and heart conducive to international sympathy and co-operation.

It must be understood that the motion picture alone cannot accomplish the purpose herein discussed. In addition to the production of the proper kind of film and its worldwide distribution, there must be education, both parental and in the school, which will supplement and impress even more deeply on the child the importance of limiting its understanding and sympathy, not to confine of its own country, but to the entire world.

The March number of THE EDUCATIONAL SCREEN was indeed a surprise to me. The general appearance is excellent, and I am pleased to know that you are able to enlarge the size of the magazine. I am sure its influence will be extended.

A. W. ABRAMS,

Director, Visual Instruction Division, The University of the State of New York.

I want to compliment you on the new appearance of THE EDUCATIONAL SCREEN which I saw first at the N. E. A. Convention in Boston.

H. GRIFFEN,

General Sales Manager, Acme Division, International Projector Corp.

What They Say

Ever since the receipt of THE EDUCATIONAL SCREEN in its new set-up and fine clothes, I have been thinking of writing you at the pleasure it gives us to see it making such progressive moves. We certainly congratulate you upon the new, smart and fine appearance as well as the contents of the SCREEN in its new form.

W. M. GREGORY,

Director, Educational Museum, Cleveland Public Schools.

Congratulations! The new EDUCATIONAL SCREEN is fine. Keep the good work up.

VANCE D. BROWN,

Instructor in Science, Oil City, Pa.

We have received the first copy of your paper in its new form and wish to compliment you upon it. This publication is a valuable part of our library and we find a great many things of interest to us within its pages.

H. L. KOOSER,

Assistant in Charge, Visual Instruction Service, Iowa State College.

I wish to congratulate you upon the new and enlarged March number of THE EDUCATIONAL SCREEN. The magazine has been of very great value to us in the past and in its new form this value will be at least double. The “Cutouts” are a very interesting and attractive addition.

HARRY H. HAWORTH,

Supervisor of Visual Education, Pasadena City Schools.

Received my copy of the new issue of THE EDUCATIONAL SCREEN in its new form. I am more than pleased with it. Wishing you much success in your undertaking and assuring you of my continued interest in your magazine.

CLAUDE R. CREVER,

St. Joseph, Minn.

THE EDUCATIONAL SCREEN in its new form is certainly a decided improvement and I have noted with interest your various innovations.

J. IRVING GREEN,

Director of Distribution, Yale University Press Film Service.

Book Reviews

THE PAGEANT OF AMERICA: A Pictorial History of the United States. The Yale University Press, New Haven, Connecticut. Volume IV, "The March of Commerce," by Malcolm Keir. Cloth, 361 pages. Volume VI, "The Winning of Freedom," by William Wood and Ralph Henry Gabriel. Cloth, 366 pages.

Two more volumes of this colossal work in the visualization of history have appeared. The previous seven have been reviewed in THE EDUCATIONAL SCREEN—the first five in the issue of January, and two subsequent volumes in December, 1927.

These latest two to be published only serve to emphasize the tremendous scope of the entire work. Unexcelled for historical accuracy, for scholarly treatment, for splendid editing and for the art with which its illustrations have been selected and prepared, the series is an inspiration to readers of all ages. Every library in the country should own a set of the books, and teachers of geography, American history and civics will find the books indispensable both as reference material, and with proper projection appa-

ratus, as actual classroom aids. The pictures are in themselves the best possible visual materials for a study of the social sciences.

The author of "The March of Commerce," Malcolm Keir, makes his story as fascinating as fiction. Following the chronological order, he takes the narrative from colonial times, when trade was little more

Builders, The Business of Express, The Letter Post, The Telegraph, The Telephone, Voices Across Space, American Money and Banking, A Nation On Wheels, and Aviation.

The book is brought thoroughly up to date, as the above list of chapter headings will indicate. Voice transmission and the flights



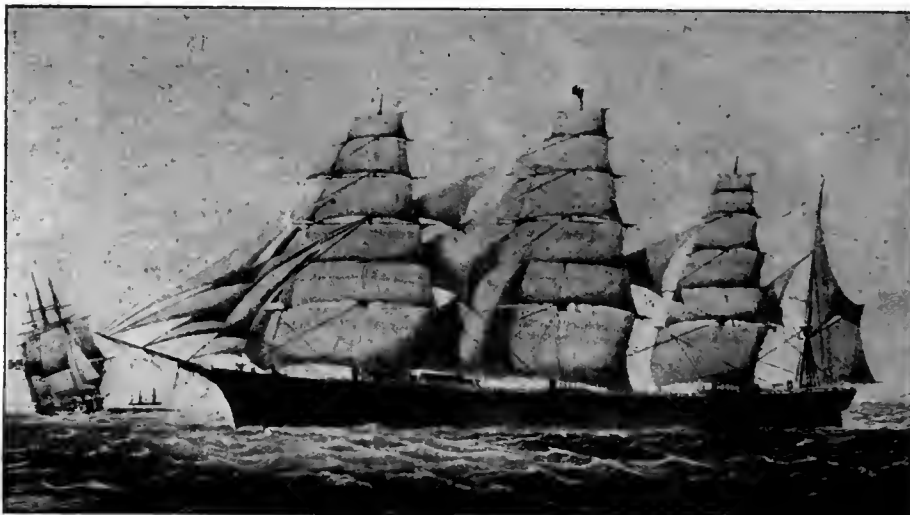
Vol. VI, The Winning of Freedom

West Point Chain Boom From a photograph

than barter, through the days of the proud merchant marine of the nineteenth century, and the developing railroad era following the Civil War, to the present day of aviation. In addition to a discussion of the means of land and water transportation, the author also devotes chapters to The Railroad

of our national air heroes take their rightful place as a part of the steady progress in commercial development.

"The Winning of Freedom" is devoted specifically to the conflicts which arose out of a struggle in early times for the control of territory from which to gain actual



Vol. IV, The March of Commerce

The Clipper Ship "Great Republic," from a lithograph in the M. H. deYoung Memorial Museum, San Francisco

subsistence, and the later wars in which the colonists and the young nation engaged. It makes real the "changing military (and naval) art," and sheds light on what is probably a characteristic Anglo-Saxon attitude to which the people of this country are subject—disliking military service, they have been at the same time belligerent and aggressive, but apt to rely for defense upon the militia, and "wait until after a conflict had begun before they prepared."

The sequence of struggles takes us up to the conclusion of the Mexican War—and further chapters deal with West Point Efficiency (1802-1902), and Expert Annapolis.

Introduction to both volumes is made by Ralph H. Gabriel, editor



Vol. VI, The Winning of Freedom

From the painting "News of Yorktown," by J. L. G. Ferris, in Independence Hall, Philadelphia

lection of charts, maps, prints, photographs, cartoons, tables, diagrams, portraits and colored plates which contribute effectively to the richness of the volumes.

MOTION PICTURE PROTECTION, by James R. Cameron. Cameron Publishing Co., Inc., Manhattan Beach, N. Y. 1272 pages, cloth bound.

This is the fourth edition, just published, of Mr. Cameron's classic work, unparalleled for completeness and expert authenticity. In the present book the author has kept pace with the developments which have come about recently, and devotes no small share of attention to the sound-reproduction processess — Movietone, the General Electric systems, Vitaphone, Vocafilm and the Phonofilm, as well as Technicolor and the most up-to-date developments in various classes of equipment, and the best theory of stage and house lighting of the motion picture theatre. It contains a complete glossary of terms.

The authority in its field. In its pages the reader will find interesting explanation of his questions,

and the student profound material for exact study.

"Close Up"

We have just been enjoying the March issue of an unusual little magazine, more or less new to this country, but entering upon its second volume as a European publication devoted to films. It is published in Switzerland but an American agency has now been established, namely, The Film Arts Guild, 500 Fifth Avenue, New York.

"Close Up" is a magazine of some 80 pages, of cozy size (about 5 by 7 inches), with large legible type and generous margins. A dozen or more cuts, grouped on successive pages, give stills from the most significant film productions. The magazine is written largely in English, with several articles always in French or German. It treats motion pictures, seriously and in all phases. Detailed criticisms of outstanding film productions of all countries, discussions of the social and economic side of the film business, including censorship, Hollywood doings, international relations, tariff restrictions, etc. One item of interest in this issue is a list of "Close Up" recommended films. There are 21 films in the list—only three are American films! The other 18 are productions from various European countries. It is a pity that so little of Europe's best ever reach this country. "Close Up" gives one a new impression of film activities going on elsewhere than in Hollywood.



Vol. IV, The March of Commerce

Wind Indicator illuminated at night, used on the twenty-five emergency fields, Chicago to Cheyenne, courtesy of the Post Office Department, Washington.

of the series. Each volume contains supplementary pages devoted to notes on the pictures.

Every possible source has been drawn upon in these, as well as the former volumes, for the lavish col-

NEWS AND NOTES

CONDUCTED BY THE STAFF

Harvard Aids Organization of University Film Foundation

An educational film center is to be established in connection with Harvard University, eventually to produce for national distribution motion pictures in nearly every field of learning and human pursuit, according to an announcement made by the University Film Foundation.

Formed by a group of prominent Harvard alumni, the foundation has been granted a charter as an educational and charitable institution. Not only will its productions be made with the collaboration of the faculty, staff and physical equipment of Harvard, but the university has also agreed to provide ground for the erection of a University Film Foundation building, to belong to the university.

This project is entirely separate, and in addition to Harvard agreement made with the Pathé Exchange, which affects but two departments of the university. The Film Foundation will have no connection with any commercial company.

The foundation will begin by the production of series of films in the fundamentals of the more common arts and natural sciences such as botany, zoology, chemistry, physics, geology, geography, anthropology, astronomy and fine arts.

Motion Pictures by Telephone

Motion pictures transmitted over telephone wires are an accomplished fact. Ten feet of film showing a closeup of a well-known "star" were photographed in Chicago one morning several weeks ago, put on the wires of the American Tele-

phone and Telegraph Company after development, received in New York at the rate of a foot and a half every seven minutes, rushed to a laboratory and shown on a theatre screen that evening.

The time required for transmission does not vary, officials declared, with the distance over which the pictures are being sent, and the results are equally satisfactory whether the picture is transmitted from coast to coast or from a comparatively short distance.

Boy Scouts to Hunt Big Game by Camera

The dream of many a boy—to go big game hunting in the African jungle, and see wild animals in their native haunts—will receive impetus and encouragement through an announcement from the national office of the Boy Scouts of America. Candidates from the Scout organization will have an opportunity of accompanying the Martin Johnson party next summer, to photograph big game in the heart of Africa.

Two Boy Scouts will be chosen for the expedition and they will enjoy opportunities such as have fallen to few American lads with the exception of Kermit Roosevelt, who accompanied his father to Africa.

The boys will go as guests of George Palmer Putnam and his son, David Binney Putnam. They will be chosen for outstanding moral, mental and physical qualifications as exemplified in their daily experience and in their conduct as Scouts. They will photograph all kinds of game, and will write of their ex-

perience in the African desert, veldt and jungle.

James E. West, chief scout executive, has notified all the 700 Boy Scout executives throughout the United States of the forthcoming trip and urged naming of candidates by various Scout councils.

From among these candidates two, between the ages of 13½ and 15, who have given evidence of outstanding traits of character, will be selected.

They will sail on June 1 and remain abroad until October.

Radio Pictures for Home Screen Soon

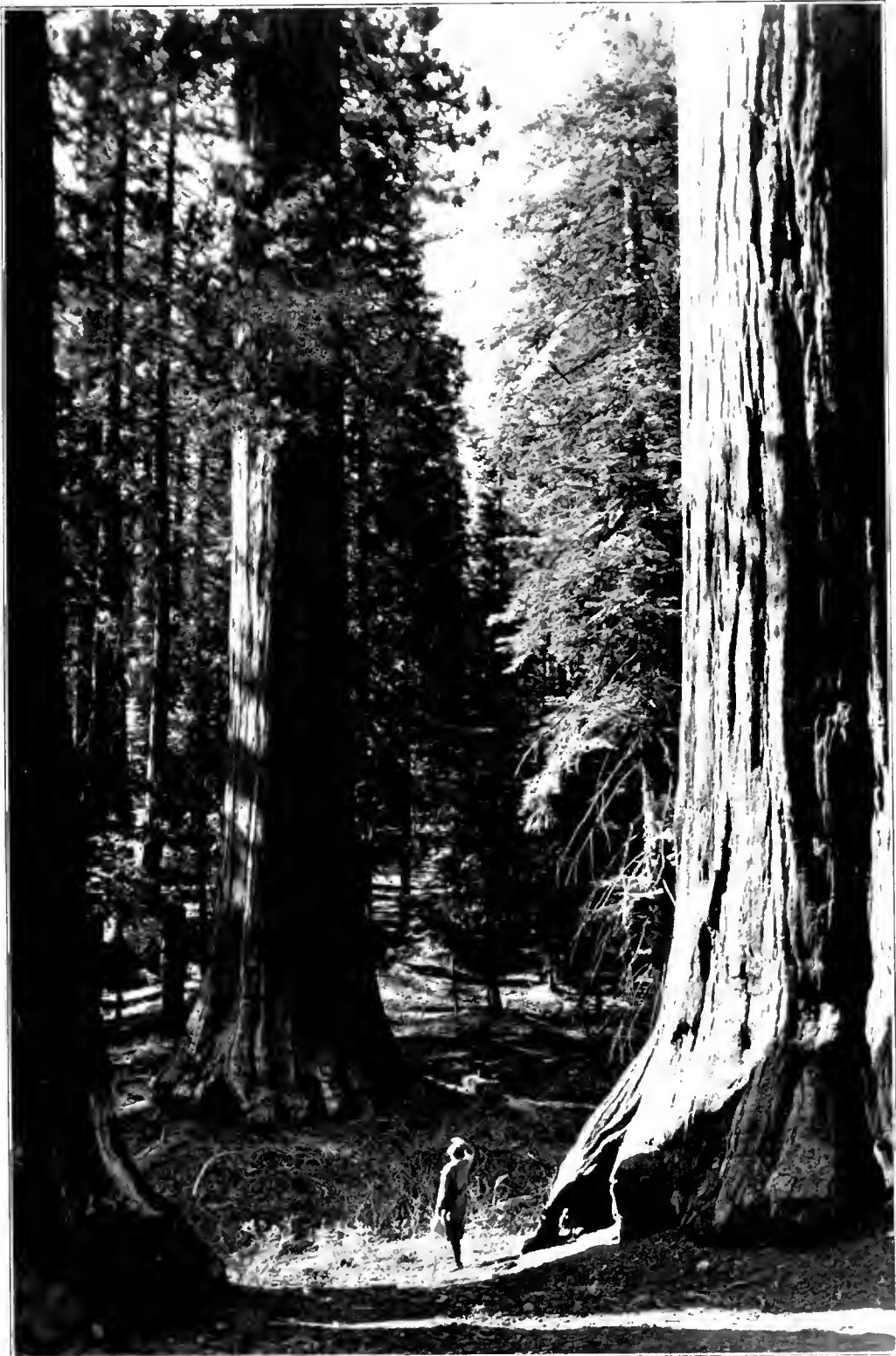
"Television is emerging from the laboratory and preparing to enter the home." In these few words David Sarnoff, vice-president and general manager of the Radio Corporation of America, forecast that the "panorama of life of the great world outside" soon will be available to every owner of a receiving set.

"To a large extent, radio already has brought the opera, the concert stage, the theater, to the fireside. Television will complete the picture by bringing to the home the visual spectacle made possible by the stagecraft of the opera and the theater; the stirring events of life that must be seen as well as heard in order to make their due impression."

Biblical Films to Be Produced

Word has come from New York regarding plans for the production of a series of motion pictures in the Holy Land, which are being formulated by a group of ministers, churchmen, and capitalists who will

Educational Screen Cutouts for May—See also page 115



(George E. Stone Photo from Visual Education Service, Inc.)

17 GIANT REDWOODS OF CALIFORNIA

▣ 17 GIANT REDWOODS OF CALIFORNIA

Giant Redwoods in Wawona Grove, Yosemite National Park, California. There are two species of the Redwood—*Sequoia Sempervirens*, which is the Coast Redwood, and *Sequoia Gigantea*, the stalwart individuals of which make up the few groves along the Western slope of the Sierra. These trees are the largest and oldest of all living things and are rivaled in their great bulk by only the Giant Eucalyptus of Australia. In spite of their great size, the trees are so symmetrical that in their presence one scarcely realizes their enormous dimensions, but here the human figure gives striking proof.

supply films to schools, churches and fraternal organizations. The first expedition, now being equipped, is expected to leave here some time this summer.

The company is known as "Religious Films, Inc.," and has offices at 56 West Forty-fifth street. The Rev. L. Eugene Wettling, who has a church at Oradell, N. J., is president, and has enlisted the support of a group of men prominent in religious endeavor.

The Rev. Harry St. Clair Hathaway, dean of the Pro-Cathedral Church of St. Mary, Philadelphia, has been chosen to act as religious director. The films will follow the exact text of the Bible without attempting to make any denominational interpretations, according to Mr. Wettling, who said he has had assurances from scores of ministers and laymen in all parts of the United States that they would welcome Biblical films to be used with their sermons and in helping to promote the religious training of youth.

The selection of casts will be under the supervision of the Episcopal Actors' Guild.

Record Casting of Optical Glass

The successful casting of the largest piece of optical glass ever made in the United States, which is to serve as the mirror for the telescope of the Perkins Observatory at Ohio Wesleyan University, has been announced by the Bureau of Standards at Washington. This telescope, the world's third largest reflector, will not be completed for more than a year, according to Dr. C. C. Crump, director of the Observatory, as many months will be required to grind the 61-inch disc, weighing a ton and a half.

The Bureau of Standards began work on the disc in April, 1924. Since then it has cast five of the huge glass discs, but each of the first four was found defective.

The fifth was poured into cast in March, 1927, and has been gradually cooled in the bureau furnaces since that time. It is 11 inches thick and weighs 3,500 pounds.

The completed Perkins telescope will be the first large telescope ever entirely manufactured in the United States. It is now temporarily equipped with a 58-inch mirror borrowed from the Harvard observatory.

The need for experiment in the making of fine glass for scientific purposes in this country and the value of knowledge of such processes in war time were the chief motives leading officials of the Department of Commerce to experiment with the huge glass disc, Dr. Crump believes. The success of the experiments has made available in this country a knowledge of the making of fine optical glass in large units which had hitherto been monopolized by Europeans.

Boston Meeting of the National Academy

Visualized presentations featured the 1928 meeting of the National Academy of Visual Instruction which held its sessions in connection with the National Education Association Superintendence Department at Boston, February 27 and 28. The concrete rather than the abstract was a dominant note in practically all the numbers—a refreshing departure from the usual insipid oral or written presentations that have been a chief characteristic of education conventions.

The effective use of visual aids was made the central note of the very first number—a song service—when Dr. Dudley of Wisconsin University demonstrated the sensory values of visual materials. He used two types of song slide—the plain, a photograph of the music page; and the colored, a pictorialized story of the music. The reaction of the audience showed the

contribution of the slide.

Dr. E. G. Routzahn, of the Russell Sage Foundation, followed Dr. Dudley's example and by means of a wealth of illustrative material demonstrated the value of the exhibit as a visual aid. He showed examples of good and poor background; effective vs. poor composition; accentuation, focusing attention, etc. He exhibited a number of devices that make exhibits attractive and displayed countless materials that can be used in exhibit collections.

Dr. J. W. Hiscock of the U. S. Department of Agriculture supplemented Dr. Routzahn's presentation by showing how color, motion, lighting, living specimens, objects, models, charts, slides and other pictorial material have been used successfully in the government exhibits.

How visual materials may serve instructional needs was comprehensively and impressively shown by Miss Laura Zirbes of Columbia University. She illustrated how visual aids build up and augment experience and clarify thought; how they may be used as a substitute for experience, a stimulus to thought and expression and a means of vivifying learning; how they are a step between first-hand and abstract experience; how they enrich and concretize; how they are a means to finding leads for activity units and how they are a concept rather than a memory. Miss Zirbes pointed out the value of a union of senses in the learning process—for example: seeing and hearing; seeing, listening, thinking; seeing and doing; thinking and looking, etc. She used twenty slides to demonstrate the value of pictorial material in the elementary grades. "Visual aids do not function," said Miss Zirbes, "for the following reasons: because (1) materials are

(Continued on page 117)

THE FILM ESTIMATES

Being the Combined Judgments of a National Committee on Current Theatrical Films

The Film Estimates have been officially endorsed by

*The Motion Picture Committee of the General Federation of Women's Clubs
The Motion Picture Committee of the National Congress of Parents and Teachers
The Home and School Department of the American Farm Bureau Federation*

Titles of Films (Actors) (Producers)	For Intelligent Adults	For Youth (15 to 20)	For Children (under 15)	Titles of Films (Actors) (Producers)	For Intelligent Adults	For Youth (15 to 20)	For Children (under 15)
<p>Across to Singapore (Ramon Novarro) (Metro) Novarro is now made the hard-fisted champion of sea-faring toughs in Singapore. Violent, incredible, and unwholesome.</p>	Hardly	Better not	No	<p>Devil's Skipper, The (Belle Bennett) (Tiffany) Violent melodrama, straining coincidence and using Belle Bennett as fire-eating skipper of a "hell ship." Wasting a fine actress.</p>	Lurid	No	No
<p>Adventures in Pygmy Land (Stirling-Smithsonian Institute) (Hodkinson) Film account of scientific expedition to primitive tribe of pygmies in Dutch New Guinea. An interesting document.</p>	Perhaps	Unwholesome	No	<p>Domestic Troubles (Clyde Cook) (Warner) Another man puts on husband's clothes, and wife thinks it is her husband. Hence the film</p>	Absurd	Thin	No
<p>Big City, The (Lon Chaney) (Metro) Title absurd, unless the city consists solely of haunts of crooks. Notable only for excellent acting by Chaney and Compson.</p>	Fair	Fair	Fair	<p>Doomsday (Florence Vidor) (Para.) Interesting film from a worthwhile book, finely acted. For the intelligent audience.</p>	Good	Fair	Beyond them
<p>Big Noise, The (Chester Conklin) (First Nat'l) Quite human and amusing but drags seriously in spots and falls into absurdities.</p>	Unusual	Unusual	Fair	<p>Dressed to Kill (Edmund Lowe) (Fox) Another gangland drama, above average for its acting, suspense and originality of plot. A complete picture of how crimes are committed!</p>	Fair	Doubtful	No
<p>Blue Danube, The (Leatrice Joy) (Pathe) Beautifully set and acted, but rather aimless and a bit morbid. Hunchback marries heroine by trickery, but commits suicide to make happy ending. (See Review No. 42.)</p>	Passable	Hardly	No	<p>Faithless Lover, The (Eugene O'Brien) (Krelbar) Rather cheap and stupid—bursting dam—rescue, etc.</p>	Mediocre	Poor	No
<p>Bringing Up Father (J. Farrell MacDonald) (Metro) The well-known comic strip filmed with all the fun, crudity and mild vulgarity included.</p>	Passable	Funny	Funny	<p>Finders, Keepers (Laura LaPlante) (Universal) Exceptionally fine little comedy—subtle, delicate, amusing—made with intelligence and taste. Laura LaPlante and Harron do charming work. (Such comedies could be numerous instead of so few, but intelligence and taste are so rare!)</p>	Excellent	Excellent	Excellent
<p>Burning Daylight (Milton Sills) (First Nat'l) Alaskan thriller—mining camps—snow—villainy—gold— and Sills in the usual he-fisted, two-man role.</p>	Perhaps	Hardly	No	<p>Garden of Eden, The (Corinne Griffith) (U. A.) Another "cabaret girl" enters "high life"—as so frequently in movies. "Smart and sophisticated" with Corinne Griffith doing the prevalent "undressing act" as the climax.</p>	Perhaps	Better not	No
<p>Cheer Leader, The (Ralph Graves) (Gotham) Quite amusing "college story" though hardly more than semi-intelligent.</p>	Hardly	Amusing	Good	<p>Graft (Lewis Stone) (Universal) The underworld versus the newspaper. Crooks, bombs, murder, suicide and, of course, "love."</p>	Hardly	Hardly	No
<p>Cohens and Kellys in Paris, The (Geo. Sidney) (Universal) The Irish-Jewish rung again. Many laughs and plenty of bad taste. The seasickness vulgarity, for example, quite overworked.</p>	Perhaps	Amusing	Perhaps	<p>Haunted Ship, The (Montague Love) (Tiffany) Gruesome and brutal sea-story of revenge—tortures and thrills utterly overdone.</p>	No	No	No
<p>College Hero, The (Robert Agnew) (Columbia) Another football love story, hardly worth adding to all the rest.</p>	Mediocre	Fair	Harmless	<p>Heart of a Follies Girl, The (Billie Dove) (First Nat'l) Stale and stupid re-hash of the actress, rich villain and true lover.</p>	No	No	No
<p>Count of Ten, The (Charles Ray) (Universal) Prize-fighting complicated by marriage. Pretty stupid picture.</p>	Poor	Poor	No	<p>Ivan, the Terrible (L. M. Leonidoff) (Amkino) "Grim, stark, ruthless, morbid" picture of brutalities under the old Russian Czar. Too strong to be appetizing, but powerful in many ways.</p>	Grim	Too strong	By no means
<p>Cream of th Earth (Marion Nixon) (Universal) "College life" (?) heavy drinking by hero and heroine.</p>	Poor	Unwholesome	No				

Titles of Films (Actors) (Producers)	For Intelligent Adults	For Youth (15 to 20)	For Children (under 15)	Titles of Films (Actors) (Producers)	For Intelligent Adults	For Youth (15 to 20)	For Children (under 15)
Legion of the Condemned (Gary Cooper) (Para.) Grim, thrilling and generally convincing picture of hard-boiled war birds' part in the world war. Thoroughly interesting and impressive. Some judges say "better than <i>Wings</i> ." (See Review No. 40.)	Notable	Notable	Good, if not too strong	Skyscraper, The (William Boyd) (Pathe) Two husky steel workers, violent friends—and two girls—against background of skyscraper. Crap game and drinking are shown.	Rather good	Amusing	Doubtful
Love Me and the World Is Mine (Mary Philbin) (Universal) Romance laid on too thickly to be interesting. Naive Vienna girl has to choose between an old reformed roue and a philandering army officer.	Mediocre	Hardly	No	Smart Set, The (William Haines) (Metro) Typical Haines picture—hero starts as impossible egotist and is cured by heroine. The game is polo this time.	Passable	Amusing	Amusing
Midnight Madness (Jacqueline Logan) (Pathe) An improbable girl does improbable things in choosing between her philandering boss in New York and her true love in South Africa. Diamonds and lions involved.	Hardly	Harmless	Hardly	Something Always Happens (Esther Ralston) (Para.) Above average thriller. Young English husband cures his young American wife's boredom by staging a fake robbery in a haunted house.	Rather good	Good	Too exciting
Midnight Rose (Lya de Putti) (Universal) Penny arcade stuff. "Lust turns to love when pity enters with her tears," says a subtitle.	Inane	No	No	Speedy (Harold Lloyd) (Para.) Typical Lloyd comedy, artificial as always but thoroughly funny. Ranks among his best ones.	Amusing	Excellent	Good
Nameless Men (Antonio Moreno) (Tiffany) Another crook story—bank robbery thoroughly pictured—a blonde involved, etc.	Mediocre	Hardly	No	Sporting Age, The (Belle Bennett) (Columbia) Rather futile picture with very unsympathetic role for Miss Bennett.	Poor	Poor	No
Night of Mystery, A (Adolphe Menjou) (Para.) Below par both in story and acting. In a role more human than his usual sophisticated-philanderer parts, Menjou is disappointing.	Passable	Better not	No	Tenderloin (Dolores Costello) (Warner) Melodramatic hash. A pretentious crook story with absurd motivation, absurd roles for Dolores Costello and Conrad Nagel, actors' Vitaphone voices heard in parts of the film with doubtful effect on the interest of the audience, and the hero is made a cad. Costello and Nagel utterly wasted.	Painful	No	No
Patsy, The (Marion Davies) (Metro) A real character situation, amusing and not vulgar, with fine acting by Davies and Dressler, makes a farce-comedy decidedly above average.	Good	Very good	Good	Tillie's Punctured Romance (Conklin-Fields-Fazenda) (Para.) A feeble effort that misses fire quite completely. Senseless farce.	Absurd	Stupid	Hardly
Race for Life, A (Rin-Tin-Tin) (Warner) Racetrack story, built for Rin-Tin-Tin and his boy pal—less objectionable in overdone thrills than Rin-Tin-Tin's recent films.	Mediocre	Fair	Passable	Turn Back the Hour (Myrna Loy) (Gotham) Lurid, South Sea melodrama—fights, knife-throwing, heavy villainy—with nothing to redeem it save notable work of Myrna Loy.	Hardly	Hardly	No
Sadie Thompson (Gloria Swanson) (U. A.) A fairly good filming of the strong stage play, <i>Rain</i> , with Gloria Swanson competing as best she can with Jeanne Eagles.	Strong	No	No	Two Lovers (Banky-Colman) (U. A.) Rather effective filming of stirring days, when Spain and Flanders were at swords' points. Beautifully set, costumed and photographed.	Interesting	Doubtful	No
Secret Hour, The (Pola Negri) (Para.) Pola Negri and Jean Hersholt try a story played on the stage by Pauline Lord and Richard Bennett. The contrast is painful. Pola needs fine clothes parts.	Mediocre	Unsuitable	No	We Americans (George Sidney) (Universal) Strong picture of "Americanization," with rather convincing picture of immigrant struggles to succeed in a new country.	Interesting	Good	Good, if not beyond them
She's My Baby (Robert Agnew) (Sterling) Just released—but cast includes Earle Williams who died over a year ago. Two people long married—tire of each other—each "steps out," etc.	Mediocre	Mediocre	No	Why Sailors Go Wrong (Cohen-McNamara) (Fox) A clownish comedy, somewhat funny but more absurd.	Stupid	Hardly	Hardly
Skinner's Big Idea (Bryant Washburn) (F. B. O.) Rather than fire three old employees, new boss rejuvenates them by hiring an actress stenographer. Feeble picture but mildly amusing.	Thin	Harmless	Hardly	Wife's Relations, The (Shirley Mason) (Columbia) Merry little farce-comedy full of interest for those that laugh easily.	Hardly	Perhaps	Funny
				Woman Wise (William Russell) (Fox) Farfetched farce laid in the Orient, with too much vulgarity to be interesting.	Mediocre	Hardly	No

Vision

A traveler was watching three stone-cutters years ago at work on the building of the House of Parliament in Ottawa, and he said to one of them jocosely, "What are you working for here?" Answering in the same vein, the man said, "For two dollars and a half a day, if you want to know." Then he said to

the second man, "What are you trying to do here?" Pointing to the blue print, he said, "I am trying to cut this stone so it will look like that part of the blue print." There was a man who had gotten a sense of the relation of his work to that of the workmen about him. Then he said to the third man,

"What are you doing here?" Pointing to the rising walls and battlements and pinnacles of the home of legislation for a great part of the British Empire, the stone-cutter said, "I am trying to do my part in building that!" There was a man whose drudgery was redeemed by his vision.—*W. H. P. Faunce.*



Photo courtesy Visual Dept. Chicago Bd. of Education.

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Children Learn Quickly This Interesting New Way

OTION pictures — today's great teaching aid—now fill important place in the curriculum of thousands of progressive schools.

ded enthusiasm with which pupils watch their work in classes where pictures are used has been demonstrated again and again. Courses that appeared seemingly dull and uninteresting become keenly alive and interesting when illustrated in this new way. Pictures impart accurate, definite impressions of the subject at hand. Much work is eliminated. Students are enabled to do better follow-up work.

You do not need to tell you how motion pictures can help you in your work. You are fully aware of the great value of moving pictures in the classroom, and you are, no doubt, keenly interested in the progress of visual education or you would not be reading this magazine.

In all probability, you are just as familiar with DeVry motion picture products. For DeVry has pioneered for more than 14 years in the development and manufacture of



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motion picture projectors for school and church use. Today there are more DeVrys in use than all other makes of portable standard film projectors combined.

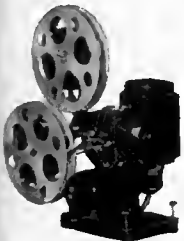
The DeVry is especially designed to meet school requirements. In appearance it resembles a small suit case, is light in weight and easy to carry. It holds 1000 feet of standard theatre size film. The movies it shows are sharp, brilliant, flickerless—as good in every way as those you see in the theatre.

Operating the DeVry is simplicity itself. All you have to do is thread the film into place and close the projector door. Then turn the switch. Instantly the screen becomes alive with action. The children lean forward at their desks. Every eye is on the screen. Not a sound breaks the quiet of the darkened classroom. The movie lesson has begun.

If your school has not already added motion pictures to the curriculum, address the DeVry Corporation today for free literature describing DeVry motion picture projectors and quoting interesting cases where schools have actually found motion pictures a great source of financial gain. Note—Neighborhood Motion Picture Service advertisement in this issue.

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THE THEATRICAL FIELD

CONDUCTED BY MARGUERITE ORNDORFF

Theatrical Film Reviews for May

[35] *MY BEST GIRL*

(United Artists)

Mary Pickford has chosen the homely setting of the five-and-ten-cent store for as simple and captivating a little romance as ever found its way to the screen. The story is nothing new—but who wants a new love story? It's just about Maggie Johnson, the stock girl of the store, who falls in love

with the new stock boy, and then discovers that he is the proprietor's son. There is a great deal of fun and tenderness and pathos in Miss Pickford's performance. With her unflinching sense of the fitness of things, she has surrounded herself with people who are capable not only of adapting the tone of their performances to hers, but also of creating excellent characterizations



Miss Maggie Johnson of the stock room.



"Maggie, you ARE my best girl!"

of their own. Charles Rogers plays with refreshing genuineness, and his love scenes with Miss Pickford are natural and very charming. Lucien Littlefield as Maggie's father, a tired, self-effacing old letter-carrier, is splendid, and so is Sunshine Hart as the shiftless, maudlin mother with a morbid passion for attending funerals. A few tearful moments, perhaps, but for the most part, it is pleasant and youthful—a happy little reminder that dreams do come true sometimes. (*See Film Estimates for March.*)

[36] *THE GAUCHO*

(United Artists)

In a Fairbanks picture there is always something new and exciting for to admire and for to see. And in *The Gaucho* Douglas Fairbanks ventures far from his recent picture themes. Fantasy and chivalry are things of the past. This cowboy-bandit is dashing, gallant, brave, and romantic, too—but unquestionably human. The gaucho is a rough lover who considers that

a push is a push, even though administered by his sweetheart, and merits a push in return. Through the swift bustle of light-hearted adventure that fills the picture, there runs a more serious strain than usual. The gaucho encounters one with a dread disease, contracts it, and is cured through the religious faith of a girl who possesses the power of healing. Eve Southern as the spiritual girl of the miracle, whom the gaucho worships, and Lupe Velez as the wild mountain girl whom he loves, are wide contrasts, one marked by restraint, the other by abandon. Both are fine performances. Gustav von Seyffertitz, Nigel de Brulier, Albert MacQuarrie and Michael Vavitch do good work in minor roles, and Mary Pickford makes a brief, lovely ap-



The Gaucho arrives unexpectedly, as usual.



To the Mountain Girl the Gaucho is a hero.

pearance as the madonna of the shrine. (See *Film Estimates for March.*)

[37] *SPORTING GOODS*
(Paramount)

Really Richard Dix's funniest, up to date. As the inventor and salesman of "Elasto-Tweedo," the golf suit that stretches, he gets himself into and out of trouble with a celerity that brings the chuckles tumbling on each others' heels. Much of the fun is in the titles, and there is a poker game that will convulse you. Gertrude Olmsted is a pretty heroine, and Ford Sterling is amus-

ing as owner of a sporting goods store. If you like to laugh, don't miss this, I beg of you. (See *Film Estimates for April.*)

[38] *CHICAGO* (Pathe-DeMille)

Maurine Watkins' well known satire on murder, newspaper publicity, reporters, attorneys for the defense, or what have you, done into celluloid in snappy fashion, with Phyllis Haver as Roxie Hart. Roxie is a thoroughly un-sympathetic character, but such an interesting study that she never loses your attention from start to finish. The screen treatment of the story becomes a little obvious and lecture-y at the end when the erring Roxie is turned out of the house by her stern husband; and it panders to the Hollywood passion for pleasant endings when the house maid is jockeyed into the plot with indications that all is going to be well with the husband just as soon as he revives enough to notice the maid. Outside of this it is a fine picture with really notable work by

Miss Haver, Victor Varconi, Robert Edeson, T. Roy Barnes and Warner Richmond. (See *Film Estimates for April.*)

[39] *THE HIGH SCHOOL HERO*
(Fox)

This is the real thing in high school life. Sure enough kids, sure enough incidents, sure enough basketball, and sure enough pep. Sally Phipps, Nick Stuart, John Darrow and David Rollins are all young, and natural, and clever. David Butler's direction is a delight, and the whole thing is good, rapid entertainment of the most wholesome sort. (See *Film Estimates for December, 1927.*)

[40] *THE LEGION OF THE CONDEMNED* (Paramount)

Handicapped at the start by being labelled the "companion picture" to *Wings*, this second air picture, though hardly in the same class with the first, is nevertheless rather good on its own account. It is the story of a group of desperate young men from everywhere who

had tried everything but death, and wanted that so earnestly that they joined a French flying squadron and gambled fiercely for the chance to die. Gary Cooper is an American newspaper man trying to forget a faithless sweetheart in the hazardous business of landing spies in enemy territory. Fay Wray is the sweetheart, of course, and not faithless at all, but merely one of the spies. The action is swift and thrilling, and there are a number of good performances. Francis McDonald as a murderer does one, and Barry Norton as an English youth who faces a firing squad does another. (See *Film Estimates in this issue.*)

[41] *LOVE* (Metro-Goldwyn-Mayer)

Greta Garbo and John Gilbert interpret the fiery romantic passion of Vronsky and Anna in the film version of *Anna Karenina*. This is quite up to all Garbo-Gilbert specifications, and upholds the cherished tradition of the happy ending by commonplace reuniting the lovers after the death of Anna's husband. I am sorry (or it may be that I should be ashamed) to say that I saw nothing extraordinary in the performance of either Anna or Vronsky. (See *Film Estimates for March.*)

[42] *THE BLUE DANUBE*

(Pathe-DeMille)

A Viennese story which promises far more than it realizes. Filled with much aimless, ineffectual action which puzzles the beholder, it recites the story of the nobleman who loves the village maiden and, for once, remains true to her. It is not very conclusive, but it does give Leatrice Joy the opportunity to look charming in peasant costumes. Nils Asther seems a little at sea as the nobleman, and Joseph Schildkraut is very much the actor as the pathetically villainous hunch-

back. Secna Owen looks like an animated wax work as the heiress who has been selected as a wife for the penniless hero. (See *Film Estimates in this issue.*)

[43] *SERENADE* (Paramount)

Adolphe Menjou a little out of his beaten path but perfectly delightful as a temperamental composer who would like to be a great lover. A little gray dove of a wife who proves too clever for him, brings him to time in short order, cured and sheepish. Kathryn Carver is pleasing as the wife, Lina Basquette is alluring as a prima donna, and Lawrence Grant again gives one of his splendid performances. The direction by H. D'Abbaddie D'Arrast is almost perfect. (See *Film Estimates for March.*)

Production Notes

WHERE do their shadows go? Asks the Paramount publicity man. What becomes of the celluloid triumphs of Pola Negri, Clara Bow, Emil Jannings and Adolphe Menjou after they have played their way around the world and have finally been shown in the ultimate theater of the ultimate little town?

Where is that tremendous scene of the parting of the Red Sea in *The Ten Commandments*? Where is that soul-stirring moment in *Carmen* where the Negri proved herself the undisputed queen of emotional actresses of the screen? Where are those tender moments between Rudolph Valentino and his lady love in *The Sheik*?

Why, they become a part of your daily life, even to so prosaic an end as the money in your pocket. They shine anew in the burnished surface of the toilet set on your dressing table. Bebe Daniels could easily be a part of the silver fork with which you eat your salad.

Every month, from the process tanks used in the development and

printing of motion picture films, pure silver to the value of \$6,000 is reclaimed in one Hollywood studio alone, that of the Paramount Famous-Lasky Corporation. Twelve or fifteen times as much is reclaimed by all the studios of the industry.

This silver comes from the emulsion used by the makers of photographic film to coat the five to six million feet of celluloid consumed by the Paramount laboratories each month of the year. In the process of developing the negatives used in the photographing of Paramount pictures, and in the making of the many positive prints from this negative, this fortune in white metal is left in the bottom of the tanks containing the hypo-sulphite solution. From there it is reclaimed by a process familiar to every miner of metals.

Paramount, until recently, disposed of this silver in a variety of ways. Some of it went to makers of fine mirrors to be used as the opaque backing. Thus it is possible that Esther Ralston's image, unseen by you, inspects you as you sit at your dressing table, or as you apply lather for the morning shave.

Other quantities of this reclaimed metal went to makers of sterling tableware. Perhaps one of the biggest scenes of *The Birth of a Nation*, of *Old Ironsides*, of *Beau Geste*, is contained in the fork which you used at table last evening. Such scenes could be in the jewelry you wear; in the vase on your buffet; in any one of a number of places about your home.

Recently, however, the Paramount Corporation has started selling its recovered silver to one market only, the United States Mint at San Francisco, where it is stamped out into the coins you use in your daily affairs. The next time you go to your banker ask him if he can

Educational Screen Cutouts for May—See also page 105



George E. Stone Photo from Visual Education Service, Inc. 18 CALIFORNIA, AS THE GOLD HUNTERS LEFT IT



George E. Stone Photo from Visual Education Service, Inc. 19 A CANYON OF THE HIGH SIERRA

18 CALIFORNIA, AS THE GOLD HUNTERS LEFT IT

This curious landscape has an interesting history. It represents the bedrock laid bare by the patient digging and washing of the early pioneers, hunting for gold in California. The view was made near the town of Columbia, California. This town at one time had a population in excess of 20,000, and its inhabitants were ambitious to have it made the capital of the state; but now with the gold gone the houses and old stores are empty, save for a few families. Almost the only spot untouched by the hunters is that immediately around the little church, and even here the gold operations have encroached to the very limit.

19 A CANYON OF THE HIGH SIERRA

A typical scene in one of the rocky canyons of the High Sierra. This view is made looking down from Paradise Creek to the intersection of Bubb's Creek, which enters from the left. Those two streams flow to the right down through the famous King's River Canyon. Straight ahead across the canyon may be seen a prominent rock upon the face of the cliff; this is a famous landmark and is known as the Sphinx. Frequent and violent storms visit the Sierra in summer and the great clouds pile up against the intense blue sky in billowy masses of great delicacy and beauty.

give you two Clara Bows and a Richard Dix for a Wallace Beery. And see what kind of an answer you get.

Six thousand dollars worth of silver in one month seems a tremendous quantity but the silver used to coat six million feet of motion picture films has a value of \$15,000, according to B. P. Schulberg, associate producer at the Hollywood studio. Much of this silver remains on the film during the developing process, for there must be light and shadow. If all of it was removed nothing but clear film would remain and your motion picture entertainment would be lost.

News and Notes

(Continued from page 107)

not available, (2) they are not organized effectively, (3) they are unrelated to the curriculum, (4) they are often used as entertainment."

The use of visual materials in secondary schools, jointly presented by Francis J. Horgan of Boston Teachers College and Wilfred Kelley of the Dorchester High School for Boys, included uses of the field trip or school journey, models, objects, specimens, graphs, posters, slides and motion pictures. Featuring these demonstrations were materials developed in the Boston Teachers College and city schools.

Dr. J. J. Weber, chairman of the Bibliography Committee, presented mimeographed copies of an up-to-the-minute bibliography of books, pamphlets and magazine articles. He requested the assistance of those present in the compilation of a new bibliography to consist of 200 references. Dr. Weber selected the following twelve as among the outstanding books on visual education: *Detroit Course of Study in Visual Education*; *Visual Aids in the Curriculum*, Gregory; *Motion Pictures for Instruction*, Hollis; *Fundamen-*

tals in Visual Instruction, Johnson; *Making History Graphic*, Knowlton; *The Cinema in Education*, Marchant and others; *Geography Syllabus for Elementary Schools*, New York Department of Education; *Visual Instruction*, Ohio Department of Education; *The School Journey*, Pennsylvania Department of Public Instruction; *A History of the Motion Picture*, Ramsaye; *Picture Values in Education*, Weber; *Visual Education*, Zirbes.

The following officers were elected for the ensuing year:

President—A. G. Balcom, Newark, N. J.

Vice-President—Lelia Trolinger, Univ. of Colo.

Secretary—J. V. Ankeney, State Dept. of Education, Charleston, W. Va.

Treasurer—E. C. Dent, Univ. of Kans.

Executive Committee: W. H. Dudley, A. W. Abrams, J. A. Hollinger, Daniel C. Knowlton, O. C. Nelson, C. F. Hoban.

Film Arts Guild Plans Theatre

In order to give full scope to its efforts to promote an appreciation of the best motion pictures and to influence screen production from different angles, the Film Arts Guild has made arrangements for the erection of the First Film Arts Guild Cinema which is to be built along original architectural lines on W. 8th Street, in the famous Greenwich Village section of New York City. This Cinema will seat 500 and will be opened to the public Sept. 15, 1928.

Symon Gould, the director and initiator of the film arts movement, has engaged Frederick Kiesler, a noted European architect, who has made an intensively individual study of cinematic architecture. Inspired by the special needs of the cinema he has constructed an ideal cinema model which has re-

ceived the endorsement of such authorities as Max Reinhardt, Harvey Corbett, the renowned American architect, and Ely Jacques Kahn, who is responsible for many modernistic innovations in American buildings. These have seen the original plans and proclaim it the most advanced type of cinema architecture yet evolved.

The Film Arts Guild Cinema is to embody the new principle of "optophonics" or visual-acoustic properties. New ideas in projection, illumination and musical accompaniment are being studied and will be included in the presentation features of the Film Arts Guild. Similar Film Guild Cinemas are being planned for other parts of New York City, New York State, Chicago, Detroit, Boston, Hollywood, Paris and Berlin. International affiliations are contemplated between similar film arts groups in London, Berlin, Paris, Tokyo, Vienna, Brussels and Amsterdam and it is hoped to have the first international little cinema movement in congress in Paris during 1929.

The Film Arts Guild of New York City was the pioneering organization in the little cinema movement of America. It inaugurated the series of film repertoire weeks in October 1925 and its presentations were confined to the Cameo Theatre, Broadway and 42nd Street, where it sponsored some of the outstanding films of the past two years such as *Stark Love*, *Potemkin*, *Three Wax Works*, *Secrets of a Soul*, *Ballet Mechanique*, *Cabinet of Dr. Caligari*, *Czar Ivan the Terrible*, *The Gorilla Hunt* and many others of an unusual and unique appeal both from the artistic and cinema technical standpoints.

Offices of the Film Arts Guild are at 500 Fifth Avenue and all inquiries from interested groups are specially solicited by Mr. Gould.

Leave of Absence for Dr. Dudley

Dr. William H. Dudley, Chief of the Bureau of Visual Instruction, University of Wisconsin, has been granted a leave of absence and, on behalf of Yale University Press, will devote several months to further developing the educational use of The Chronicles of America Photoplays. Dr. Dudley has been very successful with this work in Wisconsin and now plans to cooperate similarly with schools in other sections of the country. He will conduct a series of conferences with groups of school executives in each of several states, in conjunction with the Extension Divisions of the various State Universities. His program is being carried out first in Indiana.

Dr. Dudley's work will represent a great service to schools through extending and developing the effective instructional use of the Yale historical films.

Technical Society Meets in Hollywood

The April meeting of the Society of Motion Picture Engineers, held in Hollywood, marks the first time

this distinguished technical body has met on the Pacific Coast. The occasion is a joint meeting of the Society of Motion Picture Engineers, the American Society of Cinematographers, the American Academy of Motion Picture Arts and Sciences, and the Motion Picture Producers and Distributors of America—groups representing the producers, the directors, the actors, the writers, the camera men, the technicians, and the motion picture scientists.

The program covers practically every field of motion picture technology with papers and discussions. Especially interesting to the industry is a session devoted to studio lighting, since it bears directly upon the change to incandescent illumination which the producing companies are contemplating.

Important papers include that of J. H. Powrie of the Warner Research Laboratory, who is programmed to demonstrate "A Line Screen Film Process for Motion Pictures in Color"; H. B. Marvin of the General Electric Company

on "A System of Motion Pictures with Sound Accompaniment," demonstrating the General Electric Company's apparatus. The Eastman Kodak Research Laboratories show a "Reproduction of Mobility of Form and Color by the Motion Picture Kaleidoscope."

Special Programs Feature the "Chronicles"

A series of showings is being presented at the Yale University Theatre in York Street, New Haven, under the auspices of the Department of Education of Yale, on Friday evenings at fortnightly intervals. The purpose of the programs is to give members of the University and their families, and others in or near New Haven who are interested in visual education, an opportunity to see these much discussed and unique motion pictures, and to understand more clearly the effective way in which they are now being used to teach American History. Each picture is introduced by a short talk on some phase of the work, the whole program taking about an hour. The speakers in the series are Professor George P. Baker, Yale School of Drama; Miss J. Elizabeth Dyer, Department of Visual Instruction, Washington, D. C.; Dr. John A. Hollinger, Director of Visual Education, Pittsburgh, Pa.; Professor Ralph H. Gabriel, Department of History, Yale University, and Professor Daniel C. Knowlton, Department of Education, Yale University.

Arithmetic and Visual Aids

The Extension Division of the University of California at Los Angeles announces a course entitled Arithmetic: Manual and Visual Aids for teachers, beginning May 1, to be given by M. W. Arleigh. This course is illustrated with film slides and other material designed by Mrs. Arleigh, and is arranged to present the modern tendencies in arithmetic.



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FOREIGN NOTES

CONDUCTED BY OTTO M. FORKERT

THIS issue of THE EDUCATIONAL SCREEN goes to press a week before the sessions of the Educational Film Congress at the Hague are held the early part of May. We shall have word of the proceedings in our next issue.

In the meantime, it is interesting to note activities in one of the countries of Europe preparatory to the general Congress. From Russia comes the account of the All-Union Photo and Cinema Conference, held on September 12th-19th, 1927, which was convened by the Central Committee of the Union of Art Workers for the express purpose of concentrating the public opinion of the country on the question of the progress of Soviet cinematography.

"Great importance is attached to this Conference," declared A. V. Lunatcharsky, the People's Commissary of Education, "in view of the forthcoming Party Conference on cinema questions. The present Conference should organise the material upon which will depend the decisions to be carried at the larger Conference. The question of cinema culture is now holding the centre of attention. We have 1500 itinerant moving picture shows covering the rural districts throughout the country. Considerable funds and efforts ought to be spent to achieve further progress. Even with the limited funds at their disposal, the Soviet film producing organisations have some considerable successes to their credit, and some of the Soviet films are already gaining high praise by critics and experts in Europe."

Mr. Shvedtchikov, of Sovkino, re-

ported considerable progress in the popularity of moving picture shows in the country districts, the number of rural cinema shows having increased from 1397 on March 1st, 1925, to the present 4839, showing an increase of 246%. There was also a reduction in the charges made for the use of moving picture films by the clubs, and a considerable increase in the percentage of Soviet films among the moving pictures released to the different houses and clubs.

Reports on cinema activities in the Ukraine were made by Mr. Shub of the Ukrainian Films Limited and by Mr. Skripnik, the People's Commissary of Education of Soviet Ukraine, who declared that in regard to popularity among the masses, perhaps the only rival to the moving picture was the wireless.

IN GERMANY

HOW the legitimate drama in modern Germany, instead of scorning its greatest rival, puts the film to work, is interestingly told by Lillian T. Mowrer, special correspondent of a Chicago newspaper. She speaks of scenes which, impossible to show on the stage, were filmed and inserted at the proper point in the action. In the last few years several dramas have been so treated. In one instance (a drama of the Russian Revolution of 1917) pictures of naval battles and street fighting were used. In one scene, a Russian port, the background was a movie of the ocean with warships belching fire, and the actors on the stage ran to cover and began answering the action of the big guns. In another scene the hero sprang upon a horse and galloped off the stage and immediately the incidents of his famous ride were shown in the film. Photographic projections

in place of scenery have also been used.

In his two latest productions one theatrical producer has overcome the technical difficulties of projection and light and has introduced movies into plays, using them for three different purposes: (1) As a recurring accompaniment to the action to produce a definite mood, in the same way a leit motif appears in opera; (2) as moving scenery; (3) as documentary evidence to carry the story of the play beyond the limits of time and space.

Instead of the white screen for the movie, which always caused such a break in the action on the stage, he has substituted a transparent net of dark-colored gauze. This allows the actors on the stage to be seen quite distinctly at the same time the pictures are being shown, and the films, owing to an ingenious lighting system, though perfectly visible, have a shadowy quality which prevents their intruding too much upon the attention of the audience.

Consequently, he can produce simultaneous action; he can show you the inside and the outside of the house at the same time, and this technique adds enormously to the suspense and is one of the chief factors of heightened dramatic situations and increased tempo in production.

Films are being used in grand opera as well, not so much for the continuity of action as for scenic effect. This will give the composers a new medium to provide music for, and may lead to a new art form.

Picture Values in Education

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AMATEUR FILM MAKING

Conducted by DWIGHT R. FURNESS

Director of Publicity, Methodist Episcopal Board of Education

Personalized School Films

THE teacher, long a user of visual aids for instruction, saw in the first motion picture a new medium for classroom demonstration. The cost of making films and the lack of suitable subjects retarded their use in schools for a long time.

Cameras were expensive. Film, unless made for extensive sale, cost a great deal. Such educational films as were available often did not fit into the program of instruction that the individual teacher was using.

The cost of taking films when the new amateur standard 16 mm. film is used, is 20 per cent less than when a standard negative is made and prints made from it. This largely removes the barrier of expense which individual teachers encountered when the 35 mm. or standard film was the only one available.

Then, too, cameras and projectors have been simplified. Equipment is less cumbersome and easier to manipulate. There is less hazard in their use. But the greatest opportunity presented by this new process is that it makes much easier the taking of pictures. Now films may be made that will fit into the classroom program. The motion picture camera can be used to gather material for the laboratory and for the lecture as easily as the still camera. The biology teacher can now take his 16 mm. camera on collecting trips and record the habitat of specimens brought back for classroom use. The life history of

plants and animals may be photographed throughout the year and made available when wanted for class use.

Then, too, it is not always possible to find typical or usable material just when needed. By photographing such material when found it may be preserved for use at any time when the need arises. During summer vacations many teachers will find the amateur ciné film a most useful method for bringing back records for classroom use. The history teacher visiting spots of historical interest can bring back films to show to classes during the following school year and years thereafter, for that matter. The teacher of foreign languages can bring back scenes of foreign lands that will make the language they are teaching a living thing. The geology or physics teacher visiting the Yellowstone National Park can photograph geysers and so make more real the classroom explanation of their action.

Films secured by the individual are generally more satisfactory to him because he can select the view point for his own purposes. Then, too, he may emphasize those points that are important and add such supplemental scenes as will clarify the meaning. A definite advantage comes from being able to edit the films with greater freedom than if they have been purchased. There is less hesitancy in discarding scenes when only the cost of the film is involved than when ready-made subjects have been purchased

at two or three times the cost.

Many of the films already on the market have been made by specialists using equipment designed to secure definite effects. Such are the slow motion films of growing plants, or the superspeed pictures that show slow motion. These the teacher in many cases will value as additions to films of his own making.

The advent of the 16 mm. film is a big step forward in the classroom use of films. It has thrown open as never before the great possibilities in the use of motion pictures by the teacher who puts the imprint of personality into the subject matter presented to students.

For 16mm. Users

LIVING NATURAL HISTORY SERIES

By Raymond L. Ditmars
Bell & Howell Film Library
(100 feet each)

South American Monkeys: The Marmoset, one of the smallest monkeys, is shown close-up. An idea of size is given by including a human hand in one scene. Other scenes show the Red Howler and the Woolly Monkey of the Guianas. A small monkey is shown in the final scenes, having his arm bandaged, which introduces a bit of interest through the woebegone expression of his face.

Salamanders: Four species of these amphibians are shown, the Blind Proteus of Austria, the Mud Puppy, the Fire Salamander, and Newts. Close-ups show how method of breathing is similar to frogs.

Some of the scenes are taken under water.

Defenses of the Sea: The Sea Hare, a shell-less mollusk, is photographed under water, protecting itself by gassing its enemies. The Smoking Caterpillar is shown emit-

ting the acrid fumes with which it defends itself. A cuttle fish illustrates its mode of defense by clouding up the water with a dark liquid. The photography is good and subjects interesting.

Animal Engineers: Captive

beavers are shown in an interesting series of scenes that give an excellent idea of how they work repairing dams, cutting sapplings, and hauling branches from the shore to the water. The film tells its story well. A close-up of a beaver skull gives a good idea of the teeth.

KODAK CINEGRAPHS
Eastman Kodak Company

School Pals (400 feet): Three chimpanzees show decided histrionic ability and provide very amusing entertainment in a comedy the story of which has to do with their getting ready for school, going to school, and doings in the classroom. Interest is sustained and the action varied. Will be enjoyed by young and old. Decidedly funny.

One Hundred Years of Railroad Development: The development of the steam locomotive is traced through a series a scenes taken at the Fair of the Iron Horse held under the auspices of the Baltimore and Ohio Railroad at Baltimore. The first primitive types of railway engines are shown in comparison with the huge modern engines of today. No attempt is made to connect the story, but the scenes show the various methods of land transportation from the time of the Indian to the present. Should be of special interest to engineering classes, but will be enjoyed by any audience because of universal interest in railroads.

Ciné Art Productions, Hollywood, California, are distributing 16 mm. subjects, among the recent listings of which are *The Volcano Kilauea*, *Ruins of Rome*, *An Elephant Caravan Through India*, *Our Navy in Action* and *Bits of China*.

The Burton Holmes Lectures, 7510 N. Ashland Avenue, Chicago, are featuring 65 releases entitled *Film Reels of Travel*.

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SCHOOL DEPARTMENT

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The Harvard University Film Foundation

IT IS announced that the alumni of Harvard University have recently obtained a charter from the State of Massachusetts to form the University Film Foundation. The purpose of the Foundation is to produce educational and scientific films in collaboration with the faculty of the university. The films will be available for use in schools, colleges, libraries, museums, churches and clubs throughout the United States.

The first series of films will be based upon the fundamentals of the more common arts and sciences. In the list are botany, chemistry, zoology, geology, physics, geography, anthropology, astronomy and the fine arts. Later, films will be produced on medical, public health, industrial and trade subjects.

An agreement has been made between the Foundation and the President and fellows of the University whereby the equipment of the institution will be used by those producing the films. Mr. Oakes Ames, supervisor of the Arnold Arboretum, and Mr. Thomas Barbour, director of the Harvard Museum, are on the board of trustees of the new foundation.

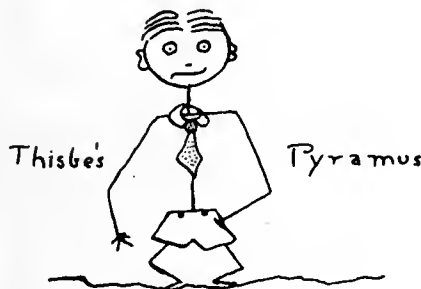
Dates on which the Harvard films may be expected to appear have not yet been announced and progress is certain to be slow. The Foundation may be sure that it has the good will of educators throughout the country and that they will watch the development of the enterprise with interest.

Vitalizing Latin With Cartoons

A COMMON method of vitalizing Latin is to present interesting anecdotes concerning the lives, customs and experiences of Romans, thus showing that they were not unlike ourselves. When

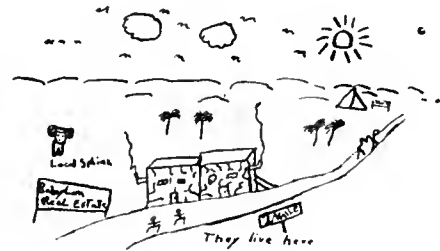


this is done Latin breathes. It is a living thing that arouses interest in the student and creates a desire for more knowledge. Thus the study of Roman history may be easily begun and when it is supplemented by the use of all the devices



that visual instruction has to offer, Latin classes are no longer to be avoided.

It was recently my good fortune to observe some of this vitalized Latin being taught by our Mr. Walker who was employing a device which is worth passing on to others. The class had been studying a book by Dora Pym, *Readings in the Literature of Ancient Rome*, when it was suggested that they illustrate some of the passages. The result was a number of cartoons, which were traced on cover glass for lantern slides. These home-made slides were then used as the motivating power in the class discussion. They served the further purpose of demonstrating the simi-



larity in the lives of Romans and of New Yorkers. Three of these slide-cartoons are reproduced herewith. Note the modern touches; Thisbe's short skirt, the American sign boards, and Pyramus' hair dress.

PYRAMUS AND THISBE

"Thisbe, the fairest maid in all the East,
And Pyramus, the handsomest of lads,
Were neighbors in an old Egyptian town.
So the boy came to know the girl; their love
Increased with time; he would have wedded
her
But fathers stern forbade; ev'n they could not
Forbid the love that burned in captive hearts."

A Helpful Bulletin

THE *Service Bulletin*, Vol. I, No. 1, published by the Keystone View Company of Meadville, Pennsylvania, has recently appeared. The bulletin carries the caption, "An Application of Visual Aids to the Interpretation and Use of Maps." It contains an outline of a suggestive lesson on the interpretation of a physical map and discusses the interpretation of map symbols by supplementing the instruction with stereographs and lantern slides. We need more practical outlines of this sort and we hope that this is the first of a long series of future bulletins.

The following extracts from the bulletin will serve to give a notion of its type and value:

Teachers:

Have you ever wished that your map work could be improved?

Have you ever faced these problems?

- (a) Pupils who lacked ability to *interpret* the maps in their geography and history texts?
- (b) Pupils who had acquired the habit of substituting the map for the place it represented?

Your stereographs and lantern slides offer an effective solution for these problems. This bulletin explains in detail a typical procedure, thus suggesting future lessons of your own.

If you have not already used an exercise similar to the one about to be described, try this lesson and determine for yourself whether this does not present for you a solution for the teaching of map interpretation. It does not matter whether the subject is a surface map, a population map, a rainfall map, or any one of the many kinds of maps found in your textbooks and reference books.

A Suggestive Lesson on the Interpretation of a Physical Map

- I. Subject: Physical Map of North America (any text)
- 11. Teaching Equipment
 - (a) Textbook.
 - (b) The following stereographs from the Keystone 600 Set.
 - No. 276—Mt. Sir Donald, the Matterhorn of the North American

Alps, British Columbia.

No. 102—Overlooking the Blue Ridge Mountains from Mt. Toxaway, North Carolina.

No. 186—Cowboy and Horse Holding a Roped Cow, Kansas.

No. 183—Poland China Hogs Feeding in a Rich Alfalfa Pasture, Kansas.

(c) Corresponding lantern slides from the Keystone 600 Set.

IV. Assignment

Oral motivation

This map (physical map of North America) is intended to give you a picture of the land elevation in different parts of North America. Before you can get an accurate picture of the appearance of the country, you must study the color legend which accompanies the map.

To learn just what surface features each color represents, you may examine carefully each of the stereographs which have been selected for today's lesson. Use the following method of study:

- (1) Study the surface features shown in the picture.
- (2) Observe on each stereograph the things which are called to your attention in the blackboard assignment.
- (3) Locate on your physical map the area pictured. Notice the color used to show such surface features. Find other parts of North America where surface features are much like those you see on each stereograph.

Written Blackboard Assignment

Use the paragraphs on the backs of the stereographs to help you answer these questions and understand the pictures.

- 1. Stereograph No. 276—Mt. Sir Donald.
 - (a) Notice the sky line of these mountain peaks. Try to imagine the distance from the valley to the top of the rugged peaks.
 - (b) How far up the mountain side do you observe trees growing?
 - (c) What does snow on the tops of these peaks indicate about their height?

(d) What causes the scarred sides of these mountains?

(e) What is the source and nature of the mountain streams you see?

(f) How would you expect these surface features to affect the number and the industries of the people living here?

3. Stereograph No. 186—Cowboy and Horse Holding a Roped Cow, Kansas.

(a) Describe the surface you see in the foreground of the picture. Would you call the elevations of land in the background hills or mountains? Give reasons for your answer.

(h) How would you expect such features to affect population and industry?

VI. Suggested Project for Extra Credit

From magazines, bulletins and papers, cut pictures showing the surface in various parts of North America. Paste these pictures in a SURFACE NOTEBOOK. Arrange the pictures so that areas colored alike on a physical map will be together in your notebook. To what extent does your notebook verify the work of this lesson?

Film Reviews

The Panama Canal—(3 reels)

Y. M. C. A.—This release by the Roosevelt Memorial Association represents what Roosevelt considered the greatest engineering feat of all the ages. The tilting is from messages to congress, executive orders, and state papers. Roosevelt appears as speechmaker upon different occasions and on the screen lacks none of his characteristic vigor when before an audience, nor are his facial gestures one whit diminished.

The introduction to this last great advance in world transportation is through a caravel of Columbus sailing the Atlantic and the first transcontinental railroad in the United States. The failure of De Lesseps' canal plan is evident from the rusting machinery shown as it was

when the United States took it over. In 1898, the war with Spain found our fleet divided by three thousand miles of land, the main part being on the Atlantic side of the continent with the "Oregon" stationed in Puget Sound. Roosevelt then, as Assistant Secretary of the Navy, pled with extreme earnestness for the digging of the canal across the Isthmus. When he became president no time was lost in presenting the idea that the bringing nearer together of our east and west coasts was of prime necessity for our protection. In 1902 congress passed an act sanctioning the construction of an isthmian canal.

Reel II. In 1906, Roosevelt, contrary to the tradition that a president should not leave the United States, inspected the progress of the canal work. Amador, president of Panama, in welcoming Roosevelt, said, "With explosive energy science knocks at the door of the

Andes," while Roosevelt replied in a similarly vigorous manner. The photography of this part of the narrative is evidently a genuine historical print. It now became evident to Roosevelt that the management of this vast undertaking necessitated responsibility and power in the hands of a single individual. Hence, Col. Goethals was made virtual dictator. Gatun Dam was constructed to hold back the waters of the Chagres River. Slides in Culebra Cut, and the seemingly bottomless pit of the Chagres River afforded another engineering difficulty.

Reel III. The digging record of three million tons per month was finally reached. A thrilling moment is it when the Gamba dikes, three feet in width, are the only remaining barrier to the mingling of the waters of the Atlantic with those of the Peaceful Ocean. We witness the blowing up of the dike

while powdered earth and spray conceal the marvel of what is really occurring. Yet, as the scene clears, we seem to hear no mighty roar, nor to see any impetuous rush as of two affinities held apart by nature for countless millenia—just a placid union of waters so similar that by this moment we cannot distinguish them. We witness the filling of the locks from beneath as of countless geysers bursting forth. New York is now by water route nine thousand miles nearer to San Francisco than in all the earth's history up to this moment. Eleven years and the vigor of the most strenuous man of our age were required to fulfill the dream of explorers and statesmen since the time of Balboa.

It is a miracle of our century that history may repeat itself in this manner for the enlightenment of all ages and all times. It is quite probable that many eye-witnesses of

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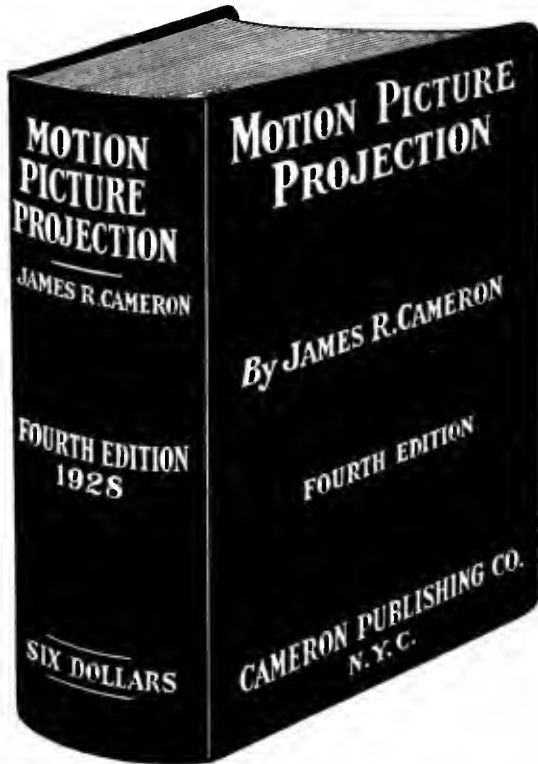
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Alabama Polytechnic Institute, Auburn, Alabama:

“After careful consideration your book will be used exclusively in our classes.”

Motion Picture News:

“In comparison with all other works on the market this book stands in a class by itself. Should be in the library of every projectionist. The price is not a criterion of its worth.”

American Photography:

“This . . . is a veritable encyclopedia and the most complete and accurate work on the subject. Over 1,200 pages of solid matter . . . and has not once failed to give satisfaction.”

Morning Telegraph:

“Written with the amateur in mind as well as the professional. Those using motion pictures in churches and schools will be especially interested.”

**THE LATEST, LARGEST AND MOST AUTHENTIC
BOOK ON THE SUBJECT PUBLISHED**

CAMERON PUBLISHING CO., Manhattan Beach, N. Y.

the completion of the Panama Canal did not have the favorable vantage point of observation accorded those fortunate enough to see this film picturing.

Red Head (1 reel) Rowland Rogers Productions—A film of pertinent interest to school children in general, and their mothers in particular, on the subject of hygiene of the hair and scalp. In entertaining fashion it follows the fortunes of "Reddy," a regular fellow, who is first seen in the school playground in the midst of a recess

game of basketball. Caps have been tossed in a pile while the game is on—and somewhat later the school nurse has occasion to inspect Reddy's head. He is sent home with a slip giving directions as to what shall be done. The directions are followed to the letter, with the desired result.

In connection with the story, a well-directed lesson before the class brings out the principles of proper care of the hair and scalp.

The film has been selected by several school systems for use in health and hygiene courses.

to the use of maps is interestingly suggested, and the author further states:

A pupil should be taught to read maps just as he is taught to read printed words or to read the meaning of pictures. The ability to read maps is not obtained in one lesson or in any definite number of lessons, but is secured gradually. A teacher should never be misled into thinking that children can learn all there is to know about maps in a few recitations or study periods. The more a pupil uses maps, the better able he will be to read them.

A child must be taught not to guess when reading maps. He should form the habit of looking at the legend of a new map before attempting to read it. The legend is the key which makes many maps easily read. It explains the different colors or shadings, how to tell the railroad lines, the size of cities, and many other facts. The pupil should also be taught how to use the scale on a map, so that he may measure distances.

The use of maps in working out the "problem" type of lesson is indispensable. A sample problem is cited, and some of the facts bearing on the problem which the pupils may obtain from a set of maps are enumerated. The author pays full tribute to the varied uses of outline maps, both the blackboard outline and the desk outline versions—the latter furnishing unexcelled opportunities for individual work.

Pictures and Prints

A MULTIGRAPHED leaflet entitled "Pictures and Prints," by J. V. Ankeney, has recently been issued by the Visual Education Society of West Virginia. It discusses the use of a camera as a part of the teacher's equipment, and outlines the principles of arrangement of elements in pictorial composition.

School Notes

"MAPS AND HOW TO USE THEM"

This is the title of a decidedly practical and helpful article which appeared in the September "Normal Instructor and Primary Plans," written by Frederick K. Branom, Head of the Department of Geography, Chicago Normal College.

The author points out first the frequency with which the average person uses maps in everyday experience, and then makes the perfectly irrefutable assertion that "it is impossible to teach geography efficiently without using maps."

One way of keeping the geography lessons interesting is to see that the children have good maps to use. Do not wait until after the lesson has begun, but have them ready to use at a moment's notice. Of course, it takes a little work to have everything ready before teaching a class, but it is the duty of the teacher to have all available tools at hand before the lesson begins.

Teachers often ask, "What wall maps should I have in my room?" Much depends upon the amount of money which a school has to spend, but in a one-room country school very good work can be done with the following wall maps: (1) a po-

litical map of the world, of the United States, and of each continent; (2) a physical map of the United States and of each continent; (3) a rainfall map of the world and of the United States; and (4) a blackboard outline map of the world and of the United States. In place of two sets of maps, one showing political, the other physical, features, a school may buy regional-political or physical-political maps.

In a larger school, each room should have: (1) a political map of the world; (2) a regional-political map of each continent which is being studied; (3) a rainfall map of the world; and (4) a blackboard outline map of the world, and, if possible, of each continent being studied. In the higher grades, commercial maps, showing products, are much used.

Needless to say, the maps just listed are the minimum number needed. Other maps should be purchased if there is money available. However, one should not be discouraged if he does not have even all the maps listed as essential. Use efficiently what maps you have.

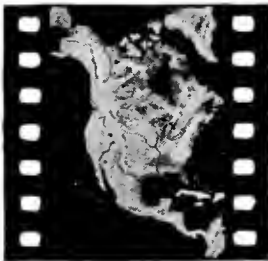
The method of introducing pupils

AMONG THE PRODUCERS

Where the commercial firms—whose activities have an important bearing on progress in the visual field—are free to tell their story in their own words. The Educational Screen is glad to reprint here, within necessary space limitations, such material as seems to have most informational and news value to our readers

Visual Aids Published by Co-operation of Teachers

THE School Research Association of South Pasadena, California, is a small group of teachers who are doing creative work in the preparation of material for schools. They are now arranging a collection of visual materials, and are beginning the production of a film slide library. The co-operation of interested teachers is desired in gathering pictures and text for all subjects and grades.



It is said that in accord with numerous suggestions quoted in THE EDUCATIONAL SCREEN, they are making very short film strips. Each is just enough to illustrate one lesson, and suggests hand work and discussions, rather than entertainment. The preparation of this material offers an opportunity for teachers with inventive ability. Those who are able to collect and arrange a whole series receive a royalty.

The first production of the School Research Association is a set of 125 wall maps for geography and history, arranged on 20 film strips, and are quite unlike any other series of maps. The accompanying cuts show maps and other pictures the exact size of the film. Several other sets are in process of construction, and some sample tests are available.

The first visual aid of the association was published about eight years ago. It is known as "Arleigh Fractions," and consists of ten booklets with two sheets of blocks.



These are in use in all Los Angeles city schools, and some have been sold in every state and in several foreign countries. A set of film-slides has been arranged to accompany the booklets, and provides a wealth of problem material on fractions, suitable for various grades. They have also published the Fixit Reader sheets, a series



for first grade, containing visual and manual work.

The School Research Association is a non-profit organization, carrying on its work to assist other teachers and supervisors to produce visual materials they need.

New Productions from Visu-graphic Pictures

ANNOUNCEMENT has been made of a number of new releases produced by Visugraphic Pictures, Inc., 247 Park Avenue, New York City. These films are all available free of charge except for transportation, from the organization for whom they were made.

The Modern Kitchen (One Reel)

This film, prepared for the New York Edison Company, tells the story of a bride whose husband was skeptical regarding her ability to cook and keep house. She wisely seeks advice before marriage and goes to the Home Economics School maintained by the Edison Company. There she is shown how a model kitchen should be arranged; sink at the proper height, lights arranged correctly, and shelves and closets in accessible places. She is also shown the latest developments in electrical devices for use in the kitchen and is given instruction in the proper use and care of them. The picture closes with the scene where the husband samples his wife's first meal and is delighted, not only with its excellence, but with the ease with which it had been prepared.

The film is suitable for use in school and college domestic science and home economics courses, Y. W. C. A.'s, women's and girls' clubs.

Links (Two Reels)

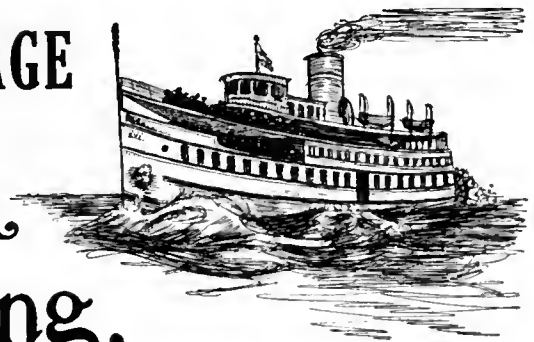
How the dealers of a national manufacturing concern are aided by the company in their selling is illustrated by this picture which has just been completed for the Radio Corporation of America. The



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"links" in the selling chain are pointed out by a simple story in which a young couple become interested in radios through direct mail solicitation, newspaper, magazine and billboard advertising, and finally invest in a radio as the result of the polite, but forceful direct solicitation on the part of the dealer. This film would interest all men's groups and would be helpful for use in connection with school and college discussions of selling problems.

"What's News?" (One Reel)

The general public is always fascinated by a glimpse into the workings of a daily newspaper. The rapidity with which an event is reported, set up, printed and gotten back on the streets is amazing to the layman. This picture tells the story of how the *Buffalo Evening News* functions. It traces all the steps from the time a "flash" comes in over a press wire, or a reporter telephones in a story, until the finished newspaper comes from the press. We watch the copy boys dashing about, feeding the story to the linotype operators at their battery of machines. The type is put in the forms, the plate is made, shot into the press and the great rotary presses start to rumble. The papers come out neatly folded, ready for distribution to the public from the newsstands, or to be wrapped for mailing.

Ask Me Another (One Reel)

The story of the work of a large distributor of meats and other food supplies on Long Island begins a dinner party at which a chap who excels at "Ask Me Another" is making everyone else miserable. One of the sufferers finally asks the bright young man if he knows how the bread came to his table and launches into a description of how the bread, meat, coffee, etc., are prepared. The pictures of the factory showing bread baking, meat pack-

ing and preparation, coffee roasting and the lard wrapping, are all done in Technicolor.

The World's Write Hand
(One Reel)

A graphic description of how the Waterman Company has evolved different types of fountain pens to meet the needs of widely varying users. The stenographer, the accountant, the freight checker, the left-handed writer and the newspaper reporter are a few of the types whose special requirements are met.

Around the World with the United Press (One Reel)

The hurry and bustle of the greatest press association in the world is shown in this picture. The various ways in which news is flashed from one end of the world to the other by telegraph, automatic cable machine and telephone are illustrated. Scenes at the main office in the Pulitzer building give the layman a conception of the immense amount of detail involved in getting out the world's news.

This subject is said to be ideal for school and college courses in journalism and makes an interesting subject for almost any gathering.

His Spirit Still Lives (Five Reels)

Benjamin Franklin, pioneer in the field of electricity, and patron saint of the Philadelphia Electric Company, returns to the earth in Twentieth Century Philadelphia. He goes from one great electrical plant to the other and marvels to see the great strides made since the days when he drew the lightning down from the heavens. He goes into a modern home and sees how his discovery is aiding thousands of housewives by relieving them of drudgery.

Stanley Company Release

The Stanley Company has just completed a six-reel industrial film for the American Car & Foundry

Company and its subsidiary, the American Locomotive Company.

The picture is said to be a revelation of the tremendous variety and diversity of products manufactured under the American Car & Foundry banner. These include all kinds of freight and passenger, Pullman and dining cars, freight cars, refrigerator cars, mine cars, tank cars, ships, drydocks, cruisers, and, in fact, everything that has to do with the transportation of the world.

A New Health Film

One more addition to the New York State Department of Health's series of short health films has just been made. It is called "Sniffle's Snuffles," and gives simple facts about the common cold. The presentation is a novelty—a combination of cartoon animation and living silhouettes, with a thread of story running through. This is the seventh in the series, which was designed by Gilbert M. Tucker, Jr., Supervisor of Exhibits for the State. They are planned for theatre presentation—with a maximum of entertainment, a minimum of length and just one basic fact about health in each. The producer is Carlyle Ellis, who reports that prints are being purchased by about 25 other states that use film for health education.

**Change in Personnel
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THE Carpenter-Goldman Laboratories announce the withdrawal of Arthur W. Carpenter, who is replaced in the organization by George Lane. Mr. Lane brings to his new connection an extended business and executive experience coupled with mechanical engineering and inventive abilities of a high order.

Mr. Lane's activities in connection with motion picture machine design and motion picture production have been extensive.

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DeFrenes & Felton

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Filmiland"

60 N. State St., Wilkes-Barre, Pa.

DeVry Corporation

1091 Center St., Chicago, Ill.
(See advertisement on pages 110, 111)

Eastman Kodak Co.

Rochester, N. Y.
(See advertisement on Outside Back Cover)

Edited Pictures System, Inc.

130 W. 46th St., New York City

Herman Ross Enterprises, Inc.

729-7th Ave., New York City
(See advertisement on page 132)

International Harvester Co.

606 S. Michigan Ave., Chicago, Ill.
(See advertisement on page 89)

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3308 Olive St., St. Louis, Mo.

Neighborhood Motion Picture Service

131 W. 42nd St., New York City
1111 Center St., Chicago, Ill.

(See advertisement on Inside Back Cover)

Pilgrim Photoplay and Book Exchange

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Pinkney Film Service Co.

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Ray-Bell Films, Inc.

817 University Ave., St. Paul, Minn.

Rothacker Film Corporation

7510-14 N. Ashland Ave., Chicago, Ill.

Rowland Rogers Productions

74 Sherman St. at Harris Ave., Long
Island City, N. Y.

Sanford Motion Picture Service

406 Englewood Ave., Chicago, Ill.

Society for Visual Education

327 S. La Salle St., Chicago, Ill.
(See advertisement on page 129)

Spiro Film Corporation

161-179 Harris Ave., Long Island
City, N. Y.

(See advertisement on page 118)

United Cinema Co.

130 W. 46th St., New York City.

United Projector and Films Corp.

228 Franklin St., Buffalo, N. Y.

Visual Education Service, Inc.

7024 Melrose Ave., Los Angeles, Cal.

(See advertisement on page 120)

MOTION PICTURE CAMERAS

DeVry Corporation

1091 Center St., Chicago, Ill.

(See advertisement on pages 110, 111)

MOTION PICTURE MACHINES and SUPPLIES

International Projector Corp.

Acme Division, 90 Gold St., New
York City

(See advertisement on page 131)

DeVry Corporation

1091 Center St., Chicago, Ill.

(See advertisement on pages 110, 111)

Edited Pictures System, Inc.

130 W. 46th St., New York City

Midwest Educational Film Service

W. C. U. Bldg., Quincy, Ill.

Movie Supply Co.

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Pilgrim Photoplay and Book Exchange

804 S. Wabash Ave., Chicago, Ill.

Safety Projector Co.

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Sanford Motion Picture Service

406 Englewood Ave., Chicago, Ill.

Chas. M. Stebbins Picture Supply Co.

1818 Wyandotte St., Kansas City, Mo.

United Cinema Co.

130 W. 46th St., New York City

United Projector and Film Corp.

228 Franklin St., Buffalo, N. Y.

PUBLICATIONS

Cameron Publishing Co.

Manhattan Beach, N. Y.

(See advertisement on page 126)

A. J. Nystrom

3333 Elston Ave., Chicago, Ill.

(See advertisement on page 120)

SCREENS

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Victor Animatograph

Davenport, Iowa

(See advertisement on page 132)

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Such work as harvesting wheat, planting, cultivating and picking corn, filling the silo, shelling corn, and numerous other farm jobs are being done the modern way with mechanical power.

Many people may think that farming is still a humdrum life, without diversion. To them it will be an inspiration and a pleasure to see how mechanical power has changed farming. To watch this panorama of twentieth century farming methods on the screen is to realize more definitely than ever before that the farm is the source of most of our food, no matter who we are or where we labor.

To see this picture is to understand readily why tractor farming has become so popular with the twentieth century farmer. The film is printed on non-inflammable stock and loaned without charge by us, but the express charges must be paid by the recipient. If possible, give us the choice of two or three dates, any of which will suit you.

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Meadville, Penn.

VOLUME VII

NUMBER 4

THE EDUCATIONAL SCREEN

*The Only Magazine Devoted to The
New Influence in National Education*

JUNE, 1928

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THE EDUCATIONAL SCREEN, Inc.

5 South Wabash Avenue, CHICAGO

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Entered at the Post Office at Chicago, Ill., as Second Class Matter
General and Editorial Offices, 5 South Wabash, Chicago, Illinois
Copyright, June, 1928, by THE EDUCATIONAL SCREEN, INC.

\$2.00 a Year *Published every month except July and August* Single Copies, 25 cts.

THE EDUCATIONAL SCREEN

June, 1928

EDITORIAL

Vol. VII No. 4

WE make again our annual announcement of a simple fact—which is printed in every issue of THE EDUCATIONAL SCREEN since its founding seven years ago—that we do not appear in July and August. Hence, *this June issue is the last until September.* The italics are used in the hope of eliminating from our mail this summer many letters beginning, "Where is my July issue?"

SOMETHING of great importance has happened in the field of visual education with the recent announcement from the Eastman Kodak Company of the establishment of a separate corporation expressly for the production of educational films. It is an event of immense significance. We suspect it will loom large—when the whole history of the movement toward visual education is written—as the most conspicuous step taken in the visual field up to 1928 and a prime factor in speeding up the movement.

The Eastman move is significant because, in the first place, it was inaugurated only after the field was investigated, tested and proved. Elaborate and costly experiments conducted for two years in selected schools, under scientifically controlled conditions, yielded evidence that was conclusive on the place and need for educational films. Again, the experiments largely determined the kind of films needed and logical methods for their use. The new corporation, therefore, will not be shooting at random, as has been the general practice hitherto. Finally, the new enterprise is solidly

financed, on a scale worthy of the cause. With such a basis to build on, with ample funds available, and with the eminent educator, Dr. Fingegan, at the head of the work, we may expect marked success for the new organization and commensurate benefit to the field.

The mere fact that this work has been started, under auspices so favorable from both the educational and financial standpoints, will immediately strengthen the confidence of all concerned in this field. It will confirm the faith of the pioneers who have never wavered; it will convince thousands of the indifferent and half-hearted; it will compel attention from still other thousands who have doubted or ignored the value and vitality of visual methods in education. When a great company devotes large capital to serve a new field, it is extremely likely that the field is worth serving.

It was logical—it was probably inevitable—that the development of the "text" film would give rise to text film companies exactly as the text book (developed only in the last century) brought into existence the great textbook companies of today. American schools constitute an enormous market. The task of supplying their books is too great to be a mere side-line for general publishers. The textbook is a specialty. The text film must be the same. Theatrical movie producers are even less qualified to make films for the school than are the publishers of "best sellers" to make books for the classroom. THE EDUCATIONAL SCREEN expects great things from Eastman Teaching Films, Inc.

ANOTHER "educational film" has recently appeared. It might be called the by-product of a hunting expedition. But it was a "hunting" expedition that used the camera primarily, the gun only incidentally, and it was motivated by a high educational purpose and generous vision as much as by love of sport. Frederick B. Patterson, President of the National Cash Register Company of Dayton, Ohio, achieved an interesting experience for himself when he traveled inland from Mombasa to spend five months in the heart of Africa's most famous hunting country—but he achieved something still more interesting for all the rest of the world when he recorded his great trip in picture form.

The six reels of film Mr. Patterson made have preserved for millions who will never see Africa the great moments of his 6000 mile journey. The charge of the rhinoceros, the elephant, the buffalo—four lions feasting at once on their "kill"—twenty-six lions at play together, though the veteran hunter and naturalist, Carl Akeley, affirmed that he had never seen more than 8 lions together—a giraffe with a broken neck, the result of some unknown near-tragic encounter in his "colt" days—an 11 foot python writhing at leisure through the branches of a tree hardly four feet away from the camera lens—these are some of the high spots in this intensely interesting record, which is rounded out by a Prologue and an Epilogue of the author's own devising.

Mr. Patterson has already made
(Continued on page 141)

Telling the World About It

A Practical Discussion Regarding Selling Visual Instruction to the Public

JAMES NEWELL EMERY

District Principal, James C. Potter School, Pawtucket, R. I.

SOMEWHERE about a decade ago three educational movements of major importance nationally came into being. These were the junior high school, or 6-3-3 idea; the development of the intelligence test as a measure of mentality; and the use of visual aids in the classroom.

Ten years have passed, and at least two of these movements have not only received national recognition, but have found themselves well established and accepted by the great mass of educators, together with the taxpaying and tax-raising public at large. The third movement, with all its wonderful potentialities, has on the surface apparently made the slowest progress of the three.

Today the building of a million-dollar junior high school occasions only slight interest except in the case of those directly concerned. After the first over-zealous ballyhooing as an educational cure-all, we have settled down to realize the substantial value of the intelligence test as a means of diagnosing the troubles with retardation, dullness, dropping out of school and other vexing educational problems. The idea of visual instruction, unfortunately, seems so far not to have sold itself to educators throughout the country in any substantial degree, at least in comparison with the others.

The hard-headed business men who make up the usual school board or board of directors put through successfully a program of reorganization and the erection of a building which will cost from half a million to a million, equip it with lab-

oratories, gymnasium apparatus, swimming pools, cafeterias, printing, electrical and metal shops. There are special testing staffs, and there are few towns and cities which do not make a greater or less use of the intelligence and the achievement test, often at considerable expense. Visual instruction, unfortunately, seems to be still regarded as the plaything of a few enthusiasts.

In only a few of the larger cities is this subject considered worthy of a full-time department and adequate equipment. In others it is either a part-time arrangement, or a voluntary movement whose expense is generally met either wholly or in part outside of the regular school budget by shoe-string financing on the part of the individual schools interested.

One of the possible reasons why visual instruction has been so long in the adolescent stage has been the second-rate quality of much of the material put out under that heading. The time is rapidly passing, if indeed it ever arrived, when makeshift standards can approach even a fair degree of success. A blurry film, weak in lighting values, whose flickering titles are read with difficulty, carelessly projected with an equipment altogether inadequate for the purpose, is often considered good enough for schools, when it would not retain the attention of an audience in a theater for five minutes. A set of poorly made lantern slides, whose outlines are distinguishable only from the front seats, is in too frequent use. It is slight wonder that many so-called visual aids fail to put over their message, or that they have made a compara-

tively lukewarm impression on school officials and the public as a whole.

Any device which is to obtain widespread use in school work must have a valid reason for that use. It must justify in results the time, expense and trouble that it costs. To be worth while, visual devices must clearly prove that they make for economy of time and effective results.

At the present time various investigations are going on throughout the country as to the value of motion picture films in school work. Unfortunately there is one viewpoint that the professional educator frequently loses. He must convince, not highly trained college authorities and graduate students in education, but the hard-headed laymen who make up the usual boards of education and the practical professional superintendents of the country, who have a very real idea of the value of a dollar and what it will purchase. To these, visual education is merely another modern educational device at best, educational fad at worst, in either case to be tried out in the crucible of results.

To such judges and juries, it is not an altogether convincing argument that a selected group studying from films score a percentage of possibly 5.3 higher than a similar group not given the advantages of films. The school board is likely to be impatient with involved technical statistics which are not always easily understood by those not familiar with the actual problems. And this is said in not the slightest disparagement of the several very much worth while investigations

that are being carried on at the present time by logical, critical educators in different parts of the country.

Yet the writer feels that before visual education takes its rightful place, it must make a very much more graphic and convincing appeal than it has heretofore done. He speaks from some 18 years' experience as a practical school administrator, from the standpoint of school board member, school superintendent and public school principal, unbiased by his own thorough conviction that visual aids are very much worth while. The problem resolves itself into one of *how* and *how thoroughly* we are to convince the great army of educational administrators who have been definitely sold on the movements of junior high school reorganization and mental testing, and who should be as thoroughly sold on this one.

Unfortunately for the cause of visual instruction, its value cannot be entirely measured in accurate percentages like those of an intelligence quotient, or marks from day to day in arithmetic and spelling. Its immediate results cannot be measured in accurate values, any more than the benefits of systematic gymnastic exercise on the growing boy or girl, or the definite impression made by religious training. Yet who can honestly doubt either? Its impressions may be spread over a period of years. The influence of a well-chosen film to illustrate a subject may extend over two, three or four years, or even indefinitely in the improved understanding that a pupil may gain of a subject, an understanding that is difficult, if not impossible, to measure in percentile terms.

In the successful motion picture, you are living with, temporarily, the characters on the screen. For example in the Vincennes film of the Yale Chronicles, the determined in-

sistence of Clark to achieve the impossible cannot be measured with any mental yardstick. Yet there is no question of the impression it makes on the boys and girls who are privileged to see it. It not only makes a certain highlight of history graphic and so vivid that it cannot be forgotten, but it is one of the finest examples of worth-while educating the emotions. Yet how measure that by any percentile investigation in comparison with non-fortunate pupils who have not had a chance to live over this reconstructed history?

To sell itself to this conservative public of educators, the film or slide must have certain definite standards, both of mechanical excellence and pedagogical quality. If it falls short of either of these exacting standards, it has no place in our educational scheme of things, save on those rare occasions where we must use dull tools for lack of something better. We have no time to bother with second-rate material in this high-pressure day.

The quality of films and slides that are used in many schools would not for a moment be tolerated in a far less important amusement enterprise. For the moment I am speaking of the mechanical side alone. Whatever may be the glaring faults of the theatrical motion picture, from a mechanical side progress has been constantly upward. The public would not accept less. It demands, and that insistently, in terms that are measured by the box-office, a constantly improved quality. Steady improvement in lighting effects, in projection, in clearness, in filming, in titling, have brought the technical side of the commercial motion picture to a high stage of near-perfection. As to the subject-matter of the material filmed—well, that's another story, and not so commendable.

To justify its use in the school-room, a lantern slide must conform to certain standards which may roughly be classified from two viewpoints. First, from the mechanical side, second from that of subject matter. A dull, fuzzy, blurry slide not only fails to tell its story, but it may be even positively harmful in effect. A lantern slide must be sharp, vivid and contrasty, so that its brilliance may not suffer unduly from enlargement. A picture must have plenty of highlights and shadows. The process of projection tends to make for lack of contrast. A very passable picture 2x3 inches in the original may appear on the screen as muddy, indistinct, blotchy.

Many a lecturer appears with a set of slides which are little more than blurry splotches on the screen, the lettering almost unreadable fifteen feet away. The lantern slide should have something of the cameo-like distinctness when projected on the screen. It is of course some excuse that frequently some valuable material can be secured only in this form. But unless it is really essential, and can be secured in no other way, better omit it altogether. Even children are critical. The projected picture must have that brilliant charm which will hold and compel attention by its very inherent quality, instead of being merely tolerated.

There must be certain definite standards in regard to films, slides, projection equipment; and the locale in which they are presented. These may also be subdivided into the viewpoints of mechanical excellence and definite relation to the subject matter. Only a brief survey of these is possible in the limits of a discussion of this nature. Yet nothing short of these standards can justify the selling impression that we *must* make on the educational world before the true values of visual instruction will be recog-

nized. It is a real condition, a solid problem that confronts us, and not an abstract educational theory.

From the mechanical side, both the lantern slide and the film to be used must be of high technical quality. They must carry a real brilliancy, a sharp contrast which is not too greatly lost when projected, and must be kept up to that standard when projected in a room which is light enough to permit proper classroom discipline, and even the use of notebook and pencil. The titles and reading matter must be clear-cut and easily read, in sharp focus and compelling by their own quality.

From the side of subject-matter, both slide and film must be definitely related to the topic, not far-fetched, or a mere excuse for entertainment with an instructional flavor. They must not carry too many extraneous details. In the case of slides, there must not be too many of them. The mind wearies quickly.

Equally with the slide, the film must meet all these requirements. The instructional film (the current notion of the "educational film" has fallen into a disreputable prejudice) should not be too long. Half an hour is about as long as can be profitably used. Fifteen minutes is better, and sometimes short films that would run three, four, or eight minutes are best adapted to teaching certain ideas. The advice to the visiting dominie that very few souls are saved after the first ten minutes may be as soundly applied to educational surroundings.

Nor should the lesson, whether film or collection of slides, be too technical, nor go into too many detailed processes, at least for younger pupils. I have in mind a film that goes into the production of milk. Condensed, it would be an admirable and graphic presentation to city children who are extremely

hazy as to the processes back of the bottle that puts its appearance on their doorsteps in the early morning. Yet it goes into so many details about the care of the cows, washing down the cows before milking, the types of silos used, the types of cattle, the care in washing down the stalls, etc., that the general impression left is a foggy one, due to the abundance of detail. One has the feeling that somebody desired to show that the milk sold to the consumer was pure, rather than teaching learners just how milk comes from cow to bottle.

Equipment essentials are as important as the slides and films themselves. In a school with which I am acquainted, not so much is gotten out of the school's really admirable visual equipment as might be because the cumbersome, heavy and expensive combined balopticon that was put in more than a dozen years ago cannot be readily taken about from classroom to classroom as needed, but has to remain in the auditorium, a floor below. A small portable lantern that can be readily shifted about would increase tremendously the value of that work.

In another school the motion picture equipment has been used but little because the comparatively weak Mazda light has never given satisfactory pictures in the school's large auditorium with its 100-foot throw unless the auditorium has been placed in almost absolute darkness. A careful study of local conditions must be made before apparatus is installed, if the real value of the investment is to be realized. The room, whether it be classroom or auditorium, where visual apparatus is used, must be well ventilated, the seating arrangements comfortable, and quiet and order maintained at all times.

No educational movement can really succeed unless it fills a real demand. The other movements have

proved their practical value in bettering unsatisfactory conditions in a measure that has convinced practical school officials that they offer a real improvement. We who are pioneers in the visual field are converted ourselves. But we have not sold our idea to those who manage the affairs of school or college.

After all, the quality of improvement in mastery of the subject is its own best argument. We must put this before the school men of the country in no mistakable terms. A really well taught visual lesson, illustrated by slide or film material of high quality, is its own most convincing argument. There is an unfortunate trend among educators to set up a little aristocracy of education. We talk glibly a professional jargon of percentile values, norms, coefficients of brightness, and other highly technical terms, which are thoroughly understood by comparatively few of the rank and file of teachers, and by an infinitesimal number of laymen. We quote highly technical statistics and comparisons, of which we are sure ourselves, but whose conclusions are as clear as the proverbial London fog to the committees which pass on the budget.

The various investigations which are going on at the present time regarding the actual value of visual instruction are highly valuable. Yet isn't there some way of putting the findings of these and other investigations into clear, vivid and convincing form that will tell so unmistakably a story that the veriest layman cannot help being convinced, and the teacher will *demand* that she have the full use of so valuable helps in teaching, instead of the present passive lukewarmness on the part of educators?

At the present time certain cities with which I am acquainted are spending several millions in the con-

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The Influence of Motion Pictures in Counteracting Un-Americanism

ERCEL C. McATEER

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AS a basis for this discussion, the writer has assumed without question that all her readers hold a firm belief in the fundamental principles of American constitutional government.

The daring, strong and adventurous pioneers who traveled westward and eventually founded this republic had behind them six thousand years of purification. The hardest, only, found their way to our shores. They enunciated in our Constitution the principle that there should exist under it the largest measure of human liberty consistent with orderly government. These founders knew nature and human nature. They realized that the strongest and most universal incentive to exertion is the prospect of reward. Consequently, our Constitution is based on the principles of individual initiative and ownership, and not on those of collective ownership and management. It protects not only life and liberty, but secures to every citizen protection for his property.

Economic philosophy has seen the development of two schools of thought. The largest is that of the individualists. The other may be designated as collectivists, communists or socialists. The most vivid example of the second class is, of course, the Soviet regime existing in Russia today.

Those who believe in our American system and realize the advantages of individualism, do not need to be told that communism destroys incentive, that it proposes to do for the man what man should do for himself, that it substitutes lazy security for manly self-reliance and that it causes men to look to the

government for a living, and to look to their political superiors to tell them what to do. The desolation of Russia is the most convincing proof of these statements.

It is horrifying enough to look from afar at the utter failure of communism. Harm enough is done if the futile experiment is confined to the insulated chambers of the Soviet republics. Lenine and Trotsky seized the government in Russia. They established the "Soviet Union of Socialist Republics." They were certain that communism, on a national scale, would prove the validity of the claims made for it. Then when Russia starved, stagnated and despaired, the leaders of the movement declared that communism must be put on an international scale—that all the world must be "socialized."

Thus are located the headwaters of the stream of subversive Bolshevik agitation which seeps slowly beneath the firm foundation of our country. This agitation is carried on by radical communists—those who believe in revolutionary methods—in the establishment of public ownership by force. The Bolsheviks, Syndicalists and "I. W. W.'s" are much alike.

We know that the United States Government, as established under the Constitution, will not be overthrown by force. We know that it will not be supplanted by a Soviet regime such as exists in Russia. We know that communism has no place in American life. We know that the roots of this political disease are present here. We know that now is the time to kill this parasite before it obtains a strangle hold on its host. We know that education of our

children in sound governmental, economic and social practices will secure to our country and civilization in future years a citizenry that will tolerate no political theories or government opposed to the solid substantial doctrines set forth in our Constitution. We must realize that this repulsive creature—Bolshevism—never rests. The proponents of world socialization exert their influence in every phase of our lives. They operate not only within political and industrial groups, but attempt to create in children a disrespect for government and a positive tendency toward revolutionary methods of force.

What influence then can motion pictures exert on the mind of the growing child to counteract in part such subversive influences? What power have motion pictures to educate against such teachings?

Because of their universal appeal, motion pictures can do much in this connection, not alone for the child, but also for the adult. It must not be understood that reliance may be placed entirely on motion pictures. In the case of the child, the effect of the picture must be supplemented with sound parental teaching—and in the case of the adult, with a fair measure of common sense and reason.

Motion pictures can engender an understanding of one's country. One of the first things necessary for such an understanding is a knowledge of its history. For such work we have such splendid films as those of the Yale Chronicles: *Columbus*, *The Puritans*, *The Declaration of Independence*, *The Eve of the Revolution*, *Dixie* and others. Again there are such films as *Bar-*

bara Fritchie, Abraham Lincoln and America. Such pictures give a firm impression of the valor, fortitude and perseverance of our antecedents in establishing, maintaining and protecting our present form of government. The majority, considering such a precedent train of events, will not lightly throw over their beliefs in favor of a hopelessly futile political scheme.

To complete this understanding, it is essential that contacts be made with the present day operations of our government. Motion pictures easily supply such contacts. In the various news reels we see pictured such things as the opening of Congress, men prominent in the political life of state and nation, new government buildings and other events, men and objects which impress the fact that the government is a live human thing operating for the benefit and security of the masses.

Pride in one's country can be engendered, maintained or increased through the message carried by motion pictures. And is not such pride but one of the stepping stones to patriotism? For such a purpose we have such films as *The Big Parade*, *West Point* and others. Our news reels showing the splendid achievements of our trans-oceanic fliers, our efficient air mail, our powerful navy and a hundred and one other objects of pride give much emphasis to this influence of motion pictures.

Knowledge and admiration of men who have attained high rank in commerce, agriculture, banking and industry serve to impress the theory of individualism. Under communism we would have no men such as Ford, Edison, Morgan, Schwab or any one of a thousand others. Such a theory of government would kill individual incentive. When notable examples of success are brought before us, we

realize that we too have an equal opportunity to strive for those same high positions. We know that no matter how high we go, our present political structure will protect us in keeping inviolate the rewards which we have earned.

Motion pictures could do much to counteract subversive communistic propaganda by showing the miserable failure of communism in Russia. If it were possible to secure such a film showing the starvation, hardships, deprivations and degradations suffered by that people and exhibit it throughout this country, subsequent attempts to procure converts to the new teaching would meet with little success.

Motion pictures may do harm. Those depicting the criminal who eventually becomes a hero and who utterly evades punishment for his wrongdoing, serve only to strengthen whatever tendency there may be in the child or adult toward disrespect for the law. When a law or set of laws no longer holds the respect of the people for whom they were made, then well may they be erased from our statute books. One of the first efforts of those preachers for international socialization is to inoculate in young and old alike, disrespect for law. In recent years we have heard expressed in every strata of society abuse of our government in every phase of its structure and its processes of control and management. We have heard on all sides, attacks directed at the American home and the American family as an institution. Patriotism is no longer found in the vocabularies of the self-styled intelligentsia. It is within the power of the producer to create such fiction and non-fiction films as will tend to develop, rather than atrophy, a respect for the law.

In the final analysis the duty rests on the producer. It is by his exercise of judgment that any subver-

sive Bolshevistic influences may be eradicated from motion pictures. It is through his tactful and intelligent choosing of material that this great medium of publicity may serve the noble purpose of positively impressing the people of these United States with ideas and ideals of allegiance and patriotism.

Until the producer, and also in no small measure the distributor and exhibitor, have realized in its fullest sense the duty to preserve the political integrity of the nation by every means within their power, parents must be watchful to detect any suggestion of un-Americanism in the motion picture life of their children. In addition to this, every parent should ponder on the blessings secured to him and his family under our government and should make a high resolve to inculcate the highest degree of patriotism in his child. By patriotism is meant love of country in its greatest and most worthy sense—not alone understanding of it, pride in it and love of it, but such a devotion as will tolerate no disrespect of its laws, legislative bodies, executives, judiciary or its political theory and structure.

Editorial

(Continued from page 136)

it possible for thousands to see the film—in Washington, New York, and especially in the auditorium of the famous N. C. R. school, at Dayton, which is one of the outstanding exponents of visual education in the country. But we earnestly hope he will do far more than this. That film should be made available to American schooldom at large. Duplicate prints should be in the hands of adequate distribution agencies able to reach every corner of the country that will want and need to see such a picture for years to come. Mr. Patterson has made a thing of immense value to the educational field. It remains only to make it accessible to that field. We are confident that will do it.

The Screen and the Student

LAURENCE R. CAMPBELL

Chairman Visual Education Committee, South San Francisco High School

DID you see President Harding during his fatal visit to the Pacific Coast?—or watch exhausted men vainly fight the Mississippi flood?—or catch a glimpse of Colonel Lindbergh when New York welcomed him? If you read about one of these events you may forget it, but if you saw it, never. Your mind will retain a vivid and vital impression as long as you live, for to learn naturally is to learn by seeing.

When you windowshop, gaze at travel posters, and read the billboards you learn more than you think you do. That's why it pays to advertise. That's why illustrations are used in books and magazines. That's why they projected on the screen over ten miles of film last year at South San Francisco High School.

Step into the darkened room where they are showing *The Benefactor*. The children are all eyes. Leaning forward in their chairs they are seeing Edison living on the screen. No longer is he a printed name. No longer is he a picture on paper. The Wizard of Menlo is a real human being like one of them. Here he is in his home, now on the way to work, and finally in that fascinating laboratory in which the motion picture was originated in 1893. This biographical reel has made every student in the history class acquainted with the greatest American inventor.

Had you visited the room the first period you would have seen Mark Twain's famous jumping frog make its dismal failure. You might have walked into the old New England home of Emerson or Longfellow. Or you might have laughed with the pupils as the headless horseman pursued Ichabod

Crane through the woods. Do the pupils say that school is dull or that they wish that the school building would burn down? You wouldn't think so when you see their faces light up when movies are announced. The principal calls it visual education, but the students call it great.

Your grandfather never saw a dragon fly emerging from its chrysalis; your mother never saw a rosebud changing into a full-blown rose; nor perhaps have you seen the working of the digestive system. Yet your child may see in a few minutes what may have taken hours or days in actual happening, or what might take a day's field trip to observe, for all the common places and many of the mysteries of science can be revealed upon the screen. The motion picture is the "open sesame" to the door of scientific knowledge. The life habits of the bee or butterfly, the eclipse of the sun or moon, or the myriad life beneath the microscope, are no longer so much printer's ink, but immediate realities. The textbook need not tell of the difficulties of travel in the land of Sun Yat Sen, the quaint customs of Czecho-Slovakia, or the ferocity of the African gorilla. This and much more can be seen and readily apprehended from a motion picture film.

Surely the days in which subjects were taught to the tempo of the hickory stick have been superseded by the days when students learn by seeing. Studies have become a cheer rather than a chore. Perhaps Edison was not wrong when he declared that schools would some day be the largest users of the motion picture.

Perhaps your boy is more inter-

ested in athletics than in social or natural science. If Simpson broke the world's record in hurdling by studying his form as shown on the screen, why can't your boy break his school or league record in a similar way? If he prefers some other sport, perhaps a few reels of film may show him how to knock home runs, kick field goals, or play golf like Bobby Jones. As it helps the individual, so the motion picture may be used to make champion teams. Before practice the coach can use a picture of the Big Game or an animated cartoon to explain the intricacies of the double criss-cross, forward pass, or Notre Dame shift.

Your daughter may be more interested in Helen Wills' sketching than in her tennis. Her appreciation of art will be strengthened by seeing in panorama on the screen the Taj Mahal and its setting, the St. Gaudens' statue of Lincoln, or the landscapes that inspired Corot. She would enjoy *The Vision*, an artistic color film based on the painting of Sir John Millais. The beautiful in nature and in man's achievements can nowhere be more accurately taught than through the motion picture.

The educational value of the motion picture is self-evident. A million dollars in figures doesn't mean much more than a piece of cake with six doughnuts to its right, but a million dollars in gold before your eyes is unforgettable. If you were to write down an accurate description of the chair you are sitting in you would consume much time and paper, but a picture will explain it almost instantaneously and much better. When your child reads the story of the battle of Gettysburg he has to translate

words into a mental image but when he sees the fury of the conflict thrown upon the screen he quickly understands, and without risk of misinterpretation which always lurks in words.

"All this is very well," you may say, "but where is the money coming from?" That is a fair question. Your pocketbook is lighter when you come home from the motion picture house, but you have been paying for more than the upkeep of the motion picture machine and some reels of film. The pipe organ, orchestra, and the vaudeville are not a part of motion pictures in the school. Nor does the school have to pay for elaborate furniture, interior decoration, stage equipment, or programs. The school has already met these needs. Once it has a machine there is little expense, for films are really not so expensive as you may think they are.

A motion picture machine need not cost as much as the machinery needed for classes in woodwork and auto mechanics, yet it serves the entire school rather than a few classes. There are many high school orchestras that pay out more for new music and instruments than a motion-picture machine costs. For classroom use a good portable machine is satisfactory. Some of them may be used in small auditoriums, too. Once installed the machine will be enjoyed as much by the adult classes and the Parent-Teachers Association as by the children.

You have probably been wondering where we get educational films. That problem is gradually taking care of itself. A nationally known producer has announced that he will spend two million dollars on educational films. One of his competitors publishes a catalog of films for schools. A number of firms, interested in educational films only, have done real pioneer work. The leading state universities through

their extension divisions are making thousands of reels available at a very low cost. Yale University has produced a series of historical films exceedingly accurate without losing the dramatic qualities so desirable. In the middle west a state university plans to have a studio for similar production. A long list would be needed to include all present activities in this field, and their number is increasing almost daily. Yet all that is going on now is hardly more than a beginning.

Just as the message of the painting is more important than the canvas so is the story on the film more important than its size or composition. An eastern educator with a long record of service in two large eastern states declares that the time is coming when educational films will be as important and as carefully prepared as textbooks. In that way it will be possible to serve all ages, studies, and interests. Whether your little daughter is in the first grade learning about the Dutch twins or your son is in college comparing Mussolini and Chiang Kai Shek, the motion picture film can be adapted to meet the need.

A gun in the hands of the sheriff and a gun in the hands of a bandit are two different things. Obviously a teacher who understands the use of educational films will accomplish a great deal, but an untrained teacher may do no little damage. That is why the teacher, in order to use the motion picture effectively, must know how to operate the machine, where to order and how to select, handle, and repair films, and what teaching methods will secure the maximum results. Eventually there will be city, county, and state visual education supervisors but the classroom teacher will be the one who will handle the film your child will see. Because motion picture education is so new there are few who are properly trained. Normal

schools, teachers colleges, and schools of education can render the teaching profession, and the public whom it serves, great assistance by introducing courses in visual education, not only in their summer and extension courses, but in regular courses through the year as well. Every teacher should know how to use a motion picture machine and how to handle films just as well as he knows the other methods of teaching his subject-matter.

The use of the motion picture in education is not surprising, for many great inventions have been used to improve and expand our educational resources. Printing, photo-engraving, even automobiles are examples. More and more people are beginning to agree with Charles W. Eliot that "motion pictures are the only simple means we have of making clear the processes of life and industry." H. G. Wells has made a similar statement. If eventually there is a Department of Education with a Secretary in the President's Cabinet, the department may help in coordinating the research, production, and distribution connected with motion pictures. If the motion picture can be used effectively in Uncle Sam's navy it can be equally effective in the public schools.

The motion picture in the schools is here to stay. The educational film meets a need that has never been met before. The screen and the school working hand in hand will improve and perfect equipment, films, and methods in a way that will cause your child to like school better than any other place. From New York to California the way is being paved for such a time. Your child in junior high school will have a more accurate, extensive, and practical knowledge than the college graduate of colonial days.

Stereographs in the Classroom

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ALTHOUGH the stereograph is one of the most valuable types of visual aids, it is not used as much as its value warrants. Teachers often appreciate its unrivaled presentation of facts, and then, because the stereograph is limited to use by one individual at a time, they neglect to take advantage of it.

The scheme for the use of stereographs in supervised study that is presented here, has been operated successfully by the writer in many classes and under varying conditions. The plan was devised for the purpose of holding each pupil responsible for close observation and immediate recall of observations during a period of study. It was not planned to have every pupil view every stereograph; but the purpose was to enable each one to find evidence for the solution of the problem in mind and to help him to remember that evidence.

Previously to these lessons, a study of illustrations in textbooks had been made, thereby giving training in how to "read" pictures more effectively. The outline which was developed for that work was applied to the stereograph work also.

How to "Read" a Picture

1. Look at the picture.
2. Read the title.
3. Fit the title and the picture together.
4. Note the most striking or the most important things in the picture.
5. What is familiar to you?
6. What is new to you?
7. If people are shown, note their size, dress, customs, labor, or any other characteristics.
8. If buildings are shown, note their size, form, location, materials.
9. If scenes are shown, note the skyline, the kinds of surface, the distances, the trees, the streams, etc.

10. Close your eyes; recall the picture; look at the picture again.

In order that such a lesson might be conducted without friction or loss of time, it was necessary to plan carefully the mechanics of the procedure.

The stereographs were selected and studied by the teacher well in advance of the lesson. On the day of the lesson, before the class assembled, the pupil helper took all materials into the classroom and put them in place, ready for immediate use. The stereoscopes, each

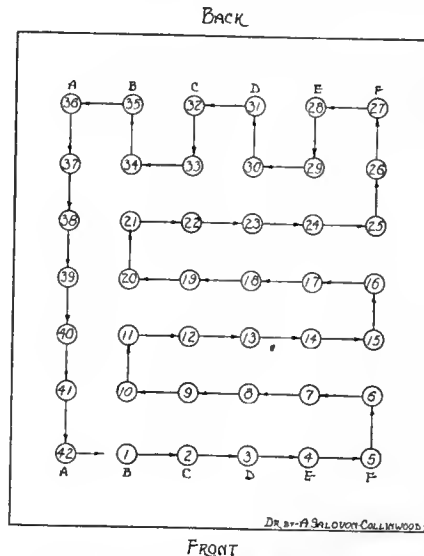
routine for passing the stereoscopes which does not require pupils to move about nor to reach over wide spaces.

After the class has "numbered" and each pupil knows to whom to pass the "scope," the pupils designated (every other, every third, every fourth—according to number of pictures to be used during the period) file past the table, take a stereoscope and return to their seats. Then, after a two- or three-minute observation, the stereoscopes are passed in numerical order, thus assuring a complete circulation of materials throughout the period. Much of the study depends upon the correct execution of the plan.

During the interval of observation, by pupils holding the scopes, the rest of the class are directed to copy the outlines from the board, to draw a map, to read reference material on the day's topic for study, or to locate places on desk outline maps. Those pupils who have used the stereographs then endeavor to recall the pictures they have just studied and, after a few minutes of contemplation, they write a summary of their observations.

Careful observation requires time, but young eyes should not be subjected to a long period of strain. The intervals of time allowed between the passing of materials should be regulated according to the age and ability of the pupils, and the kind of observation to be made. A two-minute period of observation is usually sufficient time. But, if a longer period is required for the writing, that can be provided by giving a stereoscope to every third or fourth pupil instead

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Classroom plan by which stereoscopes are passed from pupil to pupil during a "study period."

with a stereograph in it, were arranged in order on a table; outlines had been written on the blackboard; and wall maps were in readiness.

As soon as the class had entered the room, the pupils were directed to "number" as shown in the accompanying diagram, or some similar plan. The order of "numbering" may vary, of course, according to the enrollment of the class and the seating arrangement of the room. The point is to assure an automatic

AMONG THE MAGAZINES AND BOOKS

CONDUCTED BY MARION F. LANPHIER

THE MENTOR (May) — "Sculpture by Means of the Camera" presents in brief the news and explanation of the latest mechanical achievement with the camera. "The Cameographic process is based on three-dimensional photography and a carving machine which is guided by hand and carves directly into the plaster block, using the negative as a guide plate. Sculpture may be produced in relief, in intaglio, or in the round by this carving machine." The reporter promises that "what photography did to portrait painting, cameography may do to sculpture." It seems that the new process has passed the experimental stage and has, in England, been most enthusiastically welcomed.

It may be of interest to our readers to explain what seems to us a fairly simple performance, given the modern camera! For likeness in the round, two cameras are used; for relief, but one is necessary. These cameras are placed at angles of forty-five degrees in relation to the sitter, in front of whom stands a projection machine on line with, and at right angles to, the camera. Before this machine is a glass screen having hundreds of fine vertical lines thereon. Projected upon the face of the sitter, these lines bend and curve according to the contours of the sitter's features. The photograph of these lines is the guide for the carving machine as it follows these hundreds of curved line-patterns for three dimensions. If a left relief is desired only the left camera photographs; for a right, the right camera's negative is used.

THE BOOKMAN (May) — "Back to the Theatre," by Norman Hapgood, takes its start from some amazingly reassuring assertions about the screen. In his survey of the New York stage offerings, Mr. Hapgood found, in the audience of *The Crowd*, a bored child of five, who will, he prophesies, be in the movie at some later date while mother occupies herself with her own interests. He states further that he is "not concerned with" the problem of this early stimulation; it is enough for him, in his present article, that "the movies have added immeasurably to the content of the theatre and aided the spoken drama by forcing it to develop toward those effects in which it can remain superior." This from, not a daily paper reviewer, but an intelligent and thoughtful critic of the stage! Mr. Hapgood goes on to point out that *The Crowd* (the movie, I presume) overwhelmed him; that the incident of the automobile accident was vivid beyond hope. "Charles W. Eliot, that bold educator, hoped that motion pictures would build for the future by preserving the unromantic horrors of battle." Mr. Hapgood finds that the screen surpasses this prophecy. He watched *The Enemy* to feel "a swell of admiration that the picture should dare to take so true a line on the most urgent question before the nation. When the world's leading female screen star, the trained and thoughtful Lillian Gish, is at work to destroy the kind of patriotism that is threatening, our minds open to vistas of the educational weapon that the screen may become." How

many of us, interested in Visual Instruction, dream of the day when the educational field, fiction and non-fiction shall come into its own! And, more and more, the "moving finger writes" this promise of the future. (Witness elsewhere in this department the editor's comment from "The Spectator," that aristocrat among the screen magazines.)

Mr. Hapgood further points to *The Circus* as a "vehicle for an actor not surpassed by anyone now living, of the theatre, save Ellen Terry." The writer recognizes that this last Chaplin film is not *The Gold Rush*, but he finds that it furnishes, for the actor, the unique opportunity of distinguishing between natural and forced comedy, an achievement that is "not only new but exquisite."

The remainder of this article is concerned with its real material, the output of the legitimate stage. Is it not significant that its author spent the words of this long and digressing introduction in behalf of the promising potentialities of the cinema!

THE THEATRE MAGAZINE (May) — We find the interesting announcement that *The Lion and the Mouse* is to be filmed with May McAvoy and Lionel Barrymore co-starring. We are not nervous about Miss McAvoy's acquittal of herself, but we must approach the gentleman's part in the production with the faith that moves mountains if anything like a happy illusion is to be sustained. In this same issue we find Mr. Will. H. Hays insisting upon the fact that the "Screen and Drama, Blood Brothers in Art" is an in-

controvertible truth. We agree thoroughly, but we wish that worthy executive would hasten the day of better production management, fairer distribution methods, and those many reforms needed for the fulfillment of this blood brotherhood.

Last, in this issue, is a third article, "Americanizing American Films." The author feels that the importation of foreign stars and the use of foreign settings gives an air of unreality to films and destroys the practical application of films to the daily life of the fan. Mr. Niblo, for it is no less a person speaking, points to *The Crowd* as a saner realization of the real use of the screen for American entertainment. Mr. Niblo's psychology is surely sound, but we cannot help remarking that this practical realism might be attained through the proper selection of stories and the nationality of cast or setting would be subordinate and unobjectionable; in fact, two birds might be caught at a stroke, for the presence of foreign elements must always aid internationalism.

In addition to these articles, *The Theatre Magazine* publishes a page of stills from *Dawn*, that challenging presentation of Edith Cavell's story. But it is the printing beneath these pictures that arrests one's attention. We find that *Dawn* teaches us the ugly humanity of war, yet the divine escape of individuals from such inhumanity. If indeed war, however brutal in the aggregate, does not brutalize all individuals making up the war machine, then the hope of the world's thoughtful souls is not a fruitless yearning. Under another of the stills we find that "the boy who refused to fire, like Nurse Cavell, broke the law of war in deference to the higher law of humanity." We find, further, that *Dawn* contrasts the "militarism of Wilhelm

with the idealism of Wilson, leaving Wilsonian idealism triumphant at Versailles."

The storm of protest from the German and English press raises the old question concerning the advisability of films like *Dawn*. The subject cannot be discussed in editorial comment, for it requires length of treatment for accuracy and all-sidedness in treatment. Too, any comment must depend on a viewing of the film itself. Yet, it may not be too much of a risk to suggest that the intelligent and trained mind must view such films, with reference, not to their partisan association, but to the individual characterizations behind those associations. History is full of partisan facts in its unfolding of the past, yet the reader of the present, the enlightened, internationally-minded reader, looks upon such facts objectively and saves his emotional appreciation for the truths implied by those very facts; their very existence points clearly the road that leads away from them and our mistaken emphasis of them in the past. Thus, we find the captions beneath these stills from the Cavell film, presenting the essential effects of the picture for those with the intelligence and imagination to see them.

AMERICAN REVIEW OF REVIEWS (May) — "Movie War" discusses the financial aspect of European curtailment of American film exhibition as being the primary motive behind this "staggering departure from the principle of free trade and comity." The writer, Mr. John Carter of *The New York Times*, accepts the motive as legitimate enough. "Behind Europe's legislation lies a group of motives, some frankly economic, some merely political, and some creditably aesthetic." That the Hollywood output is "immature, banal, and blatantly inartistic" is due to the audiences'

preference for such output. "Hollywood knows that America, and suspects that the world at large, prefers hokum. And the European public seems to like it." He declares for us again that disheartening truth that Hollywood's efforts are likely to remain as they are until the public outgrows its adolescent mentality. The movie war, as Mr. Carter sees it, and as most of us see it, seems to be a vicious and hopeless circle. Yet, when all is said and done, there is a relative justice in a partial curtailment of American films, providing the business and aesthetic motives submerge the political implications.

THE WORLD'S WORK (May)— Gilbert Simons comments thoroughly upon "Christ in the Movies," under the sub-caption of "New and Bold Efforts to Interpret His Life." Whereas Christ in the movies would, "ten years ago, have been sacrilege," today such cinematic interpretation is fully accepted: "Protestant Churches, especially in our large cities, have become accustomed to modern methods of attracting members." The commercial *King of Kings*, and other non-commercial films, prepared by the Religious Motion Picture Foundation especially for church audiences, are discussed comprehensively and accurately. The psychology of visual appeal and education, the power of pictures over words, the addition, in the case of the film, of motion, present welcome justification for the use of Christ's life on the screen. The experiences of the actors and directors, the attitudes of gathered crowds of observers on location, the minute care in the reconstruction of the manners and customs of Christ's day, give Mr. Simons' readers full confidence in place of any doubt they may have entertained concerning the fitness of characterizing Christ on the screen.

THE OUTLOOK (May 16)—Eugene Bonner offers his readers a vibrant shout for the musical effort of Roxy's Sunday morning concerts "at his Gargantuan temple of motion pictures." . . . "The concert last Sunday consisted of an all-Wagner program . . . was beautifully done . . ." The author feels that Mr. Rothafel may be the means of smoothing the hard and bitter road for American composers in his twenty-six concerts per year. Whatever one may say of the temple itself and the gaudy program which follows the concert, one must agree with Mr. Bonner that the Roxy concerts in themselves, partially redeem that gentleman's efforts in the cinematic world.

LITERARY DIGEST (April 14, April 21, May 12, May 19)—We have here the question, "Should 'Edith Cavell' Be Filmed?" treated from both sides of the controversy.

The film world of England has had no such sensation as that aroused over the picture called *Dawn*, which tells the story of Edith Cavell. Held up for weeks under the ban of Sir Austen Chamberlain, Foreign Secretary, it looked for a time as though its only friend outside the studio would be George Bernard Shaw. Sir Austen had not seen the film, and declined to see it on the ground that his memory of the heroic sacrifice of Edith Cavell was too precious to be disturbed. Yet members of Parliament and people outside looked upon his censorship as unwarrantable interference. The pros and cons of this aspect of the question are of less importance to us than the film itself. Now that the film has been viewed by London newspaper critics, we are enabled to know just what the picture contains. Mr. E. A. Baughan, the critic of *The Daily News and Westminster*, finds it a "dignified and worthy" film and a powerful "sermon against war." It was doubtless fear of political consequences which led to Sir Austen Chamberlain's action. Mr. Baughan thus reviews the film:

"I must confess I went to see *Dawn* with considerable doubt. It had seemed to me, as to most sensible men, that no good could come from raking in the ashes of past enmities.

"The private view of *Dawn* yesterday dissipated all my doubts. In the first place Sybil Thorndike has made a most dignified figure of *Nurse Cavell*.

"There is nothing of the film actress in her performance. She lives in this film as the personification of strong-willed mercy.

"For her performance alone *Dawn* would be worth showing to the world, even if the rest of it were inspired by one-sided partisanship. But it emphatically is not.

"Sir Austen Chamberlain's statement makes it appear that the horror of the execution is shown in realistic detail. On the contrary we see the young officer compelled by his superior to carry out an order which is repugnant to all his feelings as a man.

"But he, again, like his superiors, is only a cog in the machine of war—that terrible scourge of humanity.

"If Sir Austen Chamberlain had seen this film before writing his famous letter, he could not possibly have taken the stand he did, or have repeated his criticism of the unknown in Parliament. For *Dawn*, whatever faults it may have, is an earnest expression of horror at the horrors of war. It must be shown not only in this country but in Germany as well."

That is the dramatic critic; the paper itself is not wholly of the same opinion, for it adds editorially:

We accept, as we think every one should accept, Mr. Baughan's judgment on the technical merits of the presentment. The question remains: What will be the effect of this exhibition? It will certainly help to keep alive, if it does not positively inflame, hot passions and bitter prejudices and angry memories which in the best interests, not of Germany, but of Europe and the whole world, should be suffered to

die as soon and as completely as possible. For that reason and to that extent we still think, as we said at the time, that Sir Austen Chamberlain's attitude in this matter is substantially the right attitude.

As elsewhere suggested in this department, impartial viewing, the historical attitude of mind, depends on imagination and intelligence. There is, however, the other high-road to such an attitude, the actual passing of time sufficient to blur the issues. For many, then, the showing of the Cavell film now may do exactly what the editorial comment promises. It is a question of balancing the gain as over against the risks in the light of the general level of intelligence in the average audience, a problem having nothing to do with German, English or whatnot nationality.

"Risking Life in a Jungle Movie" is a digest of the varying accounts of danger involved in the shooting of Merian C. Cooper's *Chang*.

"Movies by Wire" announces that the long efforts of the American Telephone and Telegraph Companies have succeeded, and that news pictures may soon be sent across the country by wire. A star stepped from the Twentieth Century Limited in Chicago, at 10:30 A. M., smiled into a camera, her efforts being reproduced slowly on an exposed film at 1 Dey Street in New York City at 1 o'clock. By 3:30 there was enough film finished for a projection machine, and at 7 o'clock ten feet of film ran for ten seconds at the Embassy Theatre. The film was irregular and blurred, but it was a movie film, and the beginning of the end in perfecting the transportation of movics by wire.

"Historical Films for the Canadian" reports Dr. Stephen Leacock's comments on American War Films. He states that Canada must produce her own films if her people are to

(Continued on page 164)

NEWS AND NOTES

CONDUCTED BY THE STAFF

Air Camera with Five-Mile Range

An aerial camera with a range of more than five miles, designed to photograph areas as large as four square miles, has been built for the army air corps.

After receiving its first tests in New York it will be sent to Wright field at Dayton, O., where it will be installed in an army plane for extensive experimental work.

The camera was made by the Fairchild Aerial Camera corporation for use at altitudes at which photography never before has been attempted and beyond the range of anti-aircraft guns.

Picture taking at heights of 30,000 feet or more will be possible, Fairchild authorities said, by devices which include an electrical heating system to prevent the shutter from freezing at temperatures as low as 60 degrees below zero.

The machine has complete automatic control and operation, including a device to record the time the picture was taken, the altitude, the time of each exposure and other useful data.

The camera measures 48 by 30 by 20 inches and will take pictures 9 by 18 inches. The magazine will carry enough film for 100 separate exposures without reloading.

A World Tour with an Educational Film

Following extensive showing in this country of the Pillsbury slow-motion flower film, *The Birth of a Flower*, presented by Mr. Clarke Irvine of Culver City, California, the latter has embarked upon a world tour with the picture, making an initial stop at Honolulu, where

five showings of the film were made to capacity houses at the Princess Theatre. From Hawaii, Mr. Irvine sailed for the south seas and Japan via Samoa, Fiji, Australia, New Zealand and Manila.

Recent word from Mr. Irvine in Australia brings a copy of the program as presented during an entire week in March at the Assembly Hall in Melbourne. The Pillsbury film was supported by Dr. Brooke Nicholls' film of Australian animal life on the Great Barrier Reef—*Turtle Island*.

The success of the Pillsbury flower film offers interesting evidence that audiences appreciate and enjoy the drama of plant life quite as much as they do the drama of human life. Mr. Pillsbury is the official photographer of Yosemite Valley in California and his slow-motion studies of plants and flowers, as well as his scenic views of the park, bid fair to become world famous.

Mr. Pillsbury has made use of a stop-motion camera to make exposures at regular intervals as the blossoms develop, thus compressing into a minute the record of growth which perhaps required a week. "The result is a scientific triumph, a rare glimpse into the throbbing, orderly world of flowers which is not possible otherwise. The eye of this magic camera has caught flowers flirting, dancing, nodding, jostling one another and performing amazing acrobatics that man has never beheld with the naked eye."

"Wild flowers are like people," the announcement concerning these programs goes on to say, "they have

their births, their loves, their moments of colorful triumph, their inevitable tragedies and their deaths, usually peaceful. To watch a delicate Mariposa lily or an Evening Primrose struggle into being, live its life and pass on, is as poignant and beautiful a spectacle as anything ever produced by the world's greatest dramatists.

"There is not a title in the film, yet all understand the life plays of flowers, trees, pollen, birds and animals, and enjoy the inspiring splendor of silent hills and valleys."

"Science had never seen microscopic screen views of pollen cells before Pillsbury invented his 'tandem microscope' camera and first showed the world the pollen nucleus in motion, surrounded by the living, moving protoplasm. This alone is worth seeing."

Harvard Films at the Summer Schools

Reference has frequently been made in our pages to the project which is being developed by the Departments of Geology and Anthropology at Harvard University co-operating with Pathe Exchange, Inc., in the production of educational motion pictures. A number of the films have now been completed and arrangements have been made by Harvard University to present these films at the various summer schools of colleges and universities. The plan is being worked out under the direction of Dr. Kirtley F. Mather, who, with his colleagues engaged in the project, is anxious to secure the advice and criticisms of educators in secondary schools, colleges and universities,

Educational Screen Cutouts for June—See also page 159



(George E. Stone Photo from Visual Education Service, Inc.)

21 THE SHORE OF COCUS ISLAND

21 THE SHORE OF COCUS ISLAND

Cocus Island lies in the Pacific Ocean about 300 miles southwest of Panama, a wild and rocky bit of volcanic land but fertile soil, and a warm, moist climate account for the luxurious vegetation. The whole island consists of rocky cliffs and precipices, with fresh water streams and cascades everywhere.

Tropical products, such as rubber, coffee, fruits, etc., could be raised in abundance on the island if there were any spots level enough for cultivation. It is, therefore, necessarily, an uninhabited island, although an old German and his wife lived for a time, many years ago, on the shore of the bay shown in the picture. Cocus Island has figured largely in stories of pirates and buried treasure supposed to have been concealed there.

for whose use the films have been made.

One of the instructors at Harvard is to spend part of the summer on tour among the various institutions who have responded to the suggestion. He will spend two or three days at each of the larger institutions, on a program of classroom conferences. A public lecture on the topic "The Educational Films" will also be given, illustrated with motion pictures especially selected to show what phases of routine instruction can best be accomplished by the use of such films. This lecture is designed for the general public including all teachers. In addition, the Harvard representative will be prepared to deliver two lectures on special subjects related to geology, geography and anthropology. These will be entitled "Teaching Physical Geography with Motion Pictures" and "Motion Pictures for Geography Students." The second-named deals with the responses of mankind to various environments.

The lectures and conferences are placed at the disposal of the summer schools without any obligation on their part and offer a very admirable means for bringing large numbers of the student body into close contact with one of the most outstanding developments in visual instruction.

The universities which at the present writing have indicated their desire to be included in the tour are: New York University, New York City; Ohio State University, Columbus, Ohio; Johns Hopkins University, Baltimore, Md.; University of Pittsburgh, Pittsburgh, Pa.; Wittenberg College, Springfield, Ohio; University of Cincinnati, Cincinnati, Ohio; Miami University, Oxford, Ohio; University of Alabama, University City, Ala.; University of Tennessee, Knoxville,

Tenn.; University of Minnesota, Minneapolis, Minn.; University of Illinois, Urbana, Ill.; Syracuse University, Syracuse, N. Y.; West Virginia University, Morgantown, W. Va.; Marshall College, Huntington, W. Va.; Indiana State Normal School, Terre Haute, Ind.; Cornell University; Ithaca, N. Y.; University of Kentucky, Lexington, Ky.; Ohio University, Athens, Ohio; Rutgers University, New Brunswick, N. J.; New York State Teachers College, Albany, N. Y.

Films for Schubert Centennial

The films will pay honor to the memory of Franz Schubert, noted composer whose centennial is being commemorated this year, through the Schubert Centennial Series of single reel chapters of his life, produced in old Vienna by James A. FitzPatrick, of New York City, known for his Famous Music Masters, Famous Melodies and other music film subjects inspired by the lives and works of great composers.

Each subject in the Schubert Centennial Series tells a complete episode in the life of Franz Schubert, while the six when shown chronologically give an entertaining understanding of the genius who could not resist the creating of musical masterpieces.

Planetariums in German City Schools

A dozen of Germany's largest cities have installed planetariums as a regular part of their instruction in astronomy. The following account is taken from the *Monitor*:

These planetariums, which are the invention of and manufactured by the famous firm of Zeiss at Jena, are only offered for sale to municipal and educational bodies on the understanding that they shall not be used as a source of profit.

How big a building is necessary can be imagined when one learns that the domes of those already erected in Germany vary from about 75 feet to

100 feet in diameter across the interior. When not in use for astronomical lectures the halls can be used for other purposes.

The planetarium instrument itself is designed to show an audience during the period of a lecture what may take days, months, or years to occur in the solar system. Professor Strömngren, director of the Copenhagen Observatory, wrote that "never has a means of entertainment been provided which is so instructive as this, never one so fascinating, never one with such general appeal. It is a school, a theater, a cinema in one; a schoolroom under the vault of heaven, a drama with the celestial bodies as actors."

State Films Favored by D. A. R.

The development of public interest in the production of State Pictures is being fostered by the Better Films Committee of the D. A. R. It is proposed that each state have an adequate pictorial story of its history, industries, natural resources, state works, etc., so that not only each state may know itself but that every state may know intimately, through pictures, the sister states of the union, some of which are so far away that most people cannot personally visit them. The State Pictures, according to the chairman, will make us a more homogeneous and considerate nation.

"It is definitely understood that the State Pictures will not be made with a view toward commercialism, neither on the part of the producer nor on the part of the organization sponsoring them," it is stated.

The films, when completed, will belong to the D. A. R.'s. They will not be considered as money-making ventures. The object of their production is entirely idealistic, patriotic, and educational, and all such films would be eventually placed in the state libraries, in the Archives Building at Washington, and in the library of our own Memorial Continental Hall."

(Continued on page 161)

THE FILM ESTIMATES

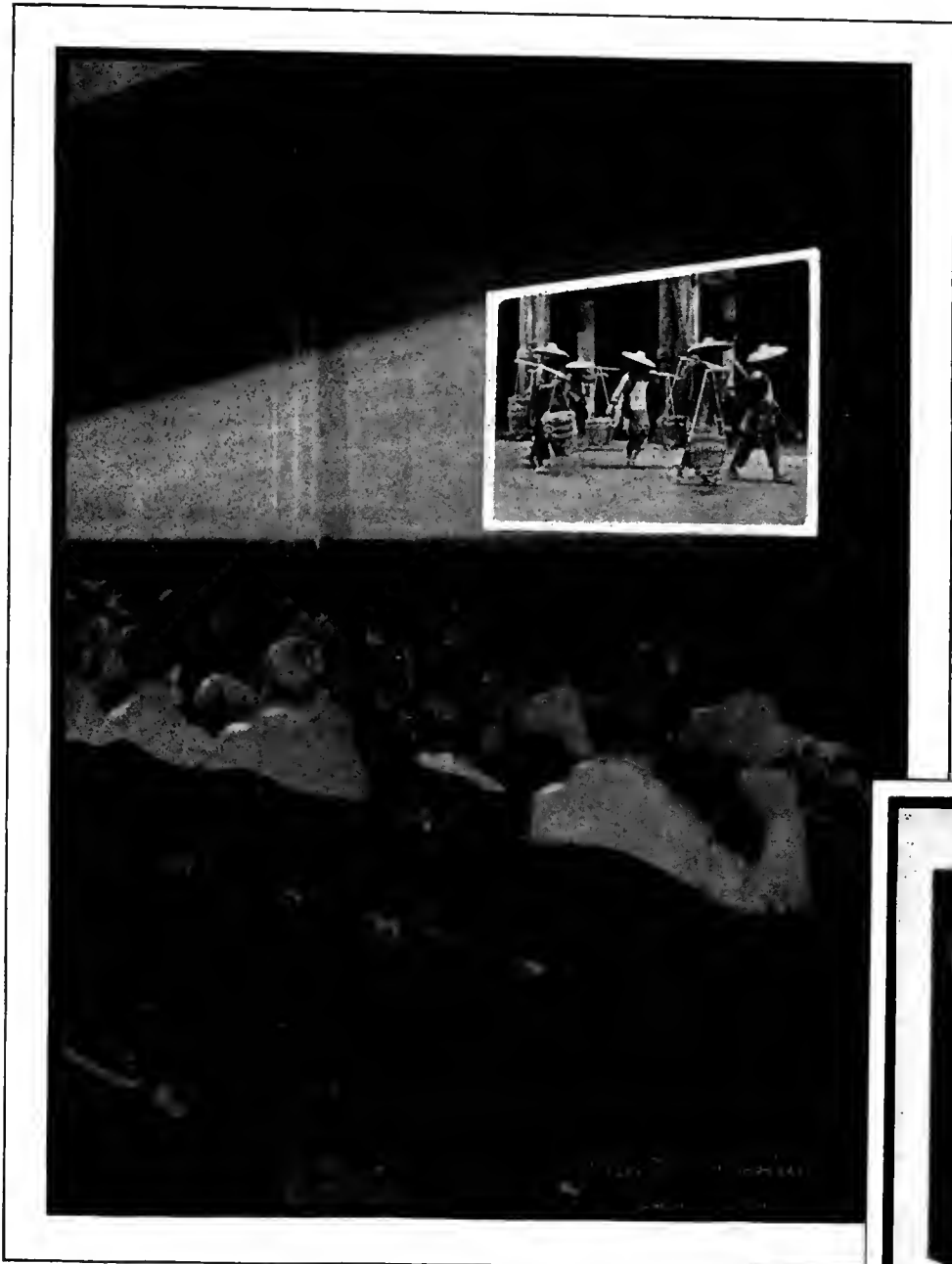
Being the Combined Judgments of a National Committee on Current Theatrical Films

The Film Estimates have been officially endorsed by

*The Motion Picture Committee of the General Federation of Women's Clubs
The Motion Picture Committee of the National Congress of Parents and Teachers
The Home and School Department of the American Farm Bureau Federation*

Titles of Films (Actors) (Producers)	For Intelligent Adults	For Youth (15 to 20)	For Children (under 15)	Titles of Films (Actors) (Producers)	For Intelligent Adults	For Youth (15 to 20)	For Children (under 15)
Abie's Irish Rose (Jean Hersholt) (Para.) Able but overlong screening of the famous stage play. As creditable a movie as the original was a play. Hersholt does notable acting.	Perhaps	Amusing	Amusing	Fools for Luck (Fields-Conklin) (Para.) Fields' work good as usual in comedy that is rather funny but too loosely put together.	Mediocre	Amusing	Doubtful
Actress, The (Norma Shearer) (Metro) Fine rendering of Piner's <i>Trelawney of the Wells</i> —an exceptional production in all respects.	Excellent	Excellent	Good	Glorious Betsy (Dolores Costello) (Warner) A very fine historical picture of the Napoleonic period, laid in both America and France. Beautifully set, costumed and acted—one of the most charming romances ever filmed.	Excellent	Excellent	Excellent
Alex the Great ("Skeets" Gallagher) (F. B. O.) Too absurd to be interesting or very funny.	Worthless	Perhaps	Possible	Golf Widows (Vera Reynolds) (Columbia) Cheap and silly farce of two young wives trying to cure golfing husbands by running off to Tia Juana with two other stupid men.	Inane	Harmless	Hardly
Chaser, The (Harry Langdon) (First Nat'l) Pitiful failure as a Langdon comedy. He has done such good ones.	Stupid	Stupid	No	Hangman's House (June Collyer) (Fox) A picture notable for fine direction by John Ford, and for exquisite photography of Irish scenes and characters. It is interesting and fairly accurate rendering of the book.	Notable	Strong	Too strong
Chinatown Charlie (Johnny Hines) (First Nat'l) A hash of forced humor, inanity and vulgarity.	Inane	Hardly	No	Hello Cheyenne (Tom Mix) (Fox) Typical Mix product—much ridin', shootin', fightin', kidnappin' for those who like it.	Hardly	Harmless	If not too exciting
Chorus Kid, The (Bryant Washburn) (Gotham) Absurdly motivated, inadequately acted, silly comedy.	Mediocre	Harmless	Hardly	Hold 'Em Yale (Rod LaRocque) (Pathe) Labored comedy, hero miscast, but with much to laugh at if one laughs easily. Just another football picture.	Hardly	Harmless	Passable
Circus Rookies (Dane Arthur) (Metro) Karl Dane as a gorilla-trainer in a circus. Slapstick with some vulgarity and spots over-exciting for children.	Hardly	Perhaps	Better not	Honor Bound (Estelle Taylor) (Fox) Convict labor in mines made thoroughly agonizing with revolting brutality.	Overdone	Doubtful	No
Comrades (Helene Costello) (First Div.) Harmless comedy of two chums, a coward and a hero.	Passable	Fair	Fair	Jazz Mad (See estimate under <i>The Symphony</i>)			
Diamond Handcuffs (Eleanor Boardman) (Metro) Thrilling and sophisticated story of a great diamond and the curse it brought upon successive owners. Quite original in story treatment and presentation.	Fairly good	Doubtful	No	Lady Be Good (Mackaill-Mulhall) (First Nat'l) A gay and lively comedy of vaudeville actors that should amuse almost anyone.	Amusing	Very good	Good
Drums of Love (Lionel Barrymore) (U. A.) A strong picture of Paolo and Francesca theme laid in colorful Brazil—well done, and sometimes over-done by D. W. Griffith.	Interesting	Doubtful	No	Land Beyond the Law (Ken Maynard) (First Nat'l) Above average "western" with unusually beautiful scenery.	Passable	Good	Perhaps
Easy Come, Easy Go (Richard Dix) (Para.) Above average comedy of radio announcer out of a job, unintentionally involved in burglary—but wins the girl in usual Dix style.	Amusing	Amusing	Amusing	Laugh, Clown, Laugh (Lon Chaney) (Metro) The <i>Pagliacci</i> theme "movieized" with fair success. Notably acted by Chaney but disappointing in some respects. (See Review No. 58.)	Interesting	Good	Beyond them
Escape, The (Virginia Valli) (Fox) Melodrama full of hokum, booze, guns, night-club-life, etc.	Mediocre	Better not	No	Little Mickey Grogan (Frankie Darrow) (F. B. O.) A wail, befriended and helped, manages to make a fine return to his benefactor.	Fair	Good	Good
Fallen Angels (Kerry Starke) (Univ.) Above average sex melodrama, with unusually good cast.	Fair	No	No	Little Shepherd of Kingdom Come (Barthelmess) (First Nat'l) Beautiful settings, earnest acting, intelligent directing make a very human and charming picturization of the book.	Interesting	Excellent	Good, if not too strong
Fifty-Fifty Girl, The (Bebe Daniels) (Para.) Much action and excitement (in better than usual Bebe style) over a "haunted mine." An amusing bit of adventure.	Amusing	Good	Perhaps				

Titles of Films (Actors) (Producers)	For Intelligent Adults	For Youth (15 to 20)	For Children (under 15)	Titles of Films (Actors) (Producers)	For Intelligent Adults	For Youth (15 to 20)	For Children (under 15)
Love Hungry (Loia Moran) (Fox) Chorus girl finally decides to marry for love instead of money. Weak comedy with drinking scenes.	Poor	Poor	No	Street Angel, The (Janet Gaynor) (Fox) Strong story finely done, of the vicissitudes of a little Italian girl's life—charmingly played by Janet Gaynor.	Interesting	Doubtful	Beyond them
Mad Hour, The (Sally O'Neill) (First Nat'l) An Elinor Glyn story, thoroughly unwholesome and of no intellectual interest.	Hardly	By no means	No	Street of Sin, The (Emil Jannings) (Para.) Grim story of tough gang-leader softened and won by Salvation Army girl. Some good moments but unconvincing and over- sentimental. Below the Jannings average.	Perhaps	Doubtful	No
Man Who Laughs, The (Conrad Veidt) (Univ.) A strong picturization of Hugo's novel, notably acted and directed by Conrad Veidt and Paul Leni respectively.	Notable	Hardly	No	Symphony, The (Retitled "Jazz Mad") (Jean Hersholt) (Univ.) An outstanding film—splendidly acted—charming and sincere story of struggles of German composer to get a hearing in jazz-mad America.	Excellent	Excellent	Good
Matinee Idol, The (Bessie Love) (Columbia) Unusual comedy—thoroughly funny in both acting and story and much genuine pathos judiciously inserted.	Good	Amusing	Amusing	Tempest, The (John Barrymore) (U. A.) A powerful picture of intrigue in Russian high life, well played and directed. Eminently worthwhile.	Notable	Strong	Beyond them
Partners in Crime (Beery-Hatton) (Para.) Kind of burlesque crook story, with the co-stars a bit funnier than they sometimes are.	Rather funny	Funny	Passable	Thief in the Dark, A (Gwen Lee) (Fox) Mystery crook story, with all usual thrills and perhaps more.	Perhaps	Thrilling	Too thrilling
Phyllis of the Follies (Alice Day) (Univ.) Thin and feeble "triangle" story of no particular interest.	Mediocre	Better not	No	Three Sinners (Pola Negri) Better than recent Pola Negri efforts, though her "method" remains the same. Interesting in spite of glaring absurdities in story.	Interesting	Passable	Un-suitable
Play Girl, The (Madge Bellamy) (Fox) Cheap story of a gold digger, with heroine disrobing as a chief feature.	Cheap	Hardly	No	Trail of '98, The (Dolores Del Rio) (Metro) A glorified thriller—thundering snowslide, shooting rapids, lust and seduction, gory fighting, etc. Impressive if not always convincing.	Unusual	Doubtful	No
Port of Missing Girls, The (Barbara Bedford) (Independent) A "propaganda" film as title suggests, but more dignified and far better acted and directed than such films usually are. Rather worthwhile.	Interesting	Perhaps	No	Under the Black Eagle (Flash, dog) (Metro) Unusually good picture of dog heroism and devotion in war time. Flash is remarkable.	Perhaps	Interesting	Interesting
Powder My Back (Irene Rich) (Warner) Again, Irene Rich as an actress in minimum clothes—gets even with reform mayor by vamping and compromising him.	Hardly	Hardly	No	Vamping Venus (Charlie Murray) (First Nat'l) Feeble and cheap stuff, rather more silly than funny.	Worthless	Hardly	No
Ramona (Dolores Del Rio) (U. A.) Picturization of the classic and tragic love story by Helen Hunt Jackson—very beautifully done in almost every respect. A notable film.	Notable	Notable	Perhaps	Walking Back (Sue Carol) (Metro) Supposedly a satire on the older generation which disapproves of riotous living for early youth. Glorifies wildest conduct of young people but proves that they are the salt of the earth nevertheless. Picture is full of hokum, gross exaggeration and improbability—but it is lively, exciting, and its total effect is to encourage young people to "go the pace"—everything is excusable for youth. Intelligent adults should see this film, which was almost universally praised by the newspapers.	Makes one think	By no means	No
Riders of the Dark (Tim McCoy) (Metro) Violent picture of villain and vengeance. Largely preposterous.	Mediocre	Hardly	No	Wallflowers (Mabel Julienne Scott) (F. B. O.) Feeble story of two sisters seeking happiness with a scheming step-mother as the villain.	Mediocre	Mediocre	No
Satan and the Woman (Claire Windsor) (Excellent) Rather interesting story about girl of clouded parentage and her attempt to fight back.	Fair	Perhaps	No	Yellow Lily, The (Billie Dove) (First Nat'l) Well acted and very sophisticated story of Russian high life—attempted seduction of small town girl by the Crown Prince of Russia.	Interesting	Doubtful	No
Steamboat Bill Jr. (Buster Keaton) (U. A.) A hard-boiled riverboat captain (Ernest Torrence) tries to harden his weakly son (Keaton). Different and amusing.	Amusing	Good	Good, if not too strong				



DEVRY MOVIE CAMERA

Interesting motion pictures of school sports and other activities can be made easily and inexpensively with the DeVry 35mm. camera. This DeVry is an amateur camera so perfect in construction it is used by nearly all Hollywood studios for difficult "shots" in feature productions. The price is only \$150.

DEVRY TYPE "E" PROJECTOR

The Type "E" projector, designed for schools, uses standard 16mm film and is able for use in auditoriums and classrooms. It is so simple that a child can operate it. Price only \$250.

The Super DeVry is supreme for big theatres and is designed to project big theatre-type machines cost only \$300. Price \$300.



Millions of Children are Learning this New Way

am amazed by the things my small ter has learned from the motion pic- he sees in school. She is only a kinder- r but already she recognizes many of ative birds and knows something of

their habits. The ponderous dignity of a polar bear in one picture brought forth a series of questions that taxed my scanty knowledge of the animal. And the jinrikishas in a Japanese travel picture amused her greatly."—A. L. S.

EVEN the smallest children understand and absorb the lessons they see on the movie screen. The action of the pictures holds their attention to the end of the program. They come away with curiosity aroused and with interest stimulated by the clear-cut, vivid impressions they receive.

In most schools now using motion pictures the DeVry is the favorite projector. The pictures it shows are as perfect as those you see in the theatre. Yet the DeVry is a portable projector, entirely self-contained, automatic in operation with stop-on-film shutter and so simple to use no experience is necessary. It holds 1000 feet of standard theatre size film and projects brilliant, flickerless pictures easily seen from all parts of large auditoriums. The DeVry is safe, dependable and sturdily built for long service.

More than fourteen years of effort concentrated on the design

and construction of portable motion picture equipment have earned for DeVry a dominant position in this highly specialized field. Today churches and schools are using more DeVry projectors than all other portable Standard film projectors.

Motion pictures now fill an important place in thousands of progressive schools. Advanced educators working with experienced motion picture producers are releasing interesting and instructive new films available at small cost, or absolutely free. If your school has not yet adopted this modern way of teaching let us send you complete information about DeVry equipment and its use in other schools. The coupon is for your convenience.

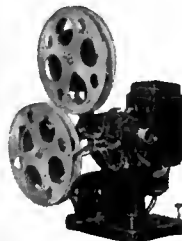
NOTE: Turn to the inside back cover and read Neighborhood Motion Picture Service advertisement describing films for educational purposes.



PER DEVRY 16mm. PROJECTOR

The new DeVry projector is a favorite for class room use. Holds 400 feet of narrow film (equivalent to 1000 feet of standard film). Light, compact and easy to operate and possesses the stop-on-film shutter.

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THE THEATRICAL FIELD

CONDUCTED BY MARGUERITE ORNDORFF

Theatrical Film Reviews for June

[44] *SADIE THOMPSON* (United Artists)

In spite of the fact that the Hays organization turned down *Rain* for the screen, Gloria Swanson's production of *Sadie Thompson* continues to be *Rain* in most essentials. Aside from the facts that the reformer is no longer a minister, and that his name has been changed, all is as it was. Mr. Hays, you see, did not know that Somerset Maugham had taken one of his own short stories called "Miss Thompson," elaborated it into a play, and retitled it, so when he O. K.'ed the apparently innocuous "Miss Thompson," he did not, if one may put it that way, know what he was doing. Not that we care. On the contrary, we are delighted, for the picture is a real contribution to the screen. But it would seem that if Mr. Hays is



"All men," proclaims Sadie Thompson, "are pigs."

to remain true to his convictions, whatever they are, it might pay him to be a little better read.

This is the first real opportunity in a long time that Miss Swanson has had to play a character that gets hold of her, and makes her something more than just Gloria Swan-

son with a flashy costume and too much make-up. The rain is incidental, whereas in the stage play, it was dominant. I think it was a mistake to subordinate it. Once the psychological effect of the rain is understood, the reasons for Sadie Thompson's spiritual and mental change become clear. Without that, for want of a better reason, one may attribute it to the hypnotic glare of the reformer, Hamilton. Lionel Barrymore is at times magnificent as Hamilton, but his character is inconsistent. His slow smile may mean much—or nothing. One hesitates to decide whether it indicates the zeal of a fanatic or the gloatings of a sensualist.

Raoul Walsh, who directed excellently, does an equally finished piece of work as the marine who falls in love with Sadie. I believe he has not appeared on the screen since he played John Wilkes Booth in *The Birth of a Nation*.

And now, having told you that the picture is good, I find there is little else to say. It is true that the heroine is a very shoddy little piece of goods, that the reformer is altogether despicable, that the lover is a rowdy who wouldn't be accepted in even moderately polite society, and yet people are going to like it, and I doubt seriously whether their morals will be impaired in the slightest degree. (*See Film Estimates for May.*)

[45] *GENTLEMEN PREFER BLONDES* (Paramount)

No mere film could ever convey the unique satire of Anita Loos' slim little volume entirely, but this

one comes as near to doing so, I suppose, as any possibly could. Ruth Taylor is perfectly cast as the wide-eyed innocent who considers it the divine mission of "gentlemen" to provide for lonesome little girls adrift in the big world. Alice White is very much herself as the knowing Dorothy, and Ford



Skeptical, hard-shelled Sadie falls under the influence of Hamilton.

Sterling is amusing as Gus Eismann, the button king, who undertakes the preferred blonde's education, and, accidentally, his own. (*See Film Estimates for March.*)

[46] *SORRELL AND SON* (United Artists)

Warwick Deeping's story of the tender love between a father and son has had fine treatment at the directorial hands of Herbert Brenon. Stephen Sorrell, of whom the book is really a character study, emerges unchanged into the picture. One feels that a better choice than H. B. Warner for the part could hardly have been made, so perfectly does he sink himself physically and mentally into the role. Respect for his story is a habit with Mr. Brenon, and con-

sequently *Sorrell and Son* is filmed, with a few exceptions, as it was written. Small Mickey McBan plays Kit, the boy, with an approach to real feeling. Nils Asther is excellent as Kit grown up. Alice Joyce gives charm and conviction to the part of the hotel housekeeper, Anna Q. Nilsson is effective as the faithless Mrs. Sorrell, and Carmel Myers is briefly seductive as Stephen's first employer. Norman Trevor as Stephen's friend, and Louis Wolheim as the brutal head porter are splendid. You shouldn't miss this. (*See Film Estimates for March.*)

[47] *THE COUNTRY DOCTOR*
(Pathe-De Mille)

Rudolph Schildkraut finds a sympathetic role in the part of a humble country doctor who braves the perils of fire and storm with his old horse and buggy to reach his patients. The story leans heavily toward the melodramatic, and one or two characters—especially the meanest man, played by Sam de Grasse—are overdone, but in general the effect is pleasing. Virginia Bradford and Frank Marion are attractive as the juveniles. (*See Film Estimates for September, 1927.*)

[48] *THE NOOSE* (First National)

After one of the best performances he has given in several years in *The Patent Leather Kid*, Richard Barthelmess tops it with an even better one in *The Noose*. In this story of the underworld, he plays a young gangster, reared in ignorance of his parentage by a bootlegger. Suddenly he is told that his mother is the wife of the governor of the state, and that he is to use this information to obtain clemency from the governor for the bootlegger, who has killed a man. The boy kills the bootlegger, and is convicted and sentenced to be hanged. The interest of the governor and his wife is enlisted, but he stead-

fastly refuses to give any reason for his crime. Fine as is Mr. Barthelmess' performance, it is equalled by that of Alice Joyce as the mother who never learns that the condemned boy is her son, and who only knows that she is drawn toward him for some strange reason. Their tensely emotional scenes together are wonderfully well done. Lina Basquette, too, does a good piece of work as the boy's sweetheart, and Montagu Love is good as the bootlegger. (*See Film Estimates for March.*)

[49] *THE CIRCUS* (United Artists)

Chaplin again after two years—the same small retiring fellow beset by essentially the same misfortunes, with the same ridiculous dignity forever being upset. I care not what others think, but as for me, I would give my chances to see any (almost any, that is) dozen actors for one sight of this quaint clown, scampering down the road, a hand clutching his hat and his dignity, alarm spread over his countenance, and apprehension in every line of him, whether the pursuer be an irate policeman or merely a circus mule with an aversion to tramps. As to the story, it is simply a string of episodes in which a tramp takes refuge under the big tent, thereafter trying to help with the performance and not succeeding. He would never do anything right, that ineffectual little chap! The good things of life are never for him, and he fades out of the picture a little wistful, as always, still the under dog. (*See Film Estimates for March.*)

[50] *THE STUDENT PRINCE*
(Metro-Goldwyn-Mayer)

Ernst Lubitsch has somehow made a very sad picture about the lonely little prince who grew up in a gloomy palace and went as a student to Heidelberg, found jolly friends, loved briefly the pretty barmaid, and went mournfully back to

his palace to become a lonesome king. Mr. Lubitsch has given the sentimental old story a beautifully lavish setting, and Ramon Novarro, Norma Shearer, and Jean Hersholt do well by it. (*See Film Estimates for April.*)

[51] *THE SECRET HOUR*
(Paramount)

Pola Negri is most effective in a rather uneven part. The story is a weak adaptation of that excellent stage play, *They Knew What They Wanted*, in which an elderly Italian fruit grower in California gets a bride by correspondence. The girl, a waitress from San Francisco, arrives prepared to love a handsome young bridegroom, the gray headed one having been thoughtful enough to send as his own, a picture of one of his hired men. The storm breaks when she discovers the truth. Whenever she is permitted, Miss Negri gives a fine performance. Jean Hersholt as the Italian does some of his best work, and Kenneth Thomson is satisfactory as the other man. (*See Film Estimates for May.*)

[52] *LET 'ER GO, GALLEGHER*
(Pathe-De Mille)

A Richard Harding Davis story, well filmed, with the title role delightfully played by Junior Coghlan, one of the few skillful children now on the screen. The story details the adoption of a street waif by a newspaper reporter, and their part in solving a murder mystery. Harrison Ford and Elinor Fair are pleasing as the reporter and the society editor. (*See Film Estimates for March.*)

[53] *DOOMSDAY* (Paramount)

Florence Vidor, Gary Cooper, Lawrence Grant, and Rowland V. Lee, the director, have made a really fine picture of Warwick Deeping's novel. It is the story of a woman who has to choose between two men—one a young fellow who is struggling to rehabilitate a run-down farm, the other a man nearly

down farm, the other a man nearly twice her age, a wealthy collector of rare objects. The young farmer offers her a sincere love and a life of drudgery; the older man can give her luxury in return for the pleasure of adding her to his collection. The girl, after pledging herself to the farmer, finds she can't endure the thought of poverty, and so jilts him for the other man. Later, of course, she discovers her mistake, and then she has the job of winning back her lover. Not an admirable character, but Miss Vidor makes her very real. Mr. Grant performs splendidly, and Gary Cooper's work is really the best he has ever done. (See *Film Estimates for May*.)

[54] *THE DIVINE WOMAN*
(Metro-Goldwyn-Mayer)
Greta Garbo at last justifies the enormous amount of praise she has

The Best Voice in the Wilderness of Films

That is what a New York motion picture critic has said about *The Film Spectator*, edited by Welford Beaton and published in Hollywood.

Two years ago Mr. Beaton conceived the idea of a new magazine devoted to the production and criticism of motion pictures. It was to be a publication that was different from others—one that did not fear facts—one that might not always be right, but one that would be courageous and honest.

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Sample copy free on request.

The Film Spectator

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California

garnered since she came to this country. In the adaptation of Gladys Unger's *Starlight*, she is magnificent as the little country girl who became a great actress, sacrificed love to fame, and then at the climax of her career, left it all behind for the man she loved. But Lars Hanson, too, has to his credit a very fine, sincere portrayal which, no less than Miss Garbo's, makes the picture. Dorothy Cumming and Lowell Sherman also give effective characterizations. (See *Film Estimates for March*.)

[55] *THE DOVE* (United Artists)

If ever a picture was stolen clear away from its star, this is that picture and no other! Norma Talmadge is beautiful and spirited and wholly charming as Dolores, a Spanish dancer; Gilbert Roland is romantic and handsome as her lover; but Noah Beery as Sandoval "the bes' caballero in Costa Roja," manages to take all the laurels with one of his finest character studies. As a Latin gentleman with political aspirations and a pretty good opinion of himself, he decides to make a present of the attentions of "the bes' caballero in Costa Roja" to Dolores, upon whom he has bent an admiring eye. But Dolores will have none of him since she has bestowed her heart upon one Johnny Powell, a gambler. Sandoval would then be rid of Johnny by the simple expedient of standing him against a wall and shooting him, whereupon Dolores cuttingly remarks that such a poor sportsman doesn't deserve the name of "the bes' caballero," etc. Sandoval pauses. His pride is stung. He orders the lovers freed. And as they are about to depart into that mysterious realm known only to lovers in screen dramas, Mr. Beery smiles benevolently and demands coyly: "Now who is the bes' damn caballero in all Costa Roja?" (See *Film Estimates for March*.)

[56] *SPEEDY* (Paramount)

Our irrepressible Harold of the glasses tries everything from driving a taxi to piloting a good old-fashioned horse-car. It seems that Grandpa owns the line, and as long as the car makes one trip every twenty-four hours, his franchise is safe. But some big corporation wants his car line, and you know how tricky these big corporations are. They conspire to prevent the horse-car from running. And then Speedy comes to the rescue. He foils the villains and calls upon all of Grandpa's old cronies, who use the car at night as a social club, and are thus vitally interested in prolonging its life. Ensues a royal battle between Grandpa's cohorts and the thugs hired to demolish the car. The picture is, of course, all Harold—but that's the way we like it. None of the gags are really new, but they're funny, particularly the taxi sequence and the day at Coney Island. The fight around the car is a little long-drawn-out, and becomes a bit wearisome, but otherwise the picture is a long procession of laughs. Ann Christy is present, not because there is anything for her to do, but because there must be a pretty girl. Bert Wodruff is nice and comfortable as Grandpa. (See *Film Estimates for May*.)

[57] *TENDERLOIN*
(Warner Brothers)

A rip-roaring melodrama of crooks and crimes, and an innocent—oh, very innocent—young girl who makes the mistake of picking up a mysterious bag that drops at her feet one dark night. Conrad Nagel, I may as well inform you at the outset, is one of the crooks, but he reforms, indeed he does. And Dolores Costello is the girl. Two scenes are brought into high relief by the use of Vitaphone—one in which the poor innocent Rosie is third-degreed by the police, and the other after Rosie and the reformed

Educational Screen Cutouts for June—See also page 149



(George E. Stone Photo from Visual Education Service, Inc.)

22 A STREET SCENE IN LA UNION, SALVADOR

22 A STREET SCENE IN LA UNION, SALVADOR

Salvador is smallest in area (a little over 7000 square miles) of the six Central American republics but the most densely populated (about 1,500,000 people). The population is of mixed blood—about 3% pure white, 7% mixed white, 40% Indian, 50% half-caste, and a very small proportion of negroes.

It is a volcanic country, with many disasters in its history, but soil is extremely fertile. Rubber, coffee, sugar, indigo, balsam, cotton, fruits and cereals are the agricultural products. The country is rich also in mineral resources, but only gold and silver are systematically mined.

Note the exact location of Salvador on a map. Note the many details in the picture touching life in Salvador—type of people, costumes, streets, architecture, transportation, etc.

Mr. Nagel are happily married—"Just you and I, dear, among the roses and the bees and the butterflies—" you know! All I can say about the talking picture idea is that if they are going to make a habit of it, they will have to have their dialogue written by some one more inspired than the ordinary variety of title writer. (*See Film Estimates for May.*)

[58] *LAUGH, CLOWN, LAUGH*
(Metro-Goldwyn-Mayer)

The old tragedy of Pagliaccio, who laughs and capers while his heart is breaking, serves Lon Chaney as his latest picture material. The picture, directed by Herbert Brenon, somehow fails to click until the last few scenes, when Flik, the great clown, demented by the sorrow of losing the girl he loves, plays his big act to an empty theater, falls from his high wire, and dies on the stage amid the thunders of imaginary applause. Loretta Young, a newcomer on the screen, Nils Asther, and Bernard Siegel give generally satisfactory support to Mr. Chaney, whose own performance is marked by his usual sincerity and genuineness. (*See Film Estimates in this issue.*)

Production Notes

WARNER BROTHERS' production of *Noah's Ark*, to be directed by Michael Curtiz, will star Dolores Costello, and will include in the cast Louise Fazenda, Noah Beery, George O'Brien, Paul McAllister, and Gustav von Seyffertitz. William Collier, Jr., has signed a contract with Warner Brothers, following his work in *The Lion and the Mouse*.

ONE of United Artists' big specials for 1928 will be *East of the Setting Sun*, to be directed by Sidney Franklin. *The Battle of the Sexes* is a modernized version of the picture of the same name, made by the same director, D. W. Griffith,

in 1913. Jean Hersholt, Phyllis Haver, Belle Bennett, and Sally O'Neil are in the all-star cast. Latest advices from the studio were to the effect that Douglas Fairbanks would begin work shortly on his sequel to *The Three Musketeers*, but as newspapers report that he and Mary Pickford are on an extensive European tour, the conclusion is that the picture has been postponed indefinitely.

IMPORTANT productions reported in progress at the Metro-Goldwyn-Mayer studios include *Iris* with Greta Garbo, *Four Walls* with John Gilbert, *Excess Baggage* with William Haines and directed by James Cruze, *The Baby Cyclone* with Aileen Pringle and Lew Cody, *Ballyhoo* with Norma Shearer, *Easy Money* with Lon Chaney, *Brotherly Love* with Karl Dane and George K. Arthur, *The Tide of Empire*, *The Deadline*, *The Dancing Girl*, and *The Bcllamy Trial* with Leatrice Joy, James Barraud, Betty Bronson, and others. *Nice Baby*, the famous Milt Gross comedy series, may shortly be seen on the screen, as Gross is now at the M-G-M studio to write a comedy about his characters.

ACCORDING to Jesse L. Lasky, first vice-president of the Paramount Famous Lasky Corporation, sound is to be the most important development in the motion picture industry during the next five years, but it will not take the form of dialogue. "The use of sound," says Mr. Lasky, "will be dramatic, and will heighten intensely the effect of a picture. The hum of crowds, the roar of an angry mob, perhaps a shouted command, the shrill of a police whistle, the bark of a dog, a knock on a door when such a knock heightens tense suspense—all of these sounds will be heard in the picture of the future. They will mean a new type of sheer drama undreamed of in the

past, a drama free of the limitations of stage walls or dialogue, having the whole world as its story field, and stripped of the silence that has held it mute in past years. The possibilities of this type of drama are fairly staggering, yet they are certain to be realized." So far the plans of the Paramount organization in this field have been kept secret and are not as yet ready for announcement. They are being carefully laid, however, and some detailed information can be expected shortly, it is believed.

HARRY LANGDON'S next picture for First National, a special, is not a war story. Rather it deals with a condition created during the war, a phase of it which has, heretofore, been overlooked in the motion picture field. Included in the cast are Alma Bennett as leading lady, Blanche Payson, Bud Jaimison, Florence Turner, James Marcus, Edythe Chapman, and Madge Hunt.

News and Notes

(Continued from page 151)

Presentation of "The Light of Asia"

Coincident with the anniversary of Buddha's birth which occurs the early part of May, the Film Arts Guild presented for three American premiere performances at Carnegie Hall, Friday evening, May 11, and Sunday afternoon and evening, May 13th, the Indian-made feature film, "The Light of Asia," which is based on Edwin Arnold's famous masterpiece and details the early years of Gotama's existence, from his birth to the year of his renunciation.

"The Light of Asia" was produced in India, beautifully photographed against authentic backgrounds and enacted by an all-Hindu cast of Brahmins. A whole city with its ten thousand people arrayed in the fashion of 600 B. C. took part in the pictorial climax of

the unique centuries-old wedding ceremony. Princes and Maharajahs vied with each other in loaning priceless silks and tapestries for the magnificently-caparisoned cavalcade of vast numbers of elephants, camels and horses.

The leading role of the young Buddha is played by Himansu Rai, of Bombay, a graduate of Oxford, who was long identified with the little theatre movement of India. He is said to have gathered about him kindred spirits of the Brahmin caste, chief of which was Seeta Devi, a young schoolgirl of fourteen, who gives a magnificent performance as Gopa, the wife of Gotama Buddha.

Besides being instructive, the story of young Buddha is reported to be one of mounting dramatic intensity. It does not follow the lines of stereotyped film-productions, preferring to adhere to the verities of the legend which has been handed down through countless generations.

Psychology of Visual Aids

"An Inquiry Into the Psychology of Visual Aids in Education," by Louis W. Siple, published by James C. Muir and Company, 10 South 18th Street, Philadelphia, is a study dealing with the psychological aspects of the use of visual aids. It is accompanied by a film strip, illustrating the various points in the lecture.

The publishers will furnish copies of the film and the paper on request to educators for discussion and educational use.

The lecture and film strip serve a double purpose. They cover a full discussion of the psychological basis behind the use of visual aids, and also serve to illustrate convincingly how an abstract subject such as this can be illuminated by the aid of this simple visual device.

The author has treated his subject with sound good sense, emphasizing the close relationship which should be maintained between the visual and other senses.

School Journeys Abroad

The *Journal of Education* makes note of the fact that a party of fifty boys from South Africa will visit England this summer under the auspices of the Transvaal School Journey Association. They will see London, Edinburgh and other places of industrial, historic and scenic interest. The tour is made possible for some of the boys by scholarships given by wealthy Johannesburg people and the English School Journey Association is co-operating in making arrangements for the party while in Great Britain. The Transvaal association, within the last ten years, has organized school journeys for 30,000 school children to places in the Transvaal.

A Visual Course Out-of-Doors

The Allegany School of Natural History will conduct its second summer course during July and August under co-operative control of the Buffalo Society of Natural Sciences and the New York State Museum. The school is located in the Allegany State Park, a tract of 60,000 acres in the Allegheny Plateau. It is considered an outstanding example of the growing uses of state and national preserves as ideal fields for nature study.

Visual Instruction in Summer Schools

A most helpful folder has been published by the Keystone View Company of Meadville, Pa., entitled "Visual Instruction in the Summer Schools of 1928." It will serve admirably as a source of information for teachers who wish to secure instruction in the more effective use of visual aids.

The institutions are listed by states, and the name of the instructor and the title of the course are also given. The pamphlet may be secured through THE EDUCATIONAL SCREEN or direct by application to the publisher.



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FOREIGN NOTES

CONDUCTED BY OTTO M. FORKERT

IN ENGLAND

THE London Letter in the April issue of "Photo-Era Magazine" brings further word concerning the activities of an educational film company mentioned several times previously in THE EDUCATIONAL SCREEN.

Is English film-production at last waking up? British Instructional Films, formed last year for the purpose of taking over the business of instructional films, has made an arrangement with the Welwyn Garden City authorities for the erection of studios there, under which two studios are to be built. One will be ready for work in the early summer, and probably "Conquest," the story specially written by Mr. John Buchan, M. P., will be the first picture to be shot. Great hopes are set on this company, but in film-circles they are not regarded as being overvalued. We shall see what we shall see; and as we hear there are other developments contemplated in connection with this company, it is, at least, to be hoped that a healthy start in film-production will be made.

The most talked about today is *Shooting Stars*, by Anthony Asquith, an Instructional Film production. It was booked for only a fortnight at the Plaza; but already the run is being extended. Naturally, any achievement by the son of a former Prime Minister is sure of attention; but, in this case, it is undoubtedly a clever bit of work, and if Mr. Asquith gives away some of the secrets he learned at Hollywood, well, all the more amusing for the audience. Besides, they are hardly secrets, for none of us are so guileless as to believe that Montmartre scenes are shot in Paris, or the palaces of Ruritania in Eastern Europe.

The title has nothing to do with the firmament, but with stars of the kine-ma, and the shooting applies to guns, not to heavenly bodies; for *Shooting Stars* is a film within a film and we

are shown interiors of studios, and are given some inside knowledge about the making of films.

MUSSOLINI CLAMPS IRON HAND ON MOTION PICTURES

THE report comes from Rome that Mussolini means to take the movies seriously. In the Fascist state it is the state itself which decides which films should or should not be projected throughout the country. Control, or "revisione," as it is called—for the word "censorship" is never used—is vested in two commissions under the auspices of the home office.

At present, however, Signor Mussolini is considering means of making it yet more efficient and comprehensive. He is also studying the question of cinematographic influence upon the rising generation from a wider standpoint than that now allowed to the commissions. And these bodies themselves believe that the time has come for overhauling film production.

Not only should fewer adventurous, detective and romantic films be released but the production of educational films should be encouraged, and the inflow of foreign produce checked in favor of national films. Under Signor Mussolini's auspices, an organization called L. U. C. E. has been started, releasing films dealing with current events of general interest and of short "reels" of an educational character. The L. U. C. E. productions also include Fascist propaganda.

All moving picture houses must give at least one of its productions at each performance.

A RUSSIAN'S VIEW ABOUT GERMAN EDUCATIONAL FILMS

A delegation of Russian film experts recently visited a number of studios in Central Europe, and the Director of the Soviet educational film production, Mr. W. Solomonik, was especially enthusiastic over the "Kulturfilm" in Germany. He stated that one of the most successful films being shown in Leningrad was the UFA production: *Ways to Strength and Beauty*. This film has already had a three months' run in a "sold-out" house with 600 seats, where only cultural productions are presented.

"RUSSIAN FILM ART"

This is the title of a book recently published by Poolak & Co., with an introduction by Alfred Kerr, well-known critic of the Berlin art world. One hundred and forty-four remarkable photographs from some of the best Russian productions by the Soviet, as for example, *Potemkin*, *Marine Regiments*, *Dr. 17*, *Bears' Wedding*, *Iven the Terrible*, etc., are reproduced, and the book is one of the best sellers of the season.

Director Consul Marx stated recently in an address at the studios of Neubabelsberg, that while this year's UFA productions cost 20 million marks, only 9 million could be recovered from German exhibitors, the balance had to be covered from foreign countries. If the UFA continues producing their cultural films, which are rapidly becoming more widely appreciated, the world market will easily cover the balance!

Among the Magazines and Books

(Concluded from page 147)

appreciate the late struggle as something more than an American affair.

"A Film War with a Happy Ending" assures us that Mr. Hays' efforts to adjust the four to one ratio set down by the committee appointed by M. Herriot have resulted in a mutually satisfactory agreement. The ratio has been changed to seven to one and, further, 60% of the last year's American releases may be shown without restriction. Thus, in place of four American films exhibited in France, with the purchase and required exhibition of one French film in America, American producers may now choose from three possible courses of action: they may produce pictures in France, for each of which seven importation licenses will be granted; buy French productions with no obligation to exhibit them, for each of which seven importation licenses will be granted; or, they may buy importation licenses from French producers who will be granted seven licenses for each production they make.

A neat victory for the American industry, but seemingly mutually satisfactory to French interests only in that the French public demands more motion pictures than France produces and the type that France maintains she does not care to produce.

AMATEUR MOVIE MAKERS (May) — "Filming the Fleet Footed Antelope," subtitled "A Ciné Romance of the Western Plains" is a delicate and charming account of the author's experiences in meeting these high-strung animals with the camera.

No better sport with a movie camera can be imagined than trying to outwit these swift-footed animals for a good close-up; or racing with them in a car across the level plains at fifty miles an hour.

THE CHRISTIAN SCIENCE MONITOR (Feb. 2nd)—In commenting upon the Brookhart Film Bill, this paper points out a significant implication:

What really makes the motion picture unique among commercial products is the fact that it is affecting the manners and morals of the whole family life in the United States. Block booking as now practiced penalizes the independent exhibitor who has a conscience about the moral tone of pictures he is showing to his public. He is required to pay for all the pictures he buys blindly in a block, whether he wishes to show them or not, and whether they turn out to be what he thought he was buying or not.

(May 1st)—" 'Splash' in Cinema Architecture" condemns what one architect has called the "tortured" architecture of the cinema palaces. To those men who claim that this gaudiness is necessary the editor suggests:

Some tasteful cinema may arise sooner than expected, a cinema that will concern itself first of all in giving the spectators an undistracted, comfortable view of the picture screen. Service will be the practice rather than the boast of such a cinema. When it comes, it may be found to justify that "no compromise" architect in his contention that "splash" is an asserted rather than a proved necessity in theatre decoration.

One delightful bit of reading in this paper recently is the series of articles by Miss Pickford concerning various past and present aspects of moving pictures. Each unit of the series has offered penetrating commentary upon all those subtle influences at work in the molding of the film output. Miss Pickford writes from her rich background of experience carefully and convincingly. She has the immense advantage of being one of the very few who began with the films in their crude infancy and grew with them through their meteoric development, and who stands, today, at

the very heart of the best in film thought and effort.

THE JEWISH TRIBUNE (March) In an interview, entitled "My Success Recipe," by Jessie L. Lasky, that gentleman reviews the past business record of the motion picture industry and gives, not so much a recipe for his own success as a recipe for the future achievements of this business. He divides the industry into its three issues—production, distribution and exhibition—and details the essential qualities to be sustained by those, who, in the future, will carry on these issues. A simple and direct account it is.

In this same issue we find "The Saga of Broncho Billy," or the elaboration of the opening challenge,— "The first movie cowboy was a Jew!" "His name was Max Aronson but it became the less Judaic G. M. Anderson of the old Essanay Studio." The author, Harry Alan Potamkin, quotes at length from Mr. Ramsay's *A Million and One Nights*, to give us that gentleman's account of Aronson's entrance into the movies. This cowboy shimmers with those others of an earlier day, some of whom still shine for a beloved public. This article, too, demands attention. It is packed with spirit and detail.

SURVEY (April) — "Screening the Subconscious" is a brief editorial comment upon the advent of "the dark territory of psychology," as best portrayed via the screen in the UFA Studios. *The Secrets of the Soul* outstrips other media for portraying the subconscious. This, of course, if you still believe the subconscious of Freud to be a useful and intelligent postulate.

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WRITE FOR PRICES

The Educational Screen

AMATEUR FILM MAKING

Conducted by DWIGHT R. FURNESS
Director of Publicity, Methodist Episcopal Board of Education

Artificial Lighting for Indoor Scenes

THERE invariably comes a time in the cinematographic life of the amateur movie enthusiast when he wants to make pictures indoors using the natural settings of the home for family record or as a part of a drama. When this time comes the problem of artificial illumination must be settled. What lights and how many? Should they be incandescent bulbs or arc lamps?

Since the advent of 16 mm. film a number of lights have come upon the market for amateur use. In addition to these, there are the portable lamps used in standard motion picture work to select from.

In this connection some tests made recently at a meeting of the Chicago Cinema Club are of interest. Five different types of lights were tested out under the same conditions to give the members the opportunity to find out with their own cameras what degree of illumination might be secured from each type of light.

First, two 500-watt condensed filament lamps were used in Kodalite reflectors to illuminate a standing figure with one lamp on each side and about six feet from the subject. With the camera at a distance giving about half figure and the lens set at f 3.5, good illumination resulted. With the subject farther from the light and the camera taking in the full standing figure the finished film showed underexposure. For the amount of current used, the results were good. This type of light has the advantage

of requiring no attention during operation.

For comparison one 1,000-watt blue bulb mazda lamp was used in photographing the same subject. Possibly because of the design on the reflector and the fact that all the light came from one side the scenes did not have the illumination secured using the two smaller lights with highly polished reflectors placed on each side of the subject.

The next lamp tested was a 10 ampere semi-automatic twin arc lamp, a Wohl Cameralite. This lamp gave excellent illumination and gave fuller exposure than incandescent lamps using the same amount of current. The light covered the scene uniformly and there was an absence of concentrated light areas caused by the design of the incandescent reflectors.

Two mercury vapor lamps drawing about $3\frac{1}{2}$ amperes each, because of the length of the lighting unit (about four feet) gave a fine diffused light but the scenes photographed with them did not show the exposure of the previous scenes, possibly because the tubes were old and the light not focused in restricted areas. For use in permanent locations for general illumination this type of lamp is both useful and efficient.

In the next two tests a portable automatic twin arc lamp (Wohl Duplex) was used, first with 10 amperes and next with 20. The illumination with 10 amperes was good and, if anything, a little better than with other lamps drawing

the same amount of current. When stepped up to twenty amperes, which is possible on this lamp by pulling a small switch, fully exposed scenes of a full length figure were secured.

It must be remembered when using powerful lights on a home lighting circuit that care must be taken not to overload the circuit and blow fuses. For this reason lights of too high current consumption must be used with care or only after consultation with the lighting company. With lamps not using more than 10 amperes no trouble should be experienced providing there is not too much drain on the circuit from other electrical appliances at the time the lights are in use.

The type of a lamp to be selected for amateur use will depend on portability, efficiency, and cost. When used to supplement daylight or for scenes taking in say three-quarters of a standing figure, either incandescent lamps or a small twin arc should give good illumination at a lens opening of f 3.5.

The nature of the subject being photographed has much to do with the amount of light required. Dark machinery, for instance, will require many times more light than light colored rooms with persons in light clothes.

In any case the amateur who plans to use artificial light should have no difficulty in finding suitable equipment to select from, providing he does not expect too much from the small amount of current they consume.

For 16mm. Users

KODAK CINEGRAPHS

Eastman Kodak Company

A Dutch Treat (100 feet): A travel picture showing scenes in Amsterdam, streets and canals, the Zuyder Zee, the gardens at Aalsmeer, the cheese market at Alkmar, Volendam and its children, a wooden shoemaker, and Zeeland.

The variety of the scenes and good photography make this film interesting and full of novelty.

Rural Ireland (100 feet): Bits of Irish scenery and customs. The Shannon River, folk dancing, Killybegs and its lakes, Blarney Castle, Muckross Abbey, the Giant's Causeway, Leprechaun castle, roofing with thatch, donkey carts, and digging peat are some of the scenes that go to make up this short Irish travel subject.

Marvels of Motion (100 feet): This subject, more entertaining than instructional, is done through the Novagraph process which slows up, stops, or reverses motion and so secures novel effects. Scenes show a dog jumping and an acrobat turning somersaults and hand springs in regular and slow motion.

Wilderness Lives No. 3 (100 feet): Wild deer photographed in natural surroundings by Donald R. Dickey. Groups of deer at a lick and slow motion scene of startled deer in flight. Good photography with animals appearing at close range.

Wilderness Lives No. 4 (100 feet): The film opens with a scene showing the camera in a canoe giving an idea of how the pictures were secured. A moose is seen at close range, also a mother moose with calves, a yearling spike horn, and other moose showing various stages of the development of the horns. A close-up shows how the moose increases the sensitivity of his nostrils by wetting them with his tongue. A good nature subject

all the better for having been taken in natural surroundings.

Roosevelt Memorial (400 feet): A film biography of Theodore Roosevelt depicting through motion pictures such incidents of his life as were recorded during the years 1901-18. Among the scenes are those of him as president in 1901-9, his inaugural address in 1905, the Russo-Japanese peace treaty at Portsmouth, nomination in 1912 by the Progressives, and later scenes during the war when he traveled over the country aiding in Liberty Loan drives. The film ends with his burial at Oyster Bay.

PILLSBURY FLOWER PICTURES

Bell & Howell Film Library

100 feet each, 16 mm. film

Blazing Star: A slow motion series showing flowers opening and closing, includes the Blazing Star, the Stream Orchid, the Prickly Phlox and the Snow Plant. Full explanatory titles give information as to the habits of each flower. In the scene of the Snow Flower a clock and titles give a comparison of the screen time and the taking time.

Wild Flowers of the Yosemite: Scenes show the habitats and close-up slow motion studies of the Western Blue Flag, the Blue Lupine, and the Pride of the Mountains. A large bed of Blue Lupines is shown photographed from a moving auto which gives an idea of how large the patches are.

Cliffs from Above: Airplane and panoramic views of the Yosemite give an excellent idea of the cliffs and of the valley. Some of the scenes from Yosemite Point show new village and plaza. The Jeffrey pine appears in one scene. The Yosemite Falls are seen from an airplane.

Cine Kodak Panchromatic Film

THE Eastman Kodak Company has placed on the market a panchromatic ciné film that affords the amateur interesting opportunities for improving his photographic results through truer rendition of color values.

The new film is processed in the manner of regular ciné film. It has the added advantage of having an opaque backing that cuts down halation.

The advantages of panchromatic film will be found in all fields of motion picture photography. In portraits, and especially in close-ups, the rendering of flesh tones is greatly improved. Colors, whether occurring in costumes or in landscapes, are rendered with much greater fidelity in their appearance to the eye; and the quality of distant view, especially when the color filter is used, is much improved. Clouds, especially, assume a beauty that ordinary film cannot possibly produce.

While panchromatic film is strongly sensitive to red, yellow and green, it still has an excess sensitiveness to blue and violet as compared with the eye. For this reason, a yellow color filter is used on the lens when the elimination of the excess effect of blue and violet is desirable, the blue and violet light being absorbed by the yellow filter. This filter is very valuable when it is desired to photograph a landscape or garden so as to get the best rendering of the foliage. It also lends almost unbelievable beauty to clouds, while for the photography of very distant scenes, such as mountains or islands photographed from several miles away, it is invaluable.

For Sale at a Bargain **Victor Portable Stereopticon**
The Educational Screen only slightly used. Price \$20.00

SCHOOL DEPARTMENT

Conducted by DR. F. DEAN McCLUSKY

Assistant Director, Scarborough School, Scarborough-on-Hudson, N. Y.

The Value of Visual Education in Forming Reading Habits

THERE has been much discussion on the value of Visual Education in the public school of today. The use of visual material today is based on the psychology of a child's natural interest in pictures. This interest in pictures should be stimulated and encouraged as much as possible for through this interest the child may be encouraged to form other interests.

As to the value of the motion picture in encouraging reading habits, much has been said and will be said as the idea grows. Several people have made the statement that the motion pictures do not encourage the child to read, but rather discourage the reading habit. The argument has been given that the child sees the picturization of a story, is interested, but at the same time satisfied as to the outcome of the story, and there the interest stops.

In answer to this assertion an estimate and complete survey was made of the actual interest created by motion pictures. *Nanook of the North*, a picturization of Eskimo life, was shown to all the grades, first to eighth inclusive, of the Holmes Platoon School, Pittsburgh, Pennsylvania. The day the picture was shown, a table of northern life stories was set out at the Carnegie Library, a few blocks from the school. On the table were placed thirty-seven different books on the north and the Eskimo. It was understood that the checking out of the books was to be entirely volun-

tary on the part of the child and no attention was called to the books other than the table being labeled with a small placard with the printing "ESKIMOS."

After careful checking on the part of the librarians it was found that on the Friday and Saturday following the Thursday showing of the picture, forty-nine books on Eskimos were taken out. The following Monday, ten books; Tuesday, five books; Wednesday, seven books; Thursday, ten books; Friday, three books; Saturday, seven books; and Monday, two books; making a total of ninety-three books in eleven days.

Interest was not only confined to books. In the time surveyed, seventy-four mounted pictures of Eskimo life were checked out. On actual count nine hundred and eighteen children viewed the picture. If we were to count all the grades as interested, it could be said that 18% of the children took out books. But it was found that the greatest interest was displayed in the first to the fifth grades. With one exception, all the books and pictures checked out were taken by children in the third, fourth and fifth grades. Judging from this, of the 287 children in these grades who saw the picture, ninety-three books and seventy-four pictures were taken out showing a fifty-eight percent interest.

In the low grades where the children were too young to go to the library, ninety-six children out of

two hundred and sixty-eight, or 35%, found out facts concerning Eskimo life at home. Interest was not confined to library books, but clippings from newspapers, pictures from Sunday supplement sheets and advertisements from magazines showing pictures of Eskimo life were brought to class. In one class in History, a boy who was inattentive was found to be drawing an Eskimo Village on his pad back. Prior to the picture the school had been besieged with a fad for paper airplanes, following the Lindbergh flight. After the showing of *Nanook of the North*, five children in one class proudly displayed paper sleds.

In a class of forty-nine, readers were placed in the hands of the pupils and a survey taken ten minutes later showed that twenty-five of the class had immediately turned to "Children of the North," without any direction on the part of the teacher. Not only did the picture create an interest in reading about Eskimos, but an acute interest was shown in the manners and modes of living of other different races of mankind.

Thus, in the face of all these facts, I believe it is fair to state that motion pictures shown in the schoolroom not only create an interest in reading concerning the subject shown, but also create interest in reading along other lines.

ROANNA W. HILL,

Auditorium Teacher, Holmes
School, Pittsburgh, Pa.

Film Reviews

Drinking Health (2 reels) Y. M. C. A.—This film is released by the General Health Bureau, New York City. It is an appeal for the necessity of exercising care in drinking water during summer months, emphasizing especially the need for using sanitary drinking cups.



Tourists at the road-side spring.

Many persons do not realize that one of the best aids to good health is to be found in pure water and plenty of it. Even industries are now distributing water to employes at stated intervals during the day, because they have found that it pays in increased efficiency and a decreased sick rate from the employes.

Drinking Health is a valuable addition to a growing list of good films on health and sanitation which are now available for school use.

The Story of Chase Velmo (3 Reels) Y. M. C. A.—The film is the description of the production of mohair velvet made by Sanford Mills, Sanford, Maine. Mohair is defined as the fleece of the Angora goat, not a wool product, but a hair fibre. It is the whitest fibre among those used for textiles. There are three millions of mohair goats in America, 80 per cent being in Texas. Two shearings take place each year. This is

the clearest picturing of hand shearing that the writer has seen. The herds of goats are also wonderfully photographed. Often from 16 to 20 pounds of mohair are taken from one goat.

The fleeces are sorted according to grade, determined by fineness and length. They are thoroughly washed in vats where they are manipulated by forks adjusted in suspended rods. A hand sprinkler dispenses olive oil which makes the goods easier to work. We see the results of carding and of combing.

Reel II. Gilling operations are then used to reduce the size of the strand and to straighten it. The results are convincingly shown. One of six spinning rooms in the mills is pictured with acres of machinery running, but with few attendants. Piecing the ends of cloth requires great skill. One cap spinning frame is used, the others being all flyers. Winding now makes ready for the jack-spooling and then the warp beams, and finally the looms are reached. The dye is forced under great pressure through a perforated core. The pile results from cutting the loops with a knife-like attachment on the end of a wire. Figured fabrics are woven on a different wire loom. Sometimes a fabric is woven with both cut and uncut loops.

Reel III. Double looms weave two pieces of cloth at the same time, the two parts being woven face to face and then cut apart. Mohair threads must be tied by hand. In fact, while machines do a vast amount of the work, seemingly without much over-seeing, many features require hand manipulation and careful attention. The washing and rinsing are performed on a gigantic scale. Centrifugal extractors remove the water and the drying is done between rollers. The fabric is given a smooth finish by shearing it. Every yard is in-

spected before the goods is folded. Velmo is used for upholstering automobiles, railroad seats, and furniture in the home. The hand block printing of designs is splendidly photographed. Twenty-seven blocks are used to produce a design in twelve colors. Hand block printing requires long experience and great skill. This last bit of footage will be of special interest to many students of industrial art. The film is an excellent one for more advanced study of the weaving industry, and the first reel could be used with younger pupils. The advertising is not objectionable. Industrial studies of this nature should induce a keener appreciation of the difficulties involved, and of the great capital invested, for our ordinary comforts.

Maizok of the South Seas (5 reels) H. S. Brown—From Singapore, it is 800 miles to Borneo, our destination. The Chinese do much of the carrying business here. Monkeys are given food as a sacrifice since they are held to be sacred, and the crocodile is considered the remote ancestor of man. We witness a dyak pampoon, see lumber being sawed by peculiar cross-cut saws, learn that the police are vigilant because of head-hunters, and observe native dentists. In forestry, trees are practically cut through, then a giant tree in falling starts a whole hillside of trees. The Borneo buck and wing separates the chaff from the rice. Winnowing is effected by tossing a mat, on which is placed the grain.

Maizok, the chief's daughter, throws water from the river upon her suitor to show that she is willing to receive his attentions, a little mild flirtation. The best man of the groom is tattooed upon the arm. Sports are held before the wedding ceremony, including cock-fighting, dancing the minuet, which is performed by jumping over iron bars

moved very rapidly, and climbing the coconut tree. Various kinds of trapping, such as spear, snare, and box trapping, follow. The wild hog is caught in the latter trap and is domesticated. Betel nut chewing of the women is the equivalent of beer drinking. Snail shells are beaten and the powder is mixed with the nut. Immediately before the wedding ceremony, there is drinking of pig's blood. The groom prepares a new loin cloth from a birch-like bark, which is pounded long until it is like a textile. Poison is made for darts. Maizok's father has been wounded by a dart meant for the enemy. Incantations are sung for hours. The women try to chase away the evil spirits by dancing to vigorous drumming; they then try to bribe with gifts of rice, and finally, attempt to catch the evil ones with the teeth. The coffin is now made and the door is carved for the exit of the dead

since the living and the dead may not use the same passage. The death dance ensues depicting the bravery of the deceased.

An Intimate Study of Birds (1 reel) Pathe—The black tern has a nest of sea grass, which floats on the water. Ibises nest in large colonies. Grebes, or water witches, when tired crawl on the parent's back. A black-necked still, when frightened, runs away, or crouches on the water where his colors blend with the water plants. The coot, or mud-hen, makes a nest of grass in a marsh and feeds on water plants principally. The mud-hen likes ducks, but not any other birds.

Feathered Aviators (1 reel) Spiro—Tree ducks of Brazil, the spur-winged geese of South America, the canvas-backed duck, the scarlet ibis of America, and the butcher bird are first introduced. The ostrich, the giant of birds, has lost his power of flight. Vultures

are not well known because they frequent inaccessible mountain heights. Here are the black vulture and the sea eagle of Australia. The crowned crane is imposing with his spreading canopy; the goliath heron of Africa is the largest wading bird. The wedge-tailed eagle and the golden eagle complete the study.

School Notes

Teachers' Guides for the Chronicles of America

THE Yale University Press Film Service recently printed an outline prepared as an "Aid" to teachers using *The Declaration of Independence*, one of "The Chronicles of America Photoplays." This outline was sent to a number of teachers who make "The Chronicles of America" a definite part of their classroom work in American History, and to others who are interested in the development of visual education. The responses to

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this outline were so enthusiastic that it has been decided to issue similar outlines on all the other Photoplays in the Series. A copy of the "Aid" for the *Declaration of Independence* will be sent upon request.

Telling the World About It

(Concluded from page 139)

struction and equipping of junior and senior high school buildings, they are purchasing thousands of dollars worth of standardized tests, and yet the idea that the city should pay a few hundred dollars yearly for the rental of instructional films, or purchase a few hundred dollars worth of lantern slides and similar equipment is met with a flat veto. The financing of this latter item is left to the individually interested schools or parent-teacher associations.

Until visual instruction can present its case so convincingly that these items will without question form a part of the regular school budget, its position is one of mere

tolerance. It ought not to be so. Visual education is coming slowly into its own but its progress is so slow that it is far from satisfying those of us who have been justly called pioneers in this field. It is well to be a pioneer, but it is time now that the gold rush into this surpassingly rich educational field should begin, and follow the blazed trail of the pioneer expeditions.

Stereographs in the Classroom

(Continued from page 144)

of to every other pupil. The teacher should "call time" regularly, and insist that the stereographs be passed promptly when "time" is called.

The following outline, which had been placed on the board, helped to direct the written work:

Problem: (A statement of the problem)
What I Learned from the Stereograph about This Problem

1. Write the title of the picture.
2. State where the place is located. (Refer to outline map on the black-board.)

3. State what information the picture gave about the topic.
4. State any evidence that the picture adds to the solution of the problem in hand.

Throughout the period, every pupil is intently occupied. While the class is thus engaged, the teacher passes about quietly, gives suggestions, notes habits of study, encourages laggards, and directs the more apt pupils to further observation.

The results that have followed our use of this method have been most gratifying. On the following day, the classes, made up of pupils of average ability, with little experience beyond their own vicinity, discussed the pictures and applied the results to their study of the problem. Splendid discussions followed, and they were sometimes so fruitful that more than one day was given to the subject.

Some of the problems studied in this way by seventh-grade geography classes were:

- a. How does climate affect the work of people in the torrid zone? In the temperate zone?
- b. Contrast the cities of the temperate zone and those of the torrid zone in South America. In this study the effect of elevation and latitude was emphasized.
- c. Find the difference in the costumes of the people of Central Europe and those of oriental countries.
- d. How does climate influence the types of buildings in different parts of the world?
- e. Find what kind of boats are used in transportation on rivers.
- f. An eighth-grade social science class studied the religious influences in architecture according to this plan. The activities described in this article were conducted in an average classroom of a large junior high school in a large city. When planning for the work, the teacher had to take into consideration the following conditions: the limited space in which to keep the materials; the shifting program for both teacher and pupils; and, above all, the use of the classroom by other classes and teachers.

Visual Education Service Inc. 7024 Melrose Ave. Los Angeles

GEORGE E. STONE, Producer and Director

VISUAL EDUCATION SERVICE, INC. is a non-profit institution organized under the laws of California for the purpose of establishing a central international library and laboratory for the collection, production and wide-spread distribution of illustrative aids to education. This material is sold to educational institutions for a reasonable profit; but with the distinct reservation under our charter that all net revenue can be used only for extension of the service and can never be distributed as dividends. Our present library includes:

LANTERN SLIDES, STEREOGRAPHS & FLAT PHOTOGRAPHS

AMOEBIA TO MAN—100 slides covering the subject of General Zoology.
 TREES OF CALIFORNIA—115 slides or 87 stereographs.
 MARINE LIFE—25 slides and stereographs.
 CALIFORNIA WILD FLOWERS—50 slides and stereographs.
 WESTERN BIRDS—75 slides and stereographs.

Also, a large and representative collection of negatives on Arizona and parts of California, the West Coast of Mexico, Panama, Cocos and the Galapagos Islands, from which slides or flat pictures may be ordered.

Motion Pictures: We are in a position to deliver new prints on any of Mr. Stone's motion pictures on either standard or slow-burning stock. These productions include:

HOW LIFE BEGINS: (4 reels)
 THE LIVING WORLD: (4 reels)
 FOOD: (1 reel)
 THE FLAME OF LIFE (1 reel)

WE HAVE NOW IN PROCESS OF PRODUCTION:

Motion Pictures: Theory and Revelations of the Microscope
 The Mendelian Laws of Inheritance
 The Movements of Plants

Stereographs and Lantern Slides:

General Botany (Slides only)
 Our National Parks (Slides and Stereographs)

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S. V. E. Motion Pictures—For those schools operating a Motion Picture Machine, we carry a comprehensive line of S. V. E. Motion Pictures. Produced under the supervision of committees composed of well known heads of their respective departments, quick selection may be made from any one of our libraries maintained from coast to coast.



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AMONG THE PRODUCERS

Where the commercial firms—whose activities have an important bearing on progress in the visual field—are free to tell their story in their own words. The Educational Screen is glad to reprint here, within necessary space limitations, such material as seems to have most informational and news value to our readers

Eastman Kodak Company Will Produce Teaching Films

FOR the purpose of developing a program of motion pictures to be used for instruction in schools, colleges, universities, technical institutions, and medical schools, organization papers have been filed in Albany, N. Y., for Eastman Teaching Films, Inc., a subsidiary of the Eastman Kodak Company. The capital stock of the new company is \$1,000,000.

Dr. Thomas E. Finegan, who has had charge of the film experiments conducted by the Eastman Kodak Company for the last two years and who for many years was connected with the New York State Education Department and was former head of the state school system of Pennsylvania, is the President and General Manager of the new company. Dr. C. E. K. Mees, Director of the Eastman Kodak Research Laboratories, is the Vice-President. Mr. L. B. Jones, Mr. M. B. Folsom, Mr. E. P. Curtis, Dr. C. E. K. Mees and Dr. Thomas E. Finegan are the directors.

The incorporation follows two years of extensive experimentation by the Eastman Kodak Company in vocational education, in-

“Two years ago the Eastman Kodak Company undertook an extensive experiment to determine the value of motion pictures as an aid to the teacher in daily classroom work. The company believed that the most practical method of ascertaining the service which films could render would be to use them in the established courses of study given regularly in the schools.

“The experiment which has been completed was based on a course of study covering a period of ten weeks. Approximately 176 teachers and 12,000 pupils have been engaged in it. Six thousand of these children received instruction with the use of the films and 6,000 children received instruction without the use of the films. In each group the same area of instruction was covered.

“The Eastman Kodak Company employed practical teachers of long experience and known achievement to prepare the material for the films. These films were correlated with the standard courses of study in geography and in general science in use in the schools of the country.

“In order that the experiment should be conducted without prejudice and under established standards, the Eastman Kodak Company

lation of results and evaluations thereof will not be available until July next. When the final report is received it will be published and made available to the teachers of the country.

“The data already available on this experiment, however, has enabled the experts to make a preliminary report on many of its vital aspects.

“Which type of instruction, that with the film or that without the film, is the more effective in arousing and sustaining a child's interest? in improving the quantity and quality of his reading? in stimulating his self-activities and originality? in developing his ability to write or to discuss subjects? in aiding him to correlate features of a lesson with personal experiences or community conditions? in increasing the richness, accuracy, and meaningfulness of experience and imagery? and in aiding the teacher to concentrate upon the basic or fundamental features of a lesson?

“Much information bearing directly upon these points has been obtained.”

Dr. Wood and Dr. Freeman stated in their report on the school tests: “We are making a preliminary report at this time because we

"Our own observation of the classes in operation with and without the films convinces us that the films contribute elements to the experiences of the children which it is difficult and often impossible to secure by any other method available to the school.

"This preliminary survey indicated that the teachers are much pleased with films as instruments of instruction, that they consider these particular films to be excellent, and that it is their judgment that films should be made permanently available to the schools. This is our opinion; based on the testimony of the teachers and on our observation of the classroom work."

The Eastman Company will proceed at once to develop a film program adequate to the needs of the teaching institutions of the country. Forty films are already completed and others are on the way. They plan one hundred additional films for the schools immediately and expect to begin a development in other lines.

The announcement is also made that Mr. William H. Maddock, for many years the Sales Manager of the G. and C. Merriam Company, of Springfield, Mass., publishers of Webster's Dictionaries, has already taken up his work as Sales Manager of the Eastman Teaching Films, Incorporated.

Child Series

MADELINE BRANDEIS will produce for Pathe a series to be called, "The Children of All Lands"—one reel productions especially for the teaching of geography in the lower grades.

Besides the need for pictures of this kind in teaching, such films are also an important step in bringing together the children of other lands with the children of our own country. These pictures will bring to young America his little cousins

across the sea—their mode of life, their habits and customs, and all that pertains to them and is of interest to other children in relation to their own lives. Scotland, Ireland, Switzerland, Holland, will be the first countries visited by the producer in her expedition and later she will film the lives of the children of France, Belgium, Italy, etc. An American Indian story, using a young American Indian as the hero, will doubtless start the series. Madeline Brandeis is a woman producer whose latest film is *Young Hollywood*, the two-reel comedy released by Pathe and featuring the Children of famous Movie stars. Mrs. Brandeis is also the producer of *Not One to Spare*, *Maude Muller* and a number of other successful pictures. It is indeed a fitting climax to her career that Pathe should have chosen her as the logical person to bring to the screen this interesting series of subjects, as she has always been connected with children's work, has used many children in her productions, and has produced several films especially for child audiences.

Added Distribution for Bureau of Mines Subjects

THROUGH the American Museum of Natural History as a distributing center, a representative collection of Bureau of Mines films will be made available for distribution in New York and neighboring states.

Nearly one hundred educational films have been prepared in the past few years by the Bureau of Mines in co-operation with the mineral industries. The demand for these films for showing by educational institutions, churches, civic bodies, miners' unions, chambers of commerce, scientific societies and other organizations has become so great that the original plan of centralized distribution from the Pittsburgh

Experiment Station of the Bureau of Mines was found to be inadequate. A selected list of the best of these films has accordingly been made available at distributing centers located in the different states. The American Museum of Natural History, because of its already well-established educational film service and its recognized pre-eminence in matters pertaining to various forms of visual instruction, was not only chosen as the distributing center for this section of the country, but made the Bureau's depository for an unusually varied and comprehensive collection of the most interesting and instructive films in the entire series. A total of 58 reels, covering 22 subjects, has been consigned to the Museum. The films relate to coal, sulphur, copper, asbestos, lead, iron, petroleum and other minerals. A series of films explains graphically such industrial processes as the making of fire-clay refractories, the manufacture and utilization of alloy steel and the production of gasoline. Other films illustrate the utilization of water power, the use of heavy excavating machinery, the saving of life at mine disasters, and the manufacture and use of explosives.

The motion picture division of the American Museum of Natural History is circulating more than six hundred thousand feet of motion picture film among the public schools of New York City. These films are lent entirely free of charge to the schools, being delivered to the classrooms by the Museum messengers and called for at the end of the loan period. Among these films, from sources other than the Bureau of Mines, are three sets of the *Yale Chronicles of America* for American History; many interesting films on natural history; and geographical films that have been taken on special expeditions to for-

foreign countries to obtain a true portrayal of the everyday life of the people. Last year over one hundred thousand feet of edited film were added to this library. For distribution to any organization in the vicinity of New York City, the Museum has the five series from the Bureau of Mines and a group of twelve interesting subjects deposited by the Canadian Government Motion Picture Bureau.

During the past year the Museum distributed more than 3,300 reels to 122 schools, reaching through this service more than 1,123,700 pupils. This is an increase of more than 100 per cent over the previous year.

Educators Leading Users of Non-Theatrical Films

AN interesting sidelight on the relative numbers of various classes of non-theatrical users is revealed in the results of a survey of a recent month's activity of the Educational Department of Pathe Exchange, Inc.

One hundred sales reports taken at random from all parts of the country were used to learn who were the users of motion pictures and what type of picture was booked. Of the 100 sales, 39 were made to educational institutions, social groups came second with 27, following by religious organizations with 24. Six commercial companies and four civic or governmental bodies completed the list.

The educational institutions were divided as follows: grade schools, 12; high schools, 11; parochial schools, 5; boards of education booking for school systems, 4; colleges, 3; schools for the deaf, 2; and one reform school and one museum.

Clubs and societies lead the social group with 10, while community centers and Y. M. C. A.'s have 5 each. In the religious group

there were 17 Protestant and 7 Catholic churches. Factories, hotels, farm bureaus and park commissions were represented in the other two groups.

Of the 135 bookings reported in these 100 sales, 33 were for feature pictures, 32 for comedies, 30 for short subjects of a widely varying nature, 39 for educational pictures and 11 for religious subjects.

New Film Productions

A film lesson in agricultural engineering is presented by the United States Department of Agriculture educational film service in its recently released production, *Saving Soil by Terracing*.

The new educational film is a one-reeler, made to instruct farmers how, through the medium of the terrace, to prevent serious damage to their fields from soil erosion. Scenes picture the details of constructing broad-base "Mangum" terraces, which cause heavy rainfall to run slowly from the fields, or to penetrate the earth, preventing the washing away of the fertile top-soil with the inevitable result—eroded, gullied, unproductive lands. The film was photographed in North Carolina, South Carolina and Georgia. Its distribution will be limited to states south of the Mason-Dixon line and east of the Mississippi, in which territory conditions depicted in the film are applicable.

The Forest—and Health is the title of a new motion picture released by the United States Department of Agriculture. This picture, a contribution from the Forest Service, shows how essential the forest is to man from the recreational standpoint, pointing out how, from time immemorial, man has turned to the forest for comfort when weary in body or mind. The film,

made largely in the mountains of New England and in the Southern Appalachians, includes many beautiful scenic shots, and scenes illustrative of the activities of Boy Scouts, Camp Fire Girls, Y. M. C. A. camps, and campers and hikers in general.

A film book of rules governing the burning of brush by farmers has also been prepared by the Department of Agriculture in its new short-reel release, *That Brush Fire*. The film is intended to assist in preventing disastrous woods fires which frequently result when necessary and seemingly harmless brush fires get beyond control and spread to the near-by woodlot or forest. Each step in the proper method of brush burning is pictured as well as some striking photographic evidence of the cost of carelessness. The film is 400 feet in length and requires less than five minutes for projection.

Other recent productions of the United States Department of Agriculture are *How to Get Rid of Rats*, a one-reel film outlining briefly the methods recommended by the Biological Survey for the extermination of rats, including some recent developments that are proving of great value in the control of this pest, *The Barnyard Underworld*, depicting the pests and parasites which menace the livestock, and *T. B. or Not T. B.*, a film dealing with tuberculosis of poultry.

Copies of United States Department of Agriculture films are available for loan without charge other than the cost of transportation, which must be assumed by the borrowers. Prospective users of the film should apply for bookings to the Office of Motion Pictures, United States Department of Agriculture, Washington, D. C.

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60 N. State St., Wilkes-Barre, Pa.

DeVry Corporation
1091 Center St., Chicago, Ill.
(See advertisement on pages 154, 155)

Eastman Kodak Co.
Rochester, N. Y.
(See advertisement on Outside Back Cover)

Edited Pictures System, Inc.
130 W. 46th St., New York City

Herman Ross Enterprises, Inc.
729—7th Ave., New York City
(See advertisement on page 176)

International Harvester Co.
606 S. Michigan Ave., Chicago, Ill.
(See advertisement on page 133)

Midwest Educational Film Service
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406 Englewood Ave., Chicago, Ill.

Society for Visual Education
327 S. La Salle St., Chicago, Ill.
(See advertisement on page 171)

Spiro Film Corporation

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(See advertisement on page 162)

United Cinema Co.
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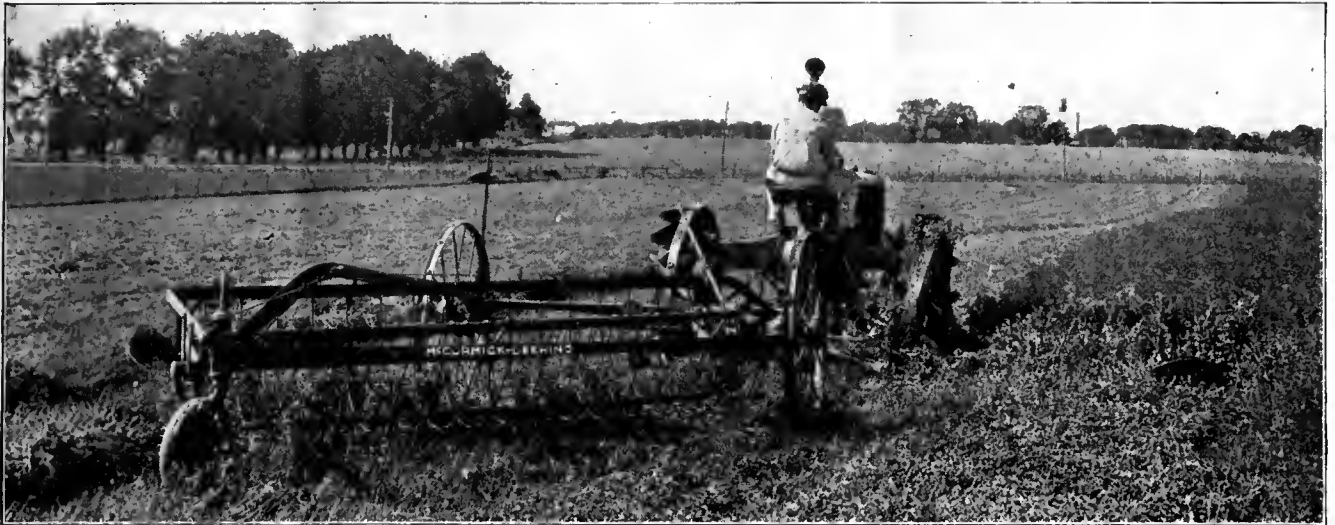
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VOLUME VII

NUMBER 5

THE EDUCATIONAL SCREEN

*The Only Magazine Devoted to The
New Influence in National Education*

OCTOBER, 1928

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THE EDUCATIONAL SCREEN, Inc.

HERBERT E. SLAUGHT, *President*
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Entered at the Post Office at Morton, Ill., as Second Class Matter
Office of Publication, Morton, Illinois
General and Editorial Offices, 5 South Wabash, Chicago, Illinois
Copyright, October 1928, by THE EDUCATIONAL SCREEN, INC.

\$2.00 a Year *Published every month except July and August* Single Copies, 25 cts.

THE EDUCATIONAL SCREEN

October, 1928

EDITORIAL

Vol. VII No. 5

BY THE END of 1928, THE EDUCATIONAL SCREEN will have completed its seventh volume and its most hectic year. The first six volumes (1922 to 1927 inclusive) were complete in ten issues each, July and August being regularly omitted. Volume VII will contain less than the quota, for January, February and September issues will be lacking. All issues for 1928, however, are in the enlarged format and will therefore be uniform for binding. Expiration dates of all subscriptions are moved ahead, of course, to compensate in full for numbers missed.

Elaborate and complicated explanations could be given for the irregularities of the present year, but a simple statement of the situation will suffice. The visual movement has progressed steadily since 1922; the demands made by the field upon its only magazine have grown proportionately; the resources and working staff of the magazine, which were sufficient a few years ago, have become wholly inadequate to the increasing load; expansion, therefore, has become imperative—and the task of achieving this expansion and securing new sources of working capital has fallen as an added burden on the same original group, already overloaded.

Under these conditions, obviously, the expansion-process has had to be slow and may still continue to be slow for a time. We are entirely confident that our many friends and readers will make generous allowance for the irregularities of this transition stage. Those who know the visual field best—the seemingly endless difficulties, complexities and disappointments that have beset the developmental period of the great movement so far—will understand perfectly and forgive easily. The result of such patience will be in due time a greatly improved and enlarged EDUCATIONAL SCREEN.

THE IMMINENT development of "talkies" on a national scale has brought the theatrical motion picture industry to a point of excitement bordering upon frenzy. "Sound stages" are under construction everywhere at enormous cost. The army of screen actors are working, or worrying, over their voices. Studios of voice culture are sprouting daily to gather in the easy tuition fees. Directors are faced with the appalling task of learning to direct a picture and keep silent themselves. The manufacturers of the various sound-producing-

systems are feverishly busy competing with each other in getting theatres equipped with the costly but essential apparatus. The cinematic world as a whole is looking to "sound" to usher in for movie-dom a new era of increased box-office patronage and restored or magnified profits.

During these exciting days of desperate experiment and headlong preparation for the supposedly bigger days to come, the movie industry is running true to form by making foolish and serious mistakes. It will pay dearly for them, of course, but this industry is more or less unique among other industries in that it seems able to absorb and survive costly errors that would have spelled early ruin to any other line of business.

One of the minor mistakes in this rush toward "sound" is the obvious faking of effects. Instead of the baby's actual cry we hear a wooden squawker; someone taps a hollow gourd with a drumstick and we are expected to take it for knocking on a heavy oaken door three inches thick; the ear-splitting crash is the same whether an airplane falls on a sandpile or goes through the sheet-iron roof of a building; the heroine puckers her lips and a beautiful whistle comes forth (obviously not her own whistle), then, she unpuckers and the whistle goes right on. Such "sound" is more than merely ridiculous, it does more than merely bring titters at serious moments in the film. It has made tens of thousands stay away from "talking" films when they have heard one.

A major mistake lies here. The market for silent films has been about 20,000 theatres, and this market has hitherto absorbed the total product of all producers. The "sound" market, at an optimistic estimate, may be 1000 theatres in one year from now—yet practically all producers are rushing to put out "talkies" with only one theatre out of twenty able to take them. Competition has been violent enough in silent films. In the "talkie" competition somebody is going to suffer, and seriously.

THE "SOUND" AGITATION in the field of theatrical movies is causing decided reverberations in the non-theatrical field. The speaking film is already envisioned by some enthusiasts as a school-room device of supreme value. The teacher's voice can now come in a can, along with a moving picture of the teacher teaching, if desired. Perhaps it is time for someone to rise and give utterance to another Edisonian dictum—to the general effect that, teachers being no longer needed, we have only to turn over the classrooms to the Motion Picture Operators' Union. However, we shall have more to say about this later.

Visual Education in the Museum of Science and Industry

DR. F. C. BROWN

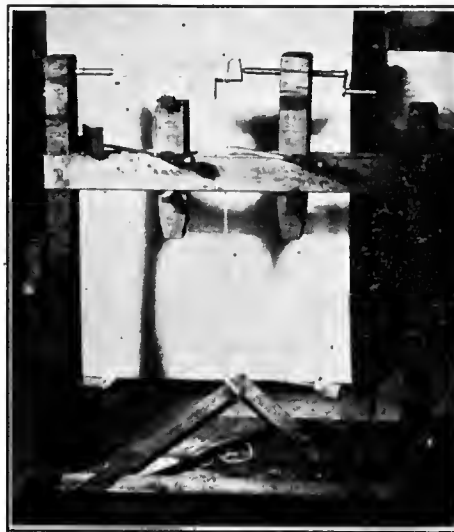
Director of the Museums of the Peaceful Arts, New York City

AS A RESULT of studies made in the Museums of the Peaceful Arts, of New York, and in leading museums of science and industry in Europe, we have made certain deductions as to what constitutes a good educational exhibit. It is premised that the museum is of value both for adult and child education, without the compulsory features found, as a rule, in our educational systems. This requires that museum exhibits should first attract, even entice, the visitor, and second, that the manner in which they are put together should be such as to sustain attention until he obtains a clear picture or understanding that is of educational value. In general, therefore, the museum must sacrifice those advantages that come from doing necessary things which one does not like to do. It is believed, however, that school, home and society furnish sufficient training along these lines. This puts the museum somewhat in competition with the library, theatre and recreation grounds.

In developing a museum of science and industry where education may be obtained in a pleasurable manner without the urge of credit marks and diplomas, we have felt that there is a broad and deep-seated desire on the part of both young and old to obtain an understanding of the basic principles and ideas involved in our mushroom scientific and industrial development. This development has been so great that even the expert, to say nothing of the ordinary man, feels a certain hopelessness in his ability to understand the mechan-

isms of our day that are outside the realm of his particular experience. It is the duty of the museum to remove this hopeless feeling and to make the average man believe that he can understand, in a way, at least, the developments that have taken place and the developments that are taking place in all lines of mechanistic development.

A man may understand considerable about an automobile without ever seeing one, but he can



Old French Pole Lathe in the Museums of the Peaceful Arts.

understand it very much more readily if he has seen the automobile function, if he has driven it, and if he has been his own repair man and has not only repaired tires but has ground and adjusted valves and fixed the vacuum system and the multitude of things that sooner or later need repair. While it is not the intention of the museum to be a repair school in any sense, it is desired that the visitor shall become familiar with the working and functioning of

all the parts of the automobile through separate working models of parts as well as through sectioned assembled automobiles. Books, charts and the like will only be used to supplement the models and the exhibits which have created a sustained interest.

The highest type of exhibit is that which attracts the visitor to want to see it and which impels him to think about it long after he has seen it. If this thinking culminates in questions, library reading, and a certain amount of activity on the part of the visitor, the exhibit may be called good. In general, an exhibit is attractive when the visitor can operate it himself by pressing a button, turning a crank, pulling a string, or going through various manipulations with his hands, feet, mouth and eyes, and in certain exhibits the visitor may even use his olfactory sense. If the exhibit is not quite clear to the visitor after the reading of a brief label, he may, in many cases, press a button and see, in a motion picture, how an apparatus works. For example, the visitor who has never seen any kind of a lathe work might like to see, in a motion picture before him, how the pole lathe is worked. He can then himself, within a few minutes, carve a piece of wood in the old lathe just as it was done in the seventeenth century. The untrained visitor, in fact, can do this much more easily than is possible on one of our modern improved lathes.

We have found that an exhibit of second order of merit is one which is operated and explained by a guide. The guide may cram

more facts into an allotted time and may make the wheels go around quicker, but there is not the interest or the value that there is in the visitor-operated exhibits. It is somewhat the difference between the lecture method of teaching and well-directed classroom work. The model, enlarged or made smaller, as the case may be, is perhaps next in interest and importance, providing it is not encased in glass, so that the visitor may feel nearer to it. Exhibits that are of a low order include merely aggregations of products, maps, charts, or anything that is encased in glass, dead or not functioning either at the will of the visitor or of the guide.

One exhibit that we have found particularly attractive is the bending of a steel rail by the visitor. In the picture shown, the visitor presses a button, causing the mercury lamp to become luminous. By bending over and looking through an eyepiece, the visitor sees light interference bands from the interferometer, which is essentially a glass flat attached to the beams supporting the rail and another glass optical flat attached to the bottom web of the rail itself. The visitor presses down on the middle of the rail and finds that he can make from six to eight new bands come into

view and that when he releases the pressure of his finger on the rail, these bands disappear again. He finds that the harder he presses, the larger is the number of bands that come into view. He also finds that if he lifts up on the weight of the rail, the light bands



A Device That Measures the Bending of a Steel Rail under the Pressure of a Finger.

or flanges go in the opposite direction and that there are so many of them that they cannot be counted. In other words, the weight of the rail is displaced almost as if it were made of tissue paper and not of iron.

We find that the visitor always believes what he sees in this experiment and that there is something that holds him in wonderment long after he has seen the exhibit. First of all, the ordinary visitor, in spite of his book learning and his laboratory training,

is the most powerful demonstrative medium that is available, as it teaches by exhibition of examples, traits, and actions of human nature in the same way that anatomy is revealed by viewing the dissected parts of the body, or as the operation of a machine is made clear in action. It points out, analyzes, and makes clear by evidence, principles, and arguments. It precludes any doubt. It is an exhibition of expression and demonstrative reasoning perfectly convincing and con-

has usually never quite understood one of the fundamental laws of physics, namely, that wherever there is a force, that force produces a displacement or an acceleration. He understands perfectly well that a fully loaded engine on a track might bend a steel rail, but he never supposed that any such force as he could exert with one finger could bend it. The second fact that the visitor gets quite clearly is that light waves are a very much smaller unit for the measurement of length than any other unit with which he has been familiar. This type of exhibit excites the visitor's curiosity in somewhat the same way that the heavens attracted our ancestors. Moreover, many visitors think of ways in which they can profit by using the principle shown, in the laboratory or the factory.

In giving this brief discussion on visual education, I am expecting more to gain the advantage of the thinking of others than I am to stimulate this method of instruction outside of the Museum. However, the principles of education are not far different in the museum from what they are in the class room, and I am hoping that this brief outline may bring to me the ideas of others who have been thinking on this subject for some time.

"Sight presents to us a greater number and greater variety of objects and qualities than any other of the senses."—*Hamilton's Metaphysics*.

Seeing, then, must be the leading sense through which we measure or gain most of our knowledge and through which the genius gains his superior knowledge. Hence, sight is the greatest of all senses, not only from the educational point of view, but in daily life. . . .

The play or the dramatic picture

clusive. Dramatic power strikes down to the depths of men's hearts. It amuses, entertains, and instructs at the same time, thus making it doubly attractive as a power to hold attention. It provides indirect instruction and creates an environment. In no better way can the elements of human nature which develop war be exposed, examined, studied, and corrected than through the Drama, teaching the masses their virtues and defects.—*The Roycroft* (January)

The Status and Trends of Visual Aids in Science

LOUIS A. ASTELL*

West Chicago Community High School, West Chicago, Illinois

"The greatest problem of our time is how we are to adjust ourselves with the necessary promptness to the rapidly changing conditions of life."
—ERNEST MARTIN HOPKINS, President, Dartmouth College.

IN A larger and more accurate sense visual aids in science include the majority of the methods employed in science teaching at present. Specifically, the demonstration, laboratory, object study, observation, picturization and symbolization methods are all forms of visualization. It is not enough, however, to use these methods and the various combinations of them, together with adequate apparatus and equipment. Employment of the proper method at every point throughout the subject content for the most practical coordination of perceptions, conceptions, imagination and consecutive thinking, is the desirable goal.

In the light of the rapid progress being made in visual aids for the classroom, I regret that at this time it will be possible to consider only the stereopticon slide, the film, and the more modern "film strip" or "still film." These three specific aids have individual as well as collective limitations. No one of them can completely supplant any of the others; yet, when properly utilized, each offers distinct advantages in the matter of creating the coordinations which have just been referred to.

With reference to stereopticon slides, it is interesting to note that much has been written and said about the cost and storage space required, less about the selection of slides that may be utilized to advantage in more than

one subject, less also about the use of slides in the place of more expensive museum mounts and exhibits, less in the way of information on sets available for loan and rental to those schools which are unable to buy at once all that is needed to carry out a visual aid program, less on the trifling cost and the comparative ease with which much slide material can be prepared, and still less on the many and effective uses to which this form of material may be adapted. Rightly used, however, the stereopticon is as indispensable as the microscope; in fact, one of its many uses includes adequate classroom interpretation of sketches prior to individual study of the microscopical material.

When we consider films, we note that the natural phenomena, including life processes and relationships, lend themselves to this means better than to any other except methods involving the actual object; while for the clearest conceptions of invisible actions and reactions, such as the flow of electrons, the film—through such agencies as the animated cartoon diagram—may actually be superior to the piece of apparatus or the manufacturing process in operation. In such cases and through such means, the senior high school student may properly encounter the significant aspects of his environment before he encounters those of science, as Professor Morrison¹ aptly states the case.

The field of the educational film is undergoing momentous chang-

es from every angle. Among the contributing causes is the cost of projection equipment, film rental and expressage. More general use of visual aids will reduce the cost of equipment somewhat. Rental and expressage may be eliminated by purchase, with the added convenience of continued accessibility of material.

A second cause is that film exchanges are organized and administered for a distinctly different type of service from that demanded in educational work, except in such individual cases as the Neighborhood Motion Picture Service and the Educational Department of Pathe, Incorporated. Chain organizations such as extension libraries of state educational departments dealing directly with schools and trading films of corresponding value, with accompanying manuals in specified subject content, offer one possible solution in the way of eliminating "spot" and "block" booking, both of which belong to the theatrical world and involve very exacting shipping requirements. Under this plan the school of limited means could acquire its library of meritorious films at a slower rate without impairing its general program.

Lack of organized data for individual subjects as taught is another difficulty. What is technically known as "safety" or "non-inflammable" film stock is the general educational requirement, yet there is no literature available which considers the availability of such material exclusively and which is organized to corres-

*Editor's Note—An address presented at the Section of Chemistry and Physics, Illinois State Academy of Science, Bloomington, Illinois, May, 1928.

1. Morrison, Henry C., *The Practice of Teaching in the Secondary Schools*, page 173.

pond to the individual subject needs. At present all such information depends largely upon special correspondence.

A fourth difficulty is that up to this time no organization has set forth film ratings or evaluations of classroom material, not even that which is available for transportation charges only. Much of the material to be had at present, even on the basis of rental, is sufficiently worthless from the standpoint of classroom needs to impede the use of the distinctly valuable contributions which are to be found in the loan, rental and purchase classes. Special departments of scientific magazines, or even societies having for their chief purpose the evaluation of such material and indicating whether it is adapted to the use of elementary, secondary, or college students would perform a distinct service in behalf of science. Lists of specific films and other visual aids indorsed by authors for use in connection with their texts would constitute most valuable appendices.

The trend in general educational film for strictly classroom use is rapidly changing from the 35 millimeter theatrical variety to the narrower 16 millimeter "off-standard" safety film, due to the saving in cost of equipment and materials. The rental of the latter is easily within the means of the average school. Furthermore, since the 16 millimeter educational film is used for no other purpose, except home entertainment, the organization and administration of the distribution centers can be made to serve the needs of education. The results of the Eastman research project on the use of very carefully prepared films in certain schools of

some of our representative cities are being tabulated at this time. It has been predicted very recently by one of the leading authorities that when the results are tabulated, all schools of the Cook County system will be ordered equipped with projectors for classroom work. The final favorable results may be expected to open certain new fields for educators, among them the field of educational scenario writing, which, although it is not without its special technique, has, nevertheless, certain features comparable to and seemingly almost as attractive as textbook authorship.

The "film-slide" or "still-film", consisting of topically arranged pictures on standard width safety film, may be used to advantage where a fixed consecutive order of illustrations can be utilized or is desired. Unit or topical previews and other presentations of subject matter, special classroom lectures where advisable, and supplementary textbook illustrations represent opportunities for its use. Certain authors of science textbooks are now at work on the development of this type of material to supplement textual illustrations. When arranged in the same sequence as the units or topics of the texts and accompanied by the customary manuals, the film slide represents an extremely inexpensive form of visualization, one that readily permits the development of a permanent library of this kind in any school system. The development of film slides offers an opportunity to reduce to some extent the illustrative material in the textbooks, thereby lowering the cost to the publisher and the ultimate purchaser—two important factors in the sale of texts. Furthermore, they make possible supplementary material between

revisions of given texts and therefore may be utilized to maintain such books on the market. They are also peculiarly adapted to the limited audience as represented by the average class.

As to the use of visual aids in the immediate future, it would seem that until educators, manufacturers and producers have arrived at somewhat more definite standards; until good materials may be obtained on relatively inexpensive terms as a rule rather than an exception; and until effective teachers' courses dealing with the care and use of visual aids, with emphasis on the fundamental technique of using pictures, are required of all teachers, until such a time it would be expedient, even in the smaller systems, to have a staff member who has been trained in the administration, supervision and organization of visual aids to take charge of the work. Such a supervisor would reinforce many of the major and minor subjects of the curriculum and would be able to perform a service to both teachers and pupils that would be second to none.

All forms of visual aids should be thought of in terms of the efficiency they may bring about. Those specifically referred to here can be adapted to all general methods of science teaching, but they are particularly adapted to the lecture-demonstration method, which with its various modifications, appears to be gaining much ground as the future way of presenting introductory courses in elementary sciences. According to Anibal's carefully compiled records this method shows a saving of 93 per cent in the cost of apparatus and materials. In the event that it should come to

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Is the Motion Picture Vastly Underestimated by Educators?

CRAIG SEASHOLES

John Adams High School, Cleveland, Ohio

THE AIM of the testing program conducted at John Adams High School in Cleveland was to find the relative cost of teaching facts by use of the motion picture and by the textbook. A testing procedure was set up which anyone can follow to test the relative value of any picture under any given local conditions. If the pupil can be taught facts more cheaply by use of the motion picture, then those interested in the costs of schools will take note, for facts are and always will be the foundation of any system of education.

The subject selected was the life of Abraham Lincoln. This subject was chosen because there are many good pictures and many good books on the Life of Lincoln. The picture presented was the one produced by Al and Ray Rockett for First National Pictures. George Billings takes the part of Lincoln. This film was selected as representative of the best of modern photoplays. The book selected was one suited to the age of the pupils tested, and an excellent one in its field.

The test used was a selective response objective test, containing a total of 125 questions. Classes with as near the same mental ability as possible were selected, and were divided impartially into two groups. This was easily accomplished, for we have homogeneous grouping at John Adams.

All the pupils were tested first to find out how much they already knew about Lincoln. They were then divided into two groups, one to study from the textbook, the other to see the

motion picture. The time element was a problem. Misuse of the amount of time allowed would jeopardize the reliability of the test. The picture was run through slowly. The second group was not held within strict time limits in studying the book. After about two days the pupils were all brought together and retested. By subtracting each pupil's score the first time from the score made on the second testing we obtained a check on the number of facts the pupil learned. The median for the group represents what the average pupil learned. It represents the number of facts learned per pupil by that class. The median of the groups which read the book (because of the large number tested they had to be divided into four smaller groups for testing) was 23 and the median for the groups which saw the picture was 39. That is, there were 23 facts per pupil taught by the book as compared to 39 facts per pupil taught by the motion picture.

Now for the cost. The film can be rented at a cost of approximately ten cents per pupil per day. This means that each pupil who saw the picture learned 39 facts for 10 cents, or the cost of instruction was one cent for four facts.

The book costs \$1.23. If the book is bought by the pupils its life is about three years. If the book is bought by the school and loaned to the pupil its life is about five years. Giving the advantage to the book, and allowing five years for its life, the cost per pupil is about 25 cents and he learns 23 facts from it. This

means that the book costs about one cent per fact taught.

The conclusion from the tests seems to indicate that we are able to teach one fact for a penny by using the textbook as compared to four facts for a penny by showing the picture to the pupils.

After the testing program had been carried out for that year all the pupils tested were given an opportunity to see the motion picture. The fact that those who used the textbook requested that they be shown the movie indicates the attitude of pupils toward motion pictures.

Finally after all the pupils had been given a full year to forget, without any warning they were tested again and were asked to place beside their answers either B or M or X, thus indicating whether they remembered the fact from the Book, the Motion Picture, or whether they did not know which. Of all the correct answers 78% were remembered from the movie. So it would also appear that knowledge gained through motion pictures has a better chance of retention.

Out of the Mail

Keep up the good work! The New Edition is *very* fine.

REV. RAYMOND J. WILHELMI,

You can be assured that we are very favorably impressed with the new issue of THE EDUCATIONAL SCREEN.

E. F. MCGOVERN,

International Harvester Company

My sincere congratulations on the progress of your magazine.

ELIZABETH RICHEY DESSEZ,
*Director, Educational Department,
Pathe Exchange, Inc.*

Some Aspects of the Psychology of Visual Education

LOUIS W. SIPLEY

IT IS THE author's purpose to point out some of the basic facts underlying Visual Instruction, not as a separate and revolutionary method of imparting knowledge but as one phase of education definitely related to other methods of instruction.

It must be assumed that the reader has a fundamental knowledge of the psychophysical organism. If not, such knowledge may be obtained from any one of a number of standard textbooks. It will suffice to say that there are two distinct centres, that of Vision and that of Hearing, of particular interest from an educational viewpoint. The Association Areas, uniting the sensory regions and making it possible for a cortical nervous impulse originating in the stimulation of one sense organ to pass into the region of another, play an equally important part in our mental development.

Instruction by Visual Aids reaches a different centre than Oral Instruction although both centres are united by the Association Areas. Proper development of both Visual and Auditory centres must necessarily be productive of better results from an educational standpoint than the strong development of one centre and the weak development of another. As both Vision and Hearing may play such an important part in proper mental development it is essential that adequate instruction be given by each method.

The value of the use of Visual Aids in education must be judged by the effect upon such psychological factors as: Attention; Perception; Conception; Discrimination; Memory; etc.

Attention may be divided into

three classes: Voluntary; Spontaneous and Involuntary.

Voluntary Attention is, as its name implies, definitely self-initiated. The average individual will read a treatise on the Einstein Theory only with considerable effort. No sympathy will exist between the reader and the subject and the perusal of page after page of this unsympathetic material will require great and increasing effort, the increase in effort being greater in proportion to the increase in time. Such attention is voluntary and in many cases is the type of attention required from the pupils in pure oral instruction or in study from text books.

Spontaneous Attention is that type which is accorded anything which is particularly sympathetic to the "attendor" or which in itself has a tendency to arouse a bond of sympathy. The attention conferred by a spectator upon an athletic contest may be said to be spontaneous. It is effortless and may be quite concentrated. In no way can it be said to require an explicit direction of the thought or against the will. A pupil reading a page of Latin and then a page of "School News" will bestow voluntary and spontaneous attention respectively.

Involuntary Attention, which has little value from an educational standpoint, is that type of attention given to external happenings to which we unconsciously attend, such as a sudden explosion, a brilliant flash of lightning, etc. In Involuntary Attention the psychological antecedents are most prominent whereas in Voluntary and Spontaneous Attention the psycholog-

ical antecedents are most conspicuous.

Of Voluntary Attention, James writes: "There is no such thing as voluntary attention sustained for more than a few seconds at a time."—"Sensitiveness to immediately exciting sensorial stimuli characterizes the attention of childhood and youth."—"We are 'evolved' so as to respond to special stimuli by special accommodative acts which produce clear perceptions in us and feelings of inner activity. The accommodation and the resultant feeling are the attention. We do not bestow it, the object draws it from us. The object has the initiative, not the mind. In Derived Attention, (Spontaneous Attention, by our classification,) the object again takes the initiative and draws our attention to itself." Visual aids through the creation of Spontaneous Attention will increase the effectiveness of instruction as compared to instruction requiring Voluntary Attention.

Attention immediately affects: Perception; Conception; Discrimination; Association and Memory. According to James, "There is no question that Attention augments the clearness of all that we perceive or conceive by its aid."—"We cannot deny that an object once attended to will remain in the memory whilst one inattentively allowed to pass will leave no traces behind." Granted that Attention has the power to affect the aforementioned psychological features it becomes evident that: The more intense the Attention, the clearer the Perception, the truer the Conception, the more accurate the Discrimination and Association, and the more lasting the Memory. Conversely, the weaker the

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AMONG THE MAGAZINES AND BOOKS

CONDUCTED BY MARION F. LANPHIER

The Nation (July 25th)—Writing as a critic of the three best known of the Russian films lately shown in America (*Potemkin*, *Czar Ivan the Terrible* and *The End of St. Petersburg*.) Alexander Bakshy in "Moving Pictures, the Russian Contribution" makes a comment on the product in general.

Whatever other qualities or defects Soviet movies may have, the very fact of their Soviet origin is in a sense an artistic quality. This "Soviet origin" has rightly come to be regarded as the emblem of fearless grappling with reality, of tearing down the shams which have been set up by the class prejudices of the bourgeois world. There is such a thing in art as the pathos of stark truth, and today Soviet films seem to be the chief providers of this rare and hence so invigorating article. Nor is this all. The "Soviet origin" is entitled to credit for another artistic quality of importance: it is responsible for an independence of outlook which refuses to bow before established conventions and is always ready to test new forms, new methods, and new ideas.

Theatre Magazine (September)—Rex Smith writes an article entitled "Has Charlie Chaplin Lost His Humor?" and subtitles it, "A Little Gray Man, He Now Dreams Only of Histrionic Glory While the Nations Realize He Has 'Gone Intellectual'."

These titles bear the burden of the comment. Like all material from this publication, literary style lends force to the author's remarks. One finishes the reading with a tragic sense of loss, a

sense of failure, a feeling that the great Chaplin of pantomime is gone, quite gone from the silver sheet, only to appear occasionally with half-hearted acting and an ominous half-hearted response on the part of the audiences.

The article is not unusual nor is more valuable than simply one critic's opinion. But it appears on the pages of an important and altogether respectable publication and its implications are serious for the thousands who have enjoyed Chaplin and the many who have rated his work highly.

Child Welfare Magazine (July-August)—In "Visual Education", Lillian Anderson introduces her article with a telephone conversation from some parent who wished a certain film stopped at the local theatre.

Whether this particular picture called for so much agitation I do not know. I did not see the picture. However, I was much pleased to see that interest in better pictures and films for children is being shown.

If, in the course of a year, our local committee can translate and transplant that interest into various parts of our town, we shall feel greatly repaid. For the picture of the future will be the desires and demands of the people. Hence the starting point is not with the pictures, but with the people, to show them what motion pictures mean in the Visual Educational programs of their children.

Movies and visual education are not synonymous terms. Visual education is not new while motion pictures are comparatively so. Visual education is the

term used for visual aids applied to any concrete medium in the realization of a definite aim. So motion pictures are just one form of visual education, while objects, graphs, maps, charts, devices, excursions, collections, exhibits, museums, models, pictures, stereoscopes, slides and motion picture films are all visual aids in education.

Like the subject itself, these comments are not new, yet they cannot be brought too often before the readers of this magazine. More and more, the pressure of the printed page must serve to stimulate the tremendous growth in educational pictures and their uses, with a resulting general interest in the bettering of all film material.

Miss Anderson closes her article with a vital warning as to the better use of children's leisure time and the place of the better entertainment film in that program.

The Literary Digest. (September 1st)—"Radio Movies in the Home" is indeed an arresting promise for the future of better films. The public may be careless about the film it sends its children to witness in a public theatre, but it will select with taste and conscience what it places in the home.

Tuning in for motion-pictures as readily as one now does for music and speech from the radio set at home is a wonderful possibility of the near future, based upon the successful demonstration of sending movies through

the air at the laboratories of the Westinghouse Electric and Manufacturing Company in Pittsburgh. Motion-pictures were broadcast on radio waves, picked up by a receiver in the television laboratory, and reproduced on a screen before those watching the demonstration. The signals traversed a distance of about four miles; two miles from the laboratory to the broadcasting station by wire and two miles back to the laboratory by radio, reports the company's statement. Assured that the radio signals can be sent across a room or across the continent, limited only by the broadcasting station's equipment, imaginative correspondents foresee the day when a far-away tourist could have a motion-picture taken of himself and projected by radio in his living-room back home! Educational and entertainment possibilities through this newest invention in the radio field are emphasized by the press.

"If radio does for motion-pictures what it has already done for music," suggests the *Utica Observer*, "it may become as effective a factor for keeping people at home as the automobile has been for taking them away from it." Here also is a new teacher as well as entertainer, according to the *Washington Post*:

"Having touched the magic casket of air communication and transmission, there is no way of telling what will be the end of this kind of exploitation for the instruction and amusement of the public. It is entirely probable, however, that talking movies in colors will be made upon an ample scale, and finally be subject to distribution by air: so that one may eventually have his movies at his elbow, and see the action and hear the dialog, true to life in color and in realism. From the point of view of popular educational interest the rapid extension of the movie and the radio in combination affords an outlook that might well be taken carefully into account by the pedagogical experts as indicative of impending sweeping changes in the methods of teaching."

Church Management (September)—Two contributions of significant interest, particularly to those who are awake to the possibilities of the contribution which pictures in one form or another can make to the work of the church, are to be found in this issue.

"When *The King of Kings* Came to Our Town", by Bernard C. Clausen, describes the procedure by which his church adds the weight of its influence to the really good things in the theatres of his city (Syracuse, N. Y.). "And," says the author, "we have indisputable evidence that already we have a perceptible difference in the dramatic atmosphere of our city." He goes on to outline the steps by which the advance publicity was handled for *The King of Kings* in church circles and how the church public worked hand in hand with the theatre manager to attain for the entire public "the greatest single spiritual experience in our city's life." Fervent praise is added for the production itself. The Author makes only one adverse criticism.

The King of Kings is guilty of one great omission. It is all deeds! It has room for no words! Christ's worst fears have been realized. We have allowed ourselves to drift away from his teachings into a pseudo-reverence for his deeds. A movie producer can recount the whole story of his life without once referring to the truth he came to proclaim.

The second article in the same number, "The Stereopticon Coming into Its Own Again," by Dr. Elisha A. King of Miami Beach, Fla., is a straightforward account of the writer's experience in using lantern slides in his church work for many years. An enthusiastic user of films as well, Dr. King declares, "I never allowed the motion pictures to completely take

the place of stereopticon slides."

Christian Science Monitor (July 24th)—"The Talking Pictures," by Conrad Nagel, is entertaining reading in that it gives the viewpoint of one of the thinking actors of the screen, on this mooted question. In entertaining the public, he says, there must be variety, change, something new.

Because the motion picture was so entirely new, it dominated and held the field of popular entertainment as nothing else has ever done. That hold has been weakened somewhat because variety and newness are less and less a part of each production. Stories have become such familiar formulas, and casts so stereotyped, that a picture-wise audience can tell just what will happen after seeing the first reel of an average production.

Years of great prosperity have softened the mental and physical muscles of the motion picture industry until the industry has allowed itself to slip into a rut so deep that a cataclysm is needed to jar it free.

The talking picture has provided the necessary upheaval, in Mr. Nagel's opinion, and yet, strangely enough, the talking film has not been welcomed by the majority of actors, producers or directors, perhaps for no other reason than that it is new.

That it has completely revolutionized production is self-evident, but Mr. Nagel takes a sane viewpoint as to the ultimate balance.

Just as the self-starter and the pneumatic tire caused a flurry in the automobile industry and then sold more cars than ever before; just as the radio upset the talking machine industry and then sold more talking machines than ever before, because of the loudspeaker and electrical recording brought by radio developments—so will the talking picture slowly make a place for itself without

disrupting the motion picture industry.

The silent picture will always be made—at least for many years—to supply the great foreign market and the thousands of small theatres that cannot afford talking equipment as it is now installed. Nor can producers afford expensive all-talking productions when these can be placed in only a few hundred theaters.

The talking picture, after much abuse, many trials and experiments, will find its proper place without disturbing greatly the scheme of things other than to bring new life to the industry and revived interest from the public.

* * *

In the issues of August 7th, 14th, 21st, 28th and September 4th, appears a series of five articles by Elizabeth Richey Dessez, on various aspects of non-theatrical films. From the wealth of her experience, Mrs. Dessez writes comprehensively and with authority on Motion Pictures in the Classroom, Motion Pictures in Vocational Courses, Motion Pictures in Industry, Films of Bible Lands, and Motion Pictures and Government Groups.

Detailed discussion of the series is impossible in the short space at our disposal. To the average reader, the statistical evidence of film output in these fields must come as a surprise.

* * *

In the issue of August 23rd, an editorial headed "Resounding Screens" speaks of the hitherto silent agent which is "rapidly acquiring a vocal eloquence of no mean proportions." "The highly complicated problem of rendering films audible is the momentous issue of the day."

Acquiring a new dimension is engendering an optimism about the things of the film that is in decided contrast to the routinary, lackluster point of view of a year ago. A new enthusiasm is gain-

ing ground, and it is not uncommon to find students of the screen adding the further elements of three dimensional vision and color to their promulgations.

Whatever the present difficulties or eventual outcome, the universal language of pantomime seems in immediate danger of being supplanted by talking pictures, and the motion picture industry, as far as Hollywood is concerned, is soberly arming itself for the fray.

Movie Makers (July) — "The Story of the First Little Film Theatre", as told by Marguerite Tazelaar, takes us back to Paris, which, according to the author, deserves the honor of the first actual establishment of a little theatre of the screen. The credit is due largely to a certain Jean Tedesco, then a student, who in 1924 took over the Vieux Colom-bier, a theatre in the Latin Quarter which had been devoted to the unusual in dramatic offerings. During the first two years of his work he brought to the screen in that theatre, more than fifty films which have become classic.

Sound Waves—A new "talkie" publication has made its appearance in the form of a four-page paper, appearing on the first and fifteenth of each month, published in Hollywood at 1711 Winona Blvd. Cedric E. Hart is editor and publisher.

It is only natural that the great interest in the talking motion picture at the present time should have called forth a publication devoting itself exclusively to this field. We shall watch its career with interest.

The Film Spectator and Close Up are two magazines upon which we would comment fully each month but for lack of space. Too, it seems logical simply to call them to our readers' attentions in this manner, for they represent a conservative, intelligent and alert

forum for discussion of the educational and non-educational film worlds. No individual seriously interested in these amazing businesses should be without these magazines.

Child Welfare (May)—"Risking the Movies," by Florence Nelson, sounds a timely and thoughtful warning to parents.

An important section of the form for a community safety survey prepared by the National Safety Council for the use of Parent-Teacher Associations is headed by the following question:

Are the places of assemblage to which your children go, such as motion picture theatres, private halls, clubs and churches, adequately protected in case of fire and panic?

The fact that her children were attending the movies without her consent does not absolve a mother when an accident occurs. And when her children are permitted to go to the movies she should have the assurance that everything has been done for their safety. If the public demands clean, safe, well-managed motion picture theatres they will be forthcoming. Competition is keen, and the manager is only too eager to secure popular approval of his enterprise. If children are kept away from the cheap, unsafe and unwholesome theatres they will cease to flourish and will eventually disappear from the community.

Church Management (May) — "Great Motion Pictures as Sermons," by William L. Stidger, presents a direct testimony to the practical use of films in the pulpit.

There is rich background for modern and effective preaching in motion pictures.

This year there is a picture on the screen called *The Way of All Flesh* which I have used as the dramatic background or vehicle for a sermon.

"But why use motion pictures as vehicles for sermons?" I am asked.

Answer: Because the children of our towns and cities, the young people, fathers, and mothers of our churches and outside of our

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NEWS AND NOTES

CONDUCTED BY THE STAFF

Photographic Record of Byrd Expedition Promised

It was to be expected that the careful preparations made by Commander Richard E. Byrd and his associates for their expedition to the Antarctic would include full equipment for the taking of still and motion pictures. Reference is made in another column to the new "sextant camera," invented by Commander M. R. Pierce, which will be an important instrument on the expedition. The camera photographs an accurate reading of the sun in relation to the horizon by the operation of a lever when the sun is in the "finder," and thus the operator can have an exact record of his position on the earth's surface, whether in a plane or on the ground, at the moment of taking the picture.

In addition, two experienced motion picture cameramen, equipped with specially constructed cameras for use in extreme cold, will make a pictorial record of the expedition. It is reported they will not only make extensive newsreel pictures but will film a full length feature. Their equipment includes developing and printing apparatus.

The sixty adventurers who make up the personnel of the expedition will be assured of motion picture entertainment as well, for Commander Byrd is taking with him a projection machine and a well-stocked library of entertainment subjects.

Filming Under Water

Under-sea motion pictures are not new—but heretofore the devices, by which they were secured have for the most part been clumsy and difficult of operation.

Recently, the New York Zoological Society's Haitian Expedition made use of one of the small automatic motion picture cameras, now so popular, adapted for under-sea filming by Mr. William Beebe, and enclosed in a specially built case containing all working parts. By the use of modern high-speed lenses and fast negative film, it has been found possible to obtain sufficient exposure without artificial light if the depth is not too great.

In a Bulletin of the Zoological Society, John Tee-Van describes the camera and procedure in taking motion pictures under water:

"In brief, it consists of a brass, water-tight case, in which a camera is inserted. The box and camera loaded with film and ready to go under the surface weighs 39 pounds. The rear end of the box is open so that the camera can be inserted. It is closed by a brass lid held tightly in place by ten butterfly nuts—a large rubber gasket being inserted between the lid and the box, making the joint so tight that not a single drop of water entered the camera during the months that it was used in Haiti.

"Using the camera in the field usually resolved itself into the following procedure. A reef having been found where conditions such as adequate scenic effects and sufficient numbers of fish could be found, the photographer went down in his helmet and selected a suitable background or place to photograph. After choosing the spot he measured off the distance to where the camera was to be placed, appraised the

amount of light, and ascended to the surface. The camera was then loaded with film, wound up, the lens set, because of the refraction of the water, to two-thirds the distance measured below, and the diaphragm adjusted to whatever aperture was considered necessary.

"After the adjustments were made, the photographer descended and the camera was lowered to him. He then placed it on a tripod having a metal top—the metal being mostly to prevent the tripod floating away. The fish were baited if it were necessary to concentrate them in one spot, and the photographer pressed the lever whenever he felt that it was worth while. The absence of the slight vibration of the camera indicated when the spring had run down and the camera stopped. It was then sent to the surface, rewound or new film inserted if necessary, and again sent below. The camera contained 100 feet of film and ran for 50 feet on one winding."

Developments in Transmission of Photographs by Wire

Engineers of the American Telephone and Telegraph Company are rapidly perfecting improvements which will greatly enlarge the scope of the present system of transmitting photographs by wire.

At present all pictures transmitted by telephotograph are re-photographed and reduced to 5 by 7 inches in size. The new machines will eliminate the rephotographing process and permit transmission direct from the original in sizes as large as 8 by 10 inches.

In the new device the "cylinder" now used will be done away with. The original picture will be placed flat in the machine. A thin beam of light will pass across its surface. Its reflection will ac-

tuate the photoelectric cell in place of the "transmitted" light which at present passes through the cylinder.

The present use of the telephotograph, according to officials of the American Telephone & Telegraph Company, has extended far beyond its initial application for the transmission of newspaper photographs.

The service, it was said, is now being extensively used for the transmission of legal documents, financial statements, architectural plans, messages containing difficult technical matter, style photographs, affidavits, signature and various types of material capable of photographic reproduction.

New Camera Records Location

Its position on the earth's surface is recorded by a new kind of camera in taking an ordinary snap-shot picture. The camera, called the Pierce sextant, is the idea of Commander M. R. Pierce of the United States naval air station at Lakehurst, N. J., who collaborated with the Eastman Kodak Company in building the instrument.

The camera has been lent to Commander Byrd for use during his antarctic expedition, in connection with which it will be of inestimable value in establishing definitely the location of aerial photographs of the antarctic continent caught during the process of map-making.

Apart from Commander Byrd's use of it, the camera will be valuable in ordinary navigation because an observation with it is more rapid than one with an ordinary sextant, and is easier to read.

The camera is capable of being loaded to make 100 separate pictures on one roll of film. It rolls out, cuts and deposits the film

in a safe dark box and the pictures can be developed in a plane if necessary.

The Army Makes Its First Sound Picture

The first sound picture especially designed for military instruction purposes has been completed and privately shown in Washington before a selected group of military officials. The film was made at the Infantry School at Fort Benning, Ga., near Columbus, through the joint efforts of the Electrical Research Products, Inc., and the Fox Case Corporation, producers of Movietone features, with the cooperation of the War Department.

The opening portions of the film were given over to excerpts showing the organization of medical and other units and to the use of sound pictures in describing the assembly and disassembly of weapons. The latter portion shows an infantry battalion on the defense, with a lecture describing the various troop movements given in conjunction with the film. Troops are shown in action under stimulated war conditions, with machine gun fire, the laying down of a barrage, the operations of scout planes and all the other activities of the battalion both demonstrated and explained.

A Cinematograph Museum on Campus

The University of Southern California has created for itself a "new and valuable adjunct" in the establishment of a Cinematograph Museum—the first of its kind in connection with any university, but the first of its kind, it is said, in the world.

The Curator of the unique museum, J. Tarbotton Armstrong, writes as follows:

The University feels that they have established something of incalculable

value to their students, and of great assistance to the faculty, by furnishing material for a more finished training since the Museum includes both the ancient and modern periods of art, as well as more modern things pertaining to Motion Picture Art.

The student will require preliminary instruction from the teacher before he can get all the good possible to be obtained from the Museum, which (it should be borne in mind) has been established for a special course of training and record of the motion picture industry, and is not a Museum in the ordinary acceptance of the term.

The aim of the University of Southern California is to provide the best obtainable works of genius and skill, applicable to the fine arts, and such other things as may be utilized in the motion picture industry. Another useful purpose of this Museum will be the accumulation of all matters of importance pertaining to the industry, so as to make it a store house of all objects and documents of interest to future generations. Much material of this nature has already been acquired. It is intended also to preserve historic records and relics of the industry, and a repository is being established where the men and women associated with this industry can deposit these authentic memorials and know that they will be preserved.

Do we not especially need this Cinematograph Museum in order that we may correctly interpret the treasures of the important industry that recognizes this city as its capital? Could anything be more creditable to the motion picture industry than placing on the campus of this University a beautiful temple of art specially designed for this purpose?

The Museum would thus be a real influence and means of refinement to all who visit it, as well as to the students who are taking a three or four years special course at the University preparatory to taking up moving picture work as a profession.

We hope it may have a powerful and wide-spread influence on the future of the business. The members of the picture industry have expressed their willingness to co-operate with the University and to lend the movement all the assistance in their power; for their feeling is that the Museum will be helpful in building up this important industry's future.

A Unique Museum in Moscow

Little known, it is said, to foreigners but much beloved by the natives of Moscow, is the Museum of Toys, housed in the private mansion of a former Moscow nobleman. This museum, reports *The Christian Science Monitor*, collects all playthings ranging from the primitive Russian peasant doll to the intricate and beautiful figures designed by the great Russian masters.

The purpose of this museum is to create a guiding center and storehouse for the art of toy making, and to accustom the children from an early age to go to a museum, learn to observe and find pleasure there.

The peasant toys, chiefly of wood and clay, and their lace work are represented in the first room and arranged according to provinces. They are all colored in brilliant red and yellow, gold and green.

The second room in the museum is given over to works of individual artists. One corner is occupied by a charmingly furnished suite of children's rooms; another is taken up by a doll's apartment and contains every article that a properly brought-up doll may need.

An interesting feature in this room is the shelf devoted to the evolution of the doll; it shows the progress from the most primitive doll made of straw to the modern machine-made German doll representing a football player.

A third room is set aside for the children's doll theater, the marionettes and the "Petushkas." Every Sunday morning there is a free performance of the dolls and the theater is crowded with an audience of eager children.

For the Further Study of Films in the Teaching of History

We are indebted to Dr. Daniel C. Knowlton, of the Department of Education in Yale University, for the following note from *History* (July, Vol. XIII, No. 50), the organ of the English Historical Association.

We have published from time to time discussions on the value of the cinematograph as an aid to the teaching of history: we are glad to learn that, thanks to the generosity of the Car-

nege Trustees, the Association has now at its disposal funds to organize a serious experiment in the use of films for that purpose. A full time investigator will be appointed by the Council in the autumn to work during a whole year, beginning January, 1929, in connexion with a University where the professor of Education will take a personal interest in the enquiry, while the Director of Education for the city is ready to assist it in every way possible. The investigator, who will be a teacher of at least six years' experience, will be provided with a projector and the best historical films procurable which are suitable for teaching purposes. When any teacher in the area would like a film to be shown to a class that has reached an appropriate stage in its syllabus, the investigator will be prepared to visit the school, show the film, discuss methods of using it, and assist in estimating the results. He will thus have an exceptional opportunity of studying the possibilities of a new educational instrument and, in so doing, of thinking out afresh the aims of history teaching. The report which he will ultimately present to the Council of the Association and the Carnegie Trustees should, when published, be of much value both to those who are considering the use of films in teaching and to those who wish to produce films suitable for that purpose.

Educational Film Directory in England

The Federation of British Industries, it is announced from London, has compiled a comprehensive catalog of educational films designed for use in the schools of the empire, thereby furnishing an impetus to its own film industry as well as providing information for schools which should result in a much wider use of films as teaching aids.

The comprehensive nature of the catalog will be seen from the fact that it classifies the films offered for educational purposes under the following headings: Agriculture, botany, engineering, general knowledge, geography, health, history, industries, natural history, physiology, scripture, sports, zoology, and travel.

N. E. A. Department of Visual Instruction

Two sessions of the Department of Visual Instruction were held in connection with the Minneapolis convention of the National Education Association last July. The large attendance and very evident interest in the features of the program which had been prepared spoke well for the advance which has been made in the field of visual instruction during the few years just past.

The general topic of the first session was "Visual Instruction as an Aid to Classroom Teaching." After greetings extended by the President of the Department, Mrs. Anna V. Dorris, Dr. Daniel C. Knowlton, Assistant Professor of Visual Instruction, Department of Education, Yale University, spoke on "The Use of the Photoplay in the Promotion of Better International Relations." Dr. Knowlton discussed the functions of the photoplay in reconstructing the past, and motivating instruction in history.

A feature of this first session was a class demonstration of visual instruction in the teaching of a unit problem on the structure of the human heart in connection with a project on physical education. The lesson was most ably conducted by Miss Kathryn E. Steinmetz, Principal of the Motley School, Chicago.

Miss Elda L. Merton, Assistant Superintendent of Schools, Waukesha, Wisconsin, discussed "The Use of Visual Aids in Teaching the Social Studies in Elementary Schools," and laid especial emphasis on the service which visual aids can render in combating "verbalism" with which so much teaching is cluttered. Dr. Thomas E. Finegan spoke briefly on "Recent Experiments in Classroom Procedure"

in connection with the development of classroom teaching films.

The second session of the Department was devoted to the general topic of "Visual Instruction Service and Equipment." C. G. Rathmann, Assistant Superintendent of Schools, St. Louis, Mo., spoke on "Effective Cooperation between the Museum and the Public Schools;"; "Visual Instruction Equipment and How to Use It" was discussed by Dudley Grant Hays, Director of Visual Instruction, Chicago, and recent developments in Telephotography, Television and the Talking Motion Pictures were outlined by A. K. Aster, member of Technical Laboratories, Bell Telephone Co., New York City.

Officers for the coming year were elected as follows: *President*, Mrs. Anna V. Dorris, Director of Visual Instruction and Geography, State Teachers College, San Francisco, Calif.; *Vice-President*, W. M. Gregory, Director of Education Museum, Cleveland School of Education, Cleveland, Ohio; *Secretary and Treasurer*, Elda L. Merton, Assistant Superintendent of Schools, Waukesha, Wis.; *Executive Committee*: C. J. Rathmann, Assistant Superintendent of Schools, St. Louis, Mo., and Chairman of Museum Relations Committee; John A. Hollenger, Director of Department of Nature Study and Visualization, Pittsburgh, Pa.; W. W. Whittinghill, Supervisor of Visual Instruction, Detroit, Mich.

Visual Aids and The Library

At the recent conference of the American Library Association in West Baden, Indiana, the Committee on Motion Pictures and the Library arranged a display booth in which were exhibited posters, pictures, articles, quotations and pamphlets for the bulletin board and table, as well as

two motion picture projectors for showing films on the making of books and general educational subjects. An automatic projector was used to run lantern slides, including sets from the American Library Association office and the slide collection of the Chicago Public Library—a variety of slides on libraries and books.

A round-table on Motion Pictures and the Library was held in connection with the meeting, under the direction of J. R. Patterson, Chairman of the Library Association Committee. Nelson L. Greene, editor of *The Educational Screen*, spoke on "The public library's duty in the preparation and publicity of the Film Estimates," and H. A. DeVry delivered an address on "The simplicity of operating projectors."

The Committee posted in its exhibit the following platform on "What the public library might do with motion pictures."

1. Post estimates on the bulletin board of worthy neighborhood films.
2. Display educational films in the library.
3. Advertise the library through the motion picture theater.
4. Study the handling of films and projectors.
5. Consider the matter of circulating motion picture films.

Director Named in Buffalo

Mr. Alan C. Nicols has been selected to fill the position of Director of Visual Education, Board of Education, Buffalo, New York, made vacant by the recent death of Dr. Orren L. Pease.

Mr. Nicols has been associated with the Buffalo Board of Education for several years and is fully qualified to carry on the program already in operation there.

Developments in City Systems

From Schenley High School in Pittsburgh comes a copy of the program of visual instruction which is being used in classroom procedure during the second semester of the past school year. David B. Pugh, Chemistry Instructor, is in charge, and the six-page multigraph list giving dates, departments using the material, the title of film or slide set, and the source of the material, bears ample witness to the range covered. Mr. Pugh says:

"At Schenley High School all visual aids are used strictly on a classroom basis. One room equipped with double shades and a silver screen painted on the wall is set aside for this purpose. Classes for which slides or films are to be used proceed to the projection room during the regular class period.

"The visual aid employed fits in with the unit upon which the class is working. Results are measured, in most instances, at the same time and in the same manner as the unit itself.

"The use of visual aids has become a definite practice in Schenley High School and seems to be limited in scope only through the difficulty of finding new and usable materials for all subjects."

Moline, Illinois, is one of the most active of the smaller cities of the country in the use of visual aids, under the direction of C. R. Crakes, Principal of the Central Grammar School. A recent report from Mr. Crakes gives a brief outline of projects which they are carrying on.

The two projects are as follows: First, we are attempting to make up a set of two hundred and fifty slides covering the history of the state of Illinois. We are gathering pictures from many sources throughout the state. To date we have written to about seventy-five possible sources of material. We ask that this material be loaned to us guaranteeing transportation both ways and safe return of all

material so borrowed. As we get this material we pick out suitable pictures and have slides made. To date we have about one hundred slides completed. We have also prepared lectures for practically all of these slides. We hope to have the set completed by the end of this semester. We are roughly classifying the slides into the following groups:

1. Early History of State (including exploration and early settlement, Indian mounds, etc.).
2. Early development of State (agriculturally and industrially).
3. Political History of the State.
4. Agricultural Development of the State.
5. Industrial Development of the State.
6. Transportation.
7. State Parks, monuments and buildings.
8. Beautiful spots in Illinois (Scenics, etc.).

We have discovered that it is quite a task to have such a collection made up as there is none in existence at the present time. We hope to have a very complete set and one which may be used in teaching Illinois History, a certain amount of which we are required to teach in the Eighth Grade. We feel that the slides will increase interest on the part of pupils and cause them to look further for interesting facts concerning their own State.

The second project which has just been started consists of making up a set of one hundred to one hundred and fifty slides covering the history of the Flags which have flown over this nation. This will include not only the history of our Stars and Stripes but will show at least one picture of every flag that has ever been used in this country with the exception of the battle flags. We will probably include one slide on each state flag. There are a number of sets of slides in existence on the American Flag. I believe we have looked at practically all of them and we find them very incomplete, consisting of from twenty to forty slides each. We are gathering this material from various sources throughout the United States. Lectures are being prepared and at the present time we have about forty slides ready. This set will be used in the Central Grammar School as well as the High School. We also expect to extend its use down into the lower grades.

We have reached a point where our teachers are asking for more visual aids than we can supply. In other words, they are asking for more films and slide sets than there are school days in which to show them. We have found it necessary to ask each department to cut down their orders. We have been showing slide sets or films, or both, practically every school day since September.

College Movies

The American Association of College News Bureaus in its recent annual convention has offered its assistance to the motion picture producers in more accurate presentations of college activities in the films.

The "rah rah" type of a college career has passed completely out of the picture on modern campuses, according to opinion. Movies of campus coed cut-ups and impossible presentations give the public a wrong impression of the present-day college, the students declare.

Pennsylvania's Effort Toward Better Films

In the Annual State Report of the Pennsylvania W. C. T. U. appears a report by Mary Sayers, Director of the Department of Motion Pictures of that organization, in which she summarizes the situation in her state:

Our Pennsylvania State W. C. T. U. adopted at its last annual convention in Philadelphia, October 18, 1927, the following plank in its platform:

"We commend writers and entertainers who eliminate from stories, plays and scenarios the idea that drinking is essential to a good time and we appeal to our Pennsylvania State Board of Censors of Motion Pictures for a higher standard of the decency in our films. Impure food is banned, why not impure mental stimulation? And we

ask for the elimination of scenes showing illicit love, unbridled lust, the life of the lower world and drunken orgies."

Our exhibitors tell us they are helpless to give us better pictures unless our State Board of Censors has the degrading films withdrawn from circulation in Pennsylvania, as the block and circuit system of distribution compels them to buy the impure with the pure films. This block and circuit system has been declared to be in restraint of trade by the Federal Trade Commission.

The Federal Motion Picture Council in America, Inc., (481 Bedford Ave., Brooklyn, N. Y.) asks us "to work with them for the enactment of a law for the supervision of the motion picture business by a Federal Commission whose whole duty will be to regulate that one business which most vitally affects the morality, education and social welfare of our young people and the whole people."

Miss Aldrich writes, "The need is very great for America to so handle the motion picture situation that other nations will not find the American films detrimental to their ideals and well being."

Eighty-five per cent of films sold to foreign countries are made in America and almost all governments are censoring our pictures themselves before allowing them to be shown to their people.

Movies on Campus

Chapel movies, which combine recreation with erudition, have been added to the program of campus activities at Lawrence College. These movies include films of college life, historic pictures and views of foreign lands. It is the intention of the school to make the campus cinema a regular occurrence and bring to the students some of the large number of scientific and informational films that are now available.

THE THEATRICAL FIELD

CONDUCTED BY MARGUERITE ORNDORFF

Theatrical Film Reviews for October

[59] *THE CROWD*

(Metro-Goldwyn-Mayer)

King Vidor's latest real effort is a serious study, and, as such, entitled to more than mere notice. In it he follows the fortunes of one young man plucked at random from thousands of other young men just like him—not particularly gifted, not particularly handsome, decidedly not heroic—just human. This young man sits at a desk all day, and takes his girl to Coney Island in the evening. They marry, keep house, have children. One of the children is killed by a truck. The man loses his job. His wife takes in sewing, threatens to leave him, decides not to. He thinks of jumping in the river, changes his mind. Well, that's the way it goes. It's wonderfully done. Eleanor Boardman and James Murray are as real as—as life itself. And that, probably, is why nobody will care for it very much. It's too familiar to most of us. (See *Film Estimates for April.*)

[60] *GLORIOUS BETSY*

(Warner Brothers)

The American romance of Jerome Bonaparte, and the trouble that was caused when Brother Napoleon found out about it—as written originally for the stage by Rida Johnson Young, and played on the screen by Dolores Costello and Conrad Nagel, with dialogue (intermittently) on the Vitaphone. With due respect to the

Warner Brothers as pioneers in the "speakie" field, I submit that the speeches sound for the most part as if the actors were "ad libbing," and that not very expertly. As for the picture itself, it is quite pleasant. (See *Film Estimates for June.*)



Our Mary's First Portrait Without Her Famous Curls

[61] *STEAMBOAT BILL, JR.*

(United Artists)

Anything Buster Keaton chooses to play in is all right with me. I giggled consistently through his latest comedy, particularly enjoying the episode where his father, Ernest Torrence, buys him a hat, and the one where he visits his father in jail, brings him a large loaf of bread filled with the implements of escape, and explains in pantomime just what is to be

done with them. Aside from these and other moments, the mere combination of big Ernest and little Buster is to me extremely comic. (See *Film Estimates for June.*)

[62] *WE AMERICANS* (Universal)

The melting pot idea again, with Patsy Ruth Miller and George Lewis as the younger generation, grown away from the old Jewish ideas and ideals to which their parents, George Sidney and Beryl Mercer, still cling. The war, of course, enters as a sort of leaven. The Americanization of three old couples—German, Italian and Jewish—is rather nicely done. In addition to those mentioned, Albert Gran is effective as the German, and Eddie Phillips is satisfactory as an Italian Boy. (See *Film Estimates for May.*)

[63] *THE FIFTY-FIFTY GIRL*

(Paramount)

With her usual spirit, Bebe Daniels puts over a farce comedy about a young lady who inherits half a mine, and proceeds to work it in company with the owner of the other half. Incidentally she undertakes to show him—yes, it's a him—that she can do a man's work any day. As this involves his assuming the feminine obligations and privileges, the partnership provides pretty good fun most of the time. James Hall is the other half. (See *Film Estimates for June.*)

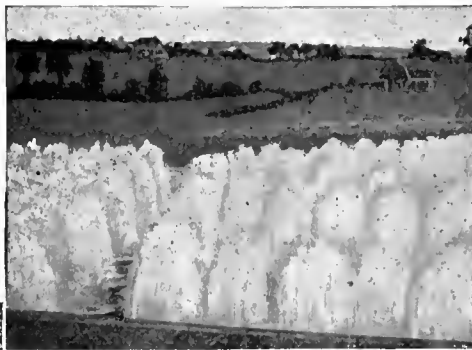
(Continued on page 200)

Announcement.

Neighborhood Motion Pictures is Now to be Known as--De

TO MAKE our name more truly descriptive of our service we have decided upon the change indicated above, effective immediately.

The teaching film courses developed by Neighborhood Motion Picture Service, Inc., have attained such a high place in the world of visual education that they merit a name which correctly emphasizes



Upper—Aeration Plant from the film "Water," in the course in General Science.

Lower—First aid scene from the film "General Health Habits," in the course in Health and Hygiene.

their significance. The choice of "DeVry School Films, Inc." is fitting recognition of the outstanding achievements of DeVry in pioneering visual education.

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The New DeVry 16 mm. Projector is a marvel of compact simplicity. It is smaller and has fewer working parts than any other projector of equal quality. Many schools are now using one or more of these new DeVrys for classroom or laboratory work. The price is only \$95.00.



Gentlemen: Without obligation to me please send complete information about your school film courses. I am particularly interested in..... (Name Courses)

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 State.....

THE FILM ESTIMATES

Being the Combined Judgments of a National Committee on Current Theatrical Films

The Film Estimates have been officially endorsed by

The Motion Picture Committee of the General Federation of Women's Clubs

The Motion Picture Committee of the National Congress of Parents and Teachers

The Home and School Department of the American Farm Bureau Federation

Titles of Films (Actors)(Producers)	For Intelligent Adults	For Youth (15 to 20)	For Children (under 15)	Titles of Films (Actors)(Producers)	For Intelligent Adults	For Youth (15 to 20)	For Children (under 15)
Big Killing, The (Beery-Hatton) (Para.) The nonsense heroes mixed up in a mountain feud. Harmless of its kind.	Perhaps	Amusing	Amusing	Fazil (Chas. Farrell) (Fox) Highly sexed love story of Arab prince and Parisian blond in impossible complications.	Worthless	No	No
Buck Privates (Lya de Putti) (Univ.) Another war romance fairly well done. Considerable drinking.	Hardly	Passable	Unsuitable	First Kiss, The (Cooper-Wray) (Para.) Son of drunken father becomes glorified thief to give his three worthless brothers an education.	Mediocre	Hardly	No
Butter and Egg Man, The (Mullhall-Nissen) (First Nat'l) Country boy seeks success on Broadway.	Feeble	Hardly	No	Fleet's In, The (Clara Bow) (Para.) Sailor ashore and dancehall girl, both very blase, find that love can be taken seriously after all. Well-done story with objectionable titles.	Passable	Doubtful	No
Canyon of Adventure, The (Ken Maynard) (First Nat'l) Thrilling western of Spanish California.	Hardly	Thrilling	Doubtful	Forbidden Hours (Ramon Novarro) (Metro) Mythical Kingdom story, thoroughly risqué and quite silly besides.	Worthless	No	No
Certain Young Man, A (Ramon Novarro) (Metro) Hectic and far-fetched romance, made some time ago on familiar lines, and only recently released.	Hardly	Doubtful	No	Foreign Legion, The (Lewis Stone) (Univ.) Elaborate love affair of English officer, with bombastic heroics and over-done complications of plot. Desert scenes notably photographed.	Fair	Better not	No
Chicken a la King (Nancy Carroll) (Fox) Feeble farce of gold-digging heroine.	Mediocre	Doubtful	No	Forgotten Faces (Clive Brook) (Para.) Stirring melodrama of unfaithful wife and gentleman crook husband. Three killings, etc. Absurd climax. Well acted.	Good of its kind	Doubtful	No
Clothes Make the Woman (Eve Southern) (Tiffany) Weak imitation of the <i>Last Command</i> idea. Russian princess and peasant wind up in Hollywood.	Weak	Perhaps	Hardly	Four Wal's (John Gilbert) (Metro) Crook story of New York's underworld, replete with usual fights and shootings, showing rehabilitation of crook after prison. Fairly convincing.	Fair	Doubtful	No
Cop, The (William Boyd) (Pathe) "Crook drama" rather above average. Quite educational in methods of crookdom!	Passable	Doubtful	Better not	Goodbye Kiss, The (Sally Eilers) (First Nat'l) Girl follows her soldier boy to France and saves him from being a coward. Feeble film.	Mediocre	Poor	Better not
Cossacks, The (John Gilbert) (Metro) Boisterous, blood-thirsty drama, supposedly a portrayal of Cossack doings.	Strong	Violent	No	Good Morning Judge (Reginald Denny) (Univ.) Laughable farce, with Denny posing as crook to win mission worker heroine. Usual fights, court and jail scenes.	Amusing	Amusing	Perhaps
Craig's Wife (Irene Rich) (Warner) Accurate picturization of the book. Unusual film for it encourages a bit of thought. Fine work by Irene Rich, but overacted in spots.	Interesting	Passable	Beyond them	Green Grass Widows (Walter Hagen) (Tiffany) Hero's college education hinges on golf tournament in which Walter Hagen himself appears.	Passable	Perhaps	Perhaps
Crooks Can't Win (Ralph Lewis) (F.B.O.) Crude crook drama that praises police service.	Mediocre	Harmless	Hardly	Half a Bride (Esther Ralston) (Para.) Sort of companionate marriage idea—castaways on desert island learn to love each other. Rather cheap.	Hardly	Doubtful	No
Danger Street (Warner Baxter) (F.B.O.) Another crook and gang war picture, just as Ralph Ince would make it.	Hardly	Better not	No	Happiness Ahead (Colleen Moore) (First Nat'l) Crook marries innocent girl as only way to "get" her. Then reforms. Absurdities in story but it proves fairly interesting. (See Review No. 64.)	Fair	Doubtful	No
Daredevil's Reward (Tom Mix) (Fox) Just a Tom Mix picture, as usual.	Hardly	Perhaps	Doubtful	Harold Teen (Arthur Lake) (First Nat'l) Will probably amuse the same intellects that find the comic strip funny. (See Review No. 71.)	Hardly	Perhaps	Perhaps
Desert Bride, The (Betty Compson) (Columbia) Sandstorms, Arab treachery, hero struggles, heroine escapes, etc.	Hardly	Doubtful	No	Hawk's Nest, The (Milton Sills) (First Nat'l) Underworld melodrama of Chinatown with Milton Sills, in hideous make-up, doing his usual scowling and fighting. (See Review No. 68.)	Hardly	Hardly	No
Devil's Trademark, The (Belle Bennett) (F.B.O.) Man and wife give up crookdom for children.	Poor	Worthless	No				
Don't Marry (Lois Moran) (Fox) Thin love-comedy of the old-fashioned girl vs. the flapper, both played by Lois Moran.	Possibly	Fair	Hardly				
Drag Net, The (George Bancroft) (Para.) Gangland life at its goriest—brutal violence, brutish drinking, etc. Made to duplicate <i>Underworld's</i> success at box office, but a far inferior film. Decidedly unwholesome.	Passable	Better not	By no means				

Titles of Films (Actors) (Producers)	For Intelligent Adults	For Youth (15 to 20)	For Children (under 15)	Titles of Films (Actors) (Producers)	For Intelligent Adults	For Youth (15 to 20)	For Children (under 15)
Heart to Heart (Mary Astor) (First Nat'l) American-born princess returns to her home town bankrupt, but wins her old lover. Feeble.	Mediocre	Passable	Perhaps	Magnificent Flirt, The (Florence Vidor) (Para.) Sophisticated comedy, beautifully set, acted and photographed by a digector (Monsieur d'Arrast) who dares appeal to the intelligence and who is able to do so.	Interesting	Unsuitable	No
Heart Trouble (Harry Langdon) (First Nat'l) Nonsense war-film, rather funny but marred by vulgarities.	Hardly	Perhaps	Doubtful	Masked Angel, The (Betty Compson) (Chadwick) A "good girl" gets to running a cabaret—marries blind soldier who "thought her pure," etc., etc. Mawkish titles make film still more absurd.	Stupid	No	No
Helshp Bronson (Noah Beery) (Gotham) Sea life at its toughest. Brutal captain tries to raise son in his own image but long-lost mother saves the day.	Absurd	Worthless	No	Michigan Kid, The (Conrad Nagel) (Univ.) Alaskan melodrama with forest fire, canoe-over-the-falls, etc. And Conrad Nagel as noble desperado gambler!!!	Hardly	Better not	No
Her Cardboard Lover (Marion Davies) (Metro) Low comedy. Heroine wins her man by cheap vamping and questionable methods.	Cheap	Better not	No	Midnight Life (Francis X. Bushman) (Gotham) Melodrama combining underworld and night club life, thievery, murder, etc.	Fair	Perhaps	No
His Tiger Lady (Adolphe Menjou) (Para.) Menjou absurdly miscast in a silly farce. Disguises as maharajah to win his duchess, etc.	Worthless	Perhaps	No	Mysterious Lady, The (Greta Garbo) (Metro) Pre-world war spy story laid in Austria and Russia, with much melodrama and violent love-making.	Fair	Doubtful	No
Hit of the Show, The (Joe E. Brown) (F.B.O.) Tragi-comic stage-life romance of the <i>Lough, Clown, Laugh</i> kind. Clumsy.	Hardly	Perhaps	No	Name the Woman (Anita Stewart) (Columbia) Artificial mystery tale with considerable suspense. Interesting for return of Anita Stewart to screen.	Passable	Interesting	Hardly
Home James (Laura LaPlante) (Univ.) Light farce with many laughs, of country girl who fails as artist in city but wins rich husband.	Passable	Amusing	Passable	News Parade, The (Sally Phipps) (Fox) Portrayal of varied and heroic exploits of the news-reel-cameraman with the inevitable romance woven in.	Passable	Amusing	Fair
Hot Heels (Glenn Tryon) (Univ.) Lucky horse-race in Cuba solves troubles of heroine of a stranded theatrical troupe.	Fair	Amusing	Amusing	None But the Brave (Sally Phipps) (Fox) From smart-aleck college man to insurance agent, with bathing beauties lugged in.	Mediocre	Perhaps	Hardly
Hot News (Bebe Daniels) (Para.) Lively farce of news-reel-cameraman-life with the girl aiding materially in the "scoop".	Fair	Amusing	Funny	No Other Woman (Dolores Del Rio) (Fox) Stale melodrama with too many utterly unconvincing elements.	Poor	Poor	No
House of Scandal, The (The Dorothy Sebastian) (Tiffany) Melodrama of police and crooks, full of exciting and more or less amusing incidents.	Fair	Amusing	No	Oh, Kay (Colleen Moore) (First Nat'l) A rum-running story from musical comedy of same name. Vulgarities rather overbalance the funny parts. Poor use for Colleen Moore.	Perhaps	Unsuitable	No
Just Married (James Hall) (Para.) Cheap and trashy bedroom farce, laid on shipboard.	Worthless	No	No	Painted Post, The (Tom Mix) (Fox) The regular "Western"—sheriff, outlaws, stolen pav-roll, etc., but Tom Mix is supposed to be "good for children".	Hardly	Exciting	Doubtful
Ladies of the Mob (Clara Bow) (Para.) Another crook film, cheap, crude and thrilling. Not worth anyone's time. (See Review No. 69)	Useless	No	No	Patriot, The (Emil Jannings) (Para.) A notable tragic picture, with great direction by Lubitsch, and much excellent acting by Jannings and Lewis Stone, especially the latter. Sound effects ridiculous at times for lack of synchronization. Some scenes too risqué for the young audience.	Notable	Unsuitable	No
Lights of New York (Helene Costello) (Warner) Second-rate melodrama of New York night life made notable by being the first "all-talkie" film. Worth seeing for two reasons: To note how a mediocre story is helped by dialogue (in spite of the terrible voices) and to compare the crudity of "sound" today with what will be heard in a year or so from now.	Novel	Novel	Perhaps	Perfect Crime, The (Clive Brook) (F.B.O.) Mystery story not very convincing, but made interesting by such actors as Clive Brook and Irene Rich.	Fair	Entertaining	Hardly
Lilac Time (Colleen Moore) (First Nat'l) Very pretentious, sentimental war romance. Some notable airplane shots and some ridiculous sound accompaniment. Colleen Moore same as ever, if that is a recommendation.	Fair	Entertaining	Too exciting	Racket, The (Thos. Meighan) (Para.) Police vs. bootleggers, fast-moving, exciting and fairly convincing—practically unrelieved by romance—which in itself is some relief.	Amusing	Thrilling	No
Lion and the Mouse (Lionel Barrymore) (Warner) The old Klein play movietized, with sound. Most of the voices are terrible, except Barrymore's, but it is about the best sound picture to date. (See Review No. 73.)	Interesting	Interesting	Hardly	Red Mark, The (Nena Quartaro) (Pathe) Sinister, blood-thirsty doings by unbelievably brutal governor in French penal colony, with heroine bearing most of the brunt of it all. Overdone tragedy.	Hardly	Hardly	No
Lonesome (Glenn Tryon) (Univ.) Unusual for its weird camera effects and for making a very thin realistic story fairly interesting through 7 reels. Foreign director.	Fair	Perhaps	Better not	Roadhouse (Lionel Barrymore) (Fox) Father active champion of civic reform, gambles and drinks. Jazz-mad son tries robbery and murder but gets caught. Very objectionable "necking" scenes. Supposed to be a strong moral lesson.	Worthless	By no means	No
Lost in the Arctic (Fox) (1923) A notable record of Arctic adventure and the successful search for the four men lost from the Stefansson expedition of 1913. Intensely interesting and not spoiled by an attempted "story".	Notable	Interesting	Good, if not too exciting	Sally of the Scandals (Bessie Love) (F.B.O.) The musical comedy-understudy gets her chance and makes good. Evades evil intentions of manager, of course.	Mediocre	Worthless	No
Love Over Night (Rod LaRocque) (Pathe) Thin but fairly amusing comedy. Suggestive pantomime scenes make it undesirable for the family.	Hardly	Doubtful	No				

The Theatrical Field

(Continued from page 195)

[64] HAPPINESS AHEAD

(First National)

Colleen Moore is going in strongly for the dramatic, and doing not so badly, although she doesn't forget that she is primarily a comedienne, and so has her comic moments. She plays a small town high school girl who falls in love with a handsome crook from the big city. Prison, faithful little wife, reformation—you know the rest. But with Edmund Lowe and Lilyan Tashman also in the cast, it was bound to be well done. (See *Film Estimates in this issue.*)

[65] THE PATSY

(Metro-Goldwyn-Mayer)

Marion Davies' best in a long time, in which she plays very naturally and humanly the younger daughter in a family which has always been dominated by the elder ditto. Her father, however, entertains a sneaking partiality for her, and when she finally rebels, Pop backs her up all the way. Marie Dressler and Del Henderson as the parents are a treat, and Jane Winton is amusing as the elder sister. Orville Caldwell and Lawrence Gray are the necessary men. For no apparent reason, Miss Davies interpolates some imitations of various other stars, including Lillian Gish and Pola Negri, but as they are surprisingly clever they are highly entertaining, and the fact that they have nothing whatever to do with the story goes by the board. (See *Film Estimates for May.*)

[66] EASY COME, EASY GO

(Paramount)

Not so good as the best nor so bad as the worst, boasting Richard Dix as its main attraction. And where Richard is, there also is a little sunshine. As a radio broadcaster out of a job, he makes a prolonged and futile effort to return to its owner a stolen wallet he has come across, his philanthropic endeavors being consistently interfered with by the thief who stole it. I said the main attraction was Dix, but I have a notion to take that back and say that it is Charles Sellon, who is perfectly delightful as the elderly crook. (See *Film Estimates for June.*)

[67] DRUMS OF LOVE

(United Artists)

Paolo and Francesca in Spanish settings becomes a little dull and artificial under the sentimental hand of D. W. Griffith. Lionel Barrymore could have been more effective if the obvious unreality of his make-up as a giant hunchback had not too greatly handicapped him, but even with that drawback, he is the whole show anyway. Mary Philbin and Don Alvarado are fervid as the lovers, but do not go much below the surface in their characterizations. (See *Film Estimates for June.*)

[68] THE HAWK'S NEST

(First National)

Milton Sills, Doris Kenyon, Montagu Love, Mitchell Lewis, Stuart Holmes, Sojin, and a multitude of gangsters, white and yellow, go to make up a very blood-and-thunder tale about

New York's Chinatown. Mr. Sills first appears in one of those make-ups dear to the heart of the actor—twisted nose, battered ear, deeply scarred cheek. Later, however, he is permitted to become again his own handsome self. Mr. Love, as usual, is the other participant in the big fight which, in this case, wrecks a Chinese cabaret. Oh, you'll just love it! (See *Film Estimates in this issue.*)

[69] LADIES OF THE MOB

(Paramount)

The vivid Clara Bow is notably successful in the dramatic role of a gangster's sweetheart, the gangster himself being well played by Richard Arsen. The story is exciting enough, but has been so padded that it drags frequently just where it should speed ahead. There is a lengthy prologue that could be omitted altogether without being missed. Otherwise it's a good picture. (See *Film Estimates in this issue.*)

[70] DRESSED TO KILL

(Fox)

Edmund Lowe again performs smoothly as one of those lovely crooks. We are given inside information on just how crooks work, and are treated to a demonstration of a daylight holdup, all of which should be invaluable to anybody wanting to go into that line of endeavor. And the moral of it is "You can't win," with Mr. Lowe dying elegantly in the gutter, of a few dozen bullets presented by the gang he double-crosses. Mary Astor is mixed up in it, too. (See *Film Estimates for May.*)

[71] HAROLD TEEN

(First National)

The lovelorn hero of the comic strips is delightfully done by Arthur Lake who is the real Spirit of Seventeen. Everybody and everything you've laughed over in the papers is there, including Lil-

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lums, Horace, Beezie, the Gedunk sundae and the autographed Ford and slicker. (See *Film Estimates in this issue.*)

[72] THE STREET OF SIN

(Paramount)

A highly artificial story built to suit the needs of Emil Jannings—almost entirely impossible, sometimes thoroughly offensive, but somehow interesting in spots. This last is due partly to Jannings himself, partly to Olga Baclanova, and partly to the direction. Jannings plays a bully of the London Limehouse district, Baclanova the woman who lives with him, and Fay Wray a Salvation Army sister who is responsible for the bully's reform and also for his death. The last named character as played by Miss Wray, came, I feel sure, straight out of the Elsie Dinsmore books, and is probably the most incredible that has ever appeared on the screen. (See *Film Estimates for June.*)

[73] THE LION AND THE MOUSE

(Warner Brothers)

A good deal more of spoken dialogue than previous pictures have contained, features this dramatic offering, and centers interest in the speeches themselves, or rather, in the mechanical novelty of the thing. And that, perhaps, is just as well, for the story exhibits some serious weaknesses. Lionel Barrymore, of course, has much the best of it. He never finds it necessary to raise his voice above a conversational tone, and he is indubitably convincing, except when the plot betrays him. Alec Francis, too, is much at home with the spoken word. May McAvoy and William Collier, Jr. are not so satisfactory. They sound (I know I have said this before) as if they were making up their speeches as they go along. But since, even with these minor faults, this is by far the best of the Vitaphone pictures to date, I suggest that you see it. (See *Film Estimates in this issue.*)

Production Notes

INDICATIONS from Hollywood are that sound is the big development everywhere. Paramount announces that between twenty and thirty of the seventy-one feature productions to be released this season, will have sound accompaniment, most of them with talking sequences. Paramount News will present a large part of its service in sound, and one- and two-reel short features, including Christie comedies, are also to have synchronized accompaniment. In addition, Paramount is to offer a new type of picture in the sound filmizations of stage unit productions such as those staged in the big theaters operated by Publix. Among the feature length productions with sound which are either already in work or have been completed are *Wings*, Erich von Stroheim's *The Wedding March*, *Abie's Irish Rose*, *The Patriot*, *The Canary Murder Case*, *Loves of an Actress*, *Warming Up* and *Burlesque*. The company's first all-talking motion picture will be the sensational stage play, *Interference*, with a cast including Clive Brook, William Powell, Evelyn Brent and Doris Kenyon. Gary Cooper and Fay Wray will co-star in *The Haunting Melody*, which is to be made entirely in dialogue, the story centering around the melody itself.

Harold Lloyd has started work on what probably will be the first dialogue and sound comedy of importance. No leading woman has as yet been chosen.

Douglas MacLean's first Paramount-Christie feature comedy, *The Carnation Kid*, is being made with sound, according to an announcement from the Christie studio.

PARAMOUNT pictures now in the making include *Tong War*, co-featuring Florence Vidor and Wallace Beery; *Manhattan Cocktail*, with Nancy Carroll and Richard Arlen; *Avalanche*, with Jack Holt and Baclanova; *Redskin*, to be made entirely in color, and to star Richard Dix; *His Private Life*, starring Adolphe Menjou; *The Shop Worn Angel*, with Nancy Carroll and Gary Cooper; *The Sins of the Fathers*, starring Emil Jannings, and a big special, *The Four Feathers*.

The Last of Mrs. Cheney is to be Norma Shearer's next picture for Metro-Goldwyn-Mayer. Other important

productions for this company include a filmization of the famous *Trader Horn*; *Adrienne Lecouvreur*; *The Single Man*, with Aileen Pringle and Lew Cody; *Morgan's Last Raid*, with Tim McCoy; *Thirst*, with John Gilbert; *West of Zanzibar*, with Lon Chaney; *Her Cardboard Lover*, with Marion Davies; *A Woman of Affairs*, with John Gilbert and Greta Garbo; *Gold Braid*, with Ramon Novarro; and *A Man's Man*, with William Haines; *Alias Jimmy Valentine* will be the vocal debut of William Haines; Norma Shearer's voice will first be heard in *The Little Angel*; and *Buddies* will furnish Marion Davies with her first talking picture, all of these to be produced by Metro-Goldwyn-Mayer. Cecil B. DeMille, with his personal staff intact, has moved into the studios of Metro-Goldwyn-Mayer. His new contract with the company provides that he shall produce pictures of the type of *The Volga Boatman*, *The King of Kings*, and *The Ten Commandments*.

UNITED Artists report that John Barrymore's next picture will be *King of the Mountains*, an adaptation of a popular European novel, *Dér Koenig der Bernina*. Ernst Lubitsch will direct and Camilla Horn will play opposite Barrymore. Mary Pickford will be the first big screen star to make an all-talking picture. She has purchased *Coquette*, the play that is now having a sensational run in New York. *Coquette* will be directed by Sam Taylor, production to begin immediately. *The Rescue*, with Ronald Colman and Lili Damita, and *The Awakening*, with Vilma Banky and Walter Byron, are finished. The next Colman-Damita picture will be *Devil's Island*, parts of which will probably be made in French Guinea with the co-operation of the French government, and the next Banky-Byron picture will be a story by James Gleason, author of *Is Zat So*. Douglas Fairbanks is at work on his sequel to *The Three Musketeers*, entitled *The Iron Mask*.

Several members of the cast are playing the parts they created in the first story of D'Artagnan and his fellows. Marguerite de la Motte is again Constance, Cardinal Richelieu is being played once more by Nigel de Brulier, Leon Bary has returned to the part of Athos, Lon Poff to that of Father Joseph, and Charles Stevens to Planchet.

Some Aspects of the Psychology of Visual Education

(Continued from page 186)

Attention, the less clear the Perception, the more apt to be false the Conception, the poorer the Discrimination and Association, and the more fleeting the Memory.

That Spontaneous Attention may be obtained by Visual Aids can be clearly and adequately shown by investigating modern sales methods. The fundamental requirement in successful sales work is the obtaining of the prospect's attention. In many cases the object to be sold is something new and something of which the prospect has little or no knowledge. To obtain the Attention and arouse the Interest of the prospect a number of Visual Aids may be employed, viz:

1. A working model or sample.
2. A photograph book showing the article and its application.
3. A film slide projector with film slide of the story.
4. A motion picture projector with film.

It is of interest to note that all of these, with the exception of the least used—the motion picture projector—require an oral presentation at the time the visual presentation is made and that these two presentations are simultaneous.

In speaking of Perception, Angell says: "The first and basic function of Perception is to afford us our primary knowledge of a world of objects amid which we live. It is the first actual definite and complete step in the process of knowledge. Without Sensation, Perception, which always includes a consciousness of particular material things present

to sense, is impossible." Should we enter a completely darkened and silent room there will be no immediate visual or auditory sensation and no Perception. The moment that Sensation, Visual or Auditory, is introduced Perception follows.

When we see something that is entirely new and unlike anything that we have ever seen before, although Perception occurs, it is of little value. We endeavor to classify it according to our previous Perceptions. Similarly in hearing new sounds and new words we can classify them as pleasant or unpleasant, loud or soft, or as an arrangement of letters that we know from past experience would produce such sounding words. In each case we perceive the object or sound from a purely physiological standpoint. However, should we learn that the two are synonymous and are given a complete explanation thereof, true Perception is awakened and true Conception results. The importance of giving this combined Visual and Oral presentation increases with the lack of experience on the part of the observer. A pupil being shown a picture and told that it is of a cacao tree immediately perceives the tree in its similarity to other trees and at the same time perceives "the new," i. e., that the fruit grows out of the trunk and main branches not from twigs on the small branches. To have given an oral description only, would have been very ineffective.

Angell on this subject says: "Perception involves immediately within itself the effects of antecedent experience, and a secondary result of this complication with Memory processes is that when we perceive an object which is in any way familiar we instantly recognize it."

Imagination, the consciousness of objects not present to sense,

consists in the ideational revival of previous sensory excitations. "The stuff, so to speak, out of which Visual Imagination is made is apparently qualitatively the same kind of material as that out of which Visual Perception is made. All Imagination is based in one way or another on previous perceptual activities and consequently the psychical material which we meet in Imagination is all of a piece with the material which Perception brings to us and altogether like it."

Try as we may, it is impossible to get a Visual Image of a Rose similar to that of a Sunflower. In all our experience such a Rose has never been subjected to our senses. We have never had any Perception of such a Rose and therefore the word "Rose" fails to produce such a Visual Image. Visual Aids will make for true imagery insofar as the aids used are themselves true.

According to Angell, "Conception is that mental operation by means of which we bring together the common points of our various experiences and mentally consolidate them into ideas." When we bring together a Visual Image of the Liberty Bell and of Independence Hall while reading the poem "Independence Bell" we obtain a very definite Conception. Thomas Hobbes has put this into words as follows: "There is no Conception in a man's mind which hath not at first, totally or by parts, been begotten upon the organs of sense." It is true that if we have seen neither one or only one of the aforementioned objects then our Conception at the time of reading "Independence Bell" will be entirely different than if we have seen both.

(To be concluded in November)

(Continued from page 199)

Titles of Films (Actors) (Producers)	For Intelligent Adults	For Youth (15 to 20)	For Children (under 15)
Scarlet Lady, The (Lya de Putti) (Columbia) Hectic story of Red Russia—same old thrills achieved by the same old methods. Objectionable elements.	Hardly	Better not	No
Ship Comes In, A (Rudolph Schildkraut) (Pathe) Realistic and sincere story of honest immigrant family whose troubles come because there are immigrants of the other kind.	Interesting	Good	Beyond them
Siren, The (Tom Moore) (Columbia) Revenge melodrama — hectic, gruesome, with gallows threatening innocent girl as climax.	Hardly	Hardly	No
Skirts (Syd Chaplin) (Metro) Cheap comedy worth no one's attention.	Worthless	Worthless	No
Stocks and Blondes (Jacqueline Logan) (F.B.O.) Cheap romance of dancer and stock clerk with plenty of bathtub and drinking scenes.	Worthless	No	No
Strange Case of Capt. Ramper, The (Paul Wegener) (First Nat'l) Explorer lost for years in Arctic, closely resembles polar bear, physically and mentally. He is "cured", takes a look at "civilization" and goes back to Arctic. Grotesque, labored and far-fetched.	Freakish	Hardly	No
Sunset Legion, The (Hoot Gibson) (Univ.) A "western" with usual bar-room brawls, furious riding and fighting, etc.	Hardly	Perhaps	Doubtful
Taxi 13 (Chester Conklin) (F.B.O.) A nonsense comedy, directed by Marshall Neilan, which is above average for slapstick.	Perhaps	Amusing	Amusing
Telling the World (Wm. Haines) (Metro) Smart-aleck hero as newspaper reporter runs an impossible career. Some risque and some harrowing spots.	Hardly	Perhaps	No
Terror, The (May McAvoy) (Warner) First mystery film in all-sound. Very thrilling and probably above average in interest.	Perhaps	Good	Good, if not too exciting
Their Hour (Dorothy Sebastian) (Tiffany) Rather inane film, which is not improved by the risque situation.	Inane	No	No
Three Ring Marriage (Mary Astor) (First Nat'l) Cowboy hero loves heroine—circus tents, dwarfs, monkeys, villain and two fights.	Mediocre	Hardly	No
United States Smith (Lila Lee) (Gotham) Story of Marine Corps, a prize-fighter, an immigrant boy and, of course, a love affair. Boy actor notably good.	Passable	Good	Fair
Warming Up (Richard Dix) (Para.) A baseball picture with Dix as the pitching hero of a world's series.	Passable	Good	Amusing
Water Hole, The (Jack Holt) (Para.) A sort of super-western, more human than usual. The taming of a flapper (notably played by Nancy Carroll) by a man of the big outdoors.	Fair	Amusing	Passable
Wheel of Chance, The (R. Barthelme) (First Nat'l) Dual role by Barthelme in rather interesting story laid in Russia and America. Some objectionable love-making and some violent scenes.	Interesting	Better not	No
Whip, The (Dorothy Mackaill) (First Nat'l) Unmitigated melodrama in the old style, revolving around a race horse—much villainy and love—and with sound to make it worse.	Perhaps	Perhaps	Hardly
White Shadows in the South Seas (Monte Blue) (Metro) Remarkable photography—elaborate romance—improbable characters—tragic ending—and atrociously poor synchronization in sound.	Interesting	Interesting	Perhaps

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FOREIGN NOTES

CONDUCTED BY OTTO M. FORKERT

The Educational Film Conference at The Hague

THE Second European Educational Film Conference, held from May 1st to 5th at the Hague, disclosed to the representative of *The Educational Screen* a side of the European movement for visual education that was entirely unexpected.

Having made the trip across the Atlantic, the editor of this department had hoped to see all the leading personalities of the Congress working together for the advancement of universal education. Quite a different picture was unfolded at The Hague. Political, diplomatic and business interests seemed to have a dominating hand over the proceedings of the entire Congress, and the scheming to get personal and national advantages and prominence among the 248 delegates from 19 countries (Belgium, France, Czecho-Slovakia, Germany, Great Britain, Greece, Italy, Austria, Chile, Lithuania, The Netherlands, Norway, Sweden, Switzerland, Hungary, Soviet Russia, Monaco, Poland, United States) represented at the Congress, sometimes took forms that are unknown at conventions in America.

The Constitution of the Educational Film Chamber was finally accepted by a large majority, with an expressed disapproval of the minority. Dr. Gunther of Berlin, editor of the *Bildwart*, was elected President; Professor D. van Staveren at The Hague, First Vice-President; and members of the Board of Directors as follows: Mr. Barrier, Paris; Mr. Landoy, Brussels; Professor Hube, Vienna; and as General Secretary, Dr. J. Imhof, Basel. One seat was kept open for a repre-

sentative of the Italian Delegation, which had left The Hague two days before the close of the Congress—after the acceptance of the Constitution for the Film Chamber when it was clearly seen that the Film Institute in Rome, proposed by Mussolini, did not get a favorable reception among the delegates at The Hague.

After this storm was over, the proceedings of the Congress took a quieter course. However, the program of the Congress, as laid out by the organizing committee, was not executed and the departmental sections reported only in part, so that except for the showing and explaining of educational films from the many countries represented, little creative work was done. A resolution was passed by the Congress, expressing the intention of the Conference to cooperate with the Film Institute that is still to be created by the League of Nations.

On the last day of the Congress the Board of Directors decided to enlarge the standing committee of the Film Chamber to include four members from each country. A few weeks later, while still in Europe, the editor was informed that the majority of the Board of Directors decided to change the European Film Chamber into The International Educational Film Chamber, with headquarters in Basel, Switzerland.

How and by what means the educators of America, the educational film producers and all the friends of visual education can become members of this Institution, what can be expected from the Film Chamber, and many other

questions are being discussed at this time in Basel and definite reports will soon be published.

Although the Second Educational Film Conference at The Hague was not up to expectations, the many valuable contacts made there, and the foundation of the International Film Chamber in Basel, made this long trip and tiresome negotiations and discussions worthwhile.

The Status and Trends of Visual Aids in Science

(Continued from page 184)

predominate, there is reason to believe that the lessened margin of cost is sufficiently great to guarantee the utilization of the allied forms of visual aids at no greater expense than is customary for laboratory courses now.

The development of a valuable citizen resembles that of a motor car in that both properly involve efficiency in production for a competitive marketing. We have no reason to expect that, in either case, the future demand for efficiency in producer or product will be less. With such methods and devices as are now to be had (including those of visual aids) we may reasonably hope, with some patience, to reach the farther goal of obtaining for the student a maximum amount of training in a minimum amount of time with the least amount of expended energy, all of which seem to constitute a very practical attainment.

AMATEUR FILM MAKING

Conducted by DWIGHT R. FURNESS

Director of Publicity, Methodist Episcopal Board of Education

A School Exhibit Filmed

IN ORDER to visualize what the Cleveland Board of Education is doing for the youth of that city, the bank lobby of the Union Trust Company, which is the largest in the world, was turned into a school room during one entire week last spring. The Union Trust Company, a 300 million dollar institution, very graciously offered the Board of Education the facilities of the bank and assisted in the erection and placing of the one hundred exhibits.

Students from the junior high schools coaxed a flower garden to bloom on the marble floors of the foyer of the bank. Totally unaware of the comments of hundreds of spectators, tiny tots poured tea, built houses of blocks and bounced balls in rhythm in a fully equipped kindergarten.

Against a background of busy executives, boys from the Cleveland Trade School assembled a four cylinder automobile motor in record time. A machine shop with a lathe, power tools and denim-clad lads demonstrated to visitors how boys interested in the various trades are being trained for shop work. Brick masons and carpenters built a house in the bank lobby. Electricians wired the house. Students also did the plumbing.

A dental clinic with nurses and doctors in attendance examined the teeth of visitors and gave them charts on the condition of their teeth.

City Manager W. R. Hopkins of Cleveland posed for an art class sketching from life. Girls in white in an electrically equipped kitchen baked cookies alongside the desks of vice-presidents of

ried on for forty-five minute periods.

Newsreel cameramen photographed the entire exhibition. What is perhaps more suggestive to those interested in the possi-



Kindergartners in a typical schoolroom setting. Building blocks are their favorite tools. The tea-table scene shows a morning lunch of graham 'crackers and milk in progress.

the Union Trust Company. Students in Journalism from various high schools compiled and edited the day's news for a page in the *Cleveland Plain Dealer*. On a specially built platform 40 by 30 feet, classroom work such as gymnastic exercises, shorthand and typing, a Marionette Theatre, a style show in which girls modeled clothes they had designed and made themselves, and scientific experiments were car-

ried on for forty-five minute periods. What is perhaps more suggestive to those interested in the possibilities of filming school activities, is the fact that two thousand feet of motion picture film of the exhibit were taken for the Cleveland Board of Education. These reels are available to schools, parent-teacher groups and others interested in visual education, upon application to the Division of Publications of the Cleveland Board.

ANNETTE SMITH, *Assistant.*

New Color for the Amateur

THE placing on the market of Kodacolor by the Eastman Kodak Company has opened an entirely new vista to the amateur movie maker. No longer need the user of 16 mm cameras look at a scene and interpret it in monochrome for, with a special filter and this new Kodacolor film,

cameras with certain lens equipments produce home movies in natural colors.

The process is as ingenious as it is simple. For the present the only cameras equipped to take the special filters required are the Eastman Cine Kodaks with f 1.9 lenses. To secure pictures by this process a special three color filter must be secured for the camera and a filter and a compensator for

the projector. For best results a special screen 16½x22 inches is recommended. Kodacolor film is supplied in 50 foot lengths for the same price that 100 foot rolls of ordinary film are supplied. The price includes the finishing.

The process does not lend itself to duplicating. The Kodacolor print itself is black and white and reproduces color only when shown through a projector with the proper filter. It may however, be shown in any projector as a black and white film.

This process places in the hand of the teacher a medium for recording in natural color scenes or objects to be used for classroom instruction. It is a great advance over black and white films in almost every case. Two limitations to the process are, first, pictures must be taken in full sunlight and, second, the size of the projected pictures, 16½x22 inches, limits the number of persons who may see it at one showing. The simplicity of securing the pictures, the recording of color as well as form, and the fidelity of reproduction far outweigh these limitations in most cases.

So the art of the amateur movie maker moves along. First came the amateur standard 16 mm film, now comes color and next, doubtless, will come amateur talking pictures.

New Film

A NEW 16 mm. camera, the Film 75, has been announced by the Bell & Howell Company as a companion to its well known Film 70. The new camera is thinner than the former model and the case is flat so that it slips into the pocket easily. It takes the regular 100-foot roll of ciné film. A spyglass finder is provided with a field area adjustment for use with lenses of different focal lengths.

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SCHOOL DEPARTMENT

Conducted by DR. F. DEAN McCLUSKY

Assistant Director, Scarborough School, Scarborough-on-Hudson, N. Y.

Visual Education in the Los Angeles City Schools

I RECEIVED recently a long letter from Mr. Charles Roach, the director of the visual education division of the Los Angeles City schools, in which he described the activities of his department for the year. I found so much of interest in the letter that I am taking the liberty of passing it on to the readers of *THE EDUCATIONAL SCREEN*. Mr. Roach writes as follows:

"We are managing to keep extremely busy right now—in truth we are so busy we scarcely have time to be sociable. Our motion picture circulation will exceed 20,000 reels this year. Our circulation other than film has increased over 100%. Our March distribution was 104% greater than a year ago. We are using a truck service similar to that which is in vogue in St. Louis. Right now it is requiring the full time of three truck drivers and a special messenger to deliver all the material from our building—of course our shipping department handles material from the Elementary School Library, the High School Library, as well as the Psychology Stock Room and a few other incidental departments.

Our photographic department includes three full time photographers, a laboratory assistant and a clerk. We are making up materials in 50 duplicate sets. This year we have concentrated on the Sixth Grade. We are now working out a plan so that we will be able to accommodate all of the Sixth Grade teachers in the entire city, system with Visual Aids to accompany their regular classroom work.

An innovation this year has been our notebook illustrations. We are trying out the plan to supply notebook illustrations to take away the necessity of mutilation of books.

Another project under way is an art picture service. We have acquired several thousand negatives of old masters. These we plan to circulate as wall pictures, 12x16 and 16x20. We are having about 500 frames made at one of our trade schools. The extremely large size will be made at cost and supplied to those schools that care to buy them for permanent wall decorations.

We have just purchased 100 stereopticons. These we are loaning to schools where they seem to be the most needed and most desired. We are requiring each school to send at least three teachers to our office to be instructed in the manipulation of the projector as well as to permit us to inculcate in their minds some of the objectives we feel are so important for the proper understanding of what is meant by Visual Instruction. To date we have not done very much in the way of exhibit materials. We have nothing to compare with the mounted birds and mammals in the St. Louis Museum. We are working on some collections of American History and World History objects—in truth we have an assistant who is the hardest working person you have ever seen. She seems to have a nose for valuable historical material.

This summer we shall continue the compilation of our Art Appreciation lantern slides with accompanying essays, especially directed towards the Junior and Senior High School Art Appreciation studies. We are also preparing a special collection of Visual Aids for the eighth and ninth grade sciences. The work is in the hands of a committee which will make recommendations to us. We have recently finished an interesting project in World Friendship by means

of Visual Aids. (See the article written by Mrs. Douglas which appeared in the March issue of *THE EDUCATIONAL SCREEN*.)

Would you be interested in a cooperative enterprise involving the exchange of pictorial materials, with the view of increasing our supply of authentic slides and photographs without the necessity of falling back upon commercial sources? We need to reinforce our present supply with good pictures on United States, Canada and South America. We have in mind the wholesale production of pictures in our printing department and in our assembly section. We can prepare materials comparable to those assembled by the National Geographic Society and could supply them at a very insignificant cost in case there would be a sufficient number of large schools interested. We are planning to go ahead on our own initiative and make up several hundred sets for ourselves. We are sufficiently unselfish to share our ideas with others if they care to join us, because in helping others, we can help ourselves.

I could continue for many pages and tell you some of the other interesting things we are doing, but the foregoing constitutes the outstanding pieces of work we have done this year. Our plans for the summer include rearrangement and enlargement of our quarters—in truth we shall have about four times as much space as we had three years ago."

I am certain that many of you will be interested in the cooperative exchange of pictorial materials which Mr. Roach mentions in the next to the last paragraph. He may be addressed at 609 F. W. Braun Building, Los Angeles, California.

THE EDITOR.

Thousands of Borrowers make regular use of our Free Film Service

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Film Reviews

The Welding of Pipe Line (1 reel) General Electric Company—The scenario is based on the making and installation of a huge steel pipe line or aqueduct for the water system of Springfield, Massachusetts. The process of bending sheets of steel into cylindrical shape and of welding the edges together is shown. Other procedures which are illustrated, such as submitting the pipes to a hydraulic pressure test and the waterproofing of each section, are of general interest.

The steps in the welding process are difficult to follow and need to be supplemented if the subject of arc welding is to be taught by the film. However, one is impressed with the magnitude of the work which can be done successfully by arc welding machines. (Address The Visual Instruction Section, General Electric Company, Schenectady, N. Y.)

Motion Pictures of the Near East—The Near East College Association has been circulating through the Young Men's Christian Association seven reels of motion pictures made in the Near East which depict many of the quaint customs and habits of the peoples served by our American colleges in Greece, Syria, Palestine and Turkey.

The two associations now announce that the seven reels have been re-edited and are now to be released in four reels: Syria and the Holy Land, Turkey, Greece and the Miraculous Ikon of Tinos.

Syria and the Holy Land is an interesting picture of these historical countries. The ancient Arabic city of Homs with its camel, donkey and horse markets, situated on the road to Bagdad; a "Beehive" village of Bedouins; the great water wheels of Hama; the Moslem Feast of Nebi Musa in Jerusalem on Easter Day; the

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merry-go-rounds, peep-shows and other entertainments on the hill-side facing the garden of Gethsemane adding a modern touch; and the American University of Beirut, are shown in pleasing succession. The photography and titles in this film are good.



An Irrigation Wheel in Syria

Turkey is a reel given over for the most part to Constantinople, the Bosphorus, and activities at Robert College and the Constantinople Woman's College.

Greece takes one on a trip to Athens on Constitution Day. Children are in costume, soldiers parade, and great crowds are to be seen on the hill adjoining the Acropolis. One is also taken on trips through the streets and is shown many of the habits and living conditions of the people of Greece. The latter portion of the reel describes the ceremonies connected with breaking of ground on Constitution Day for the new American Athens College.

The Miraculous Ikon of Tinos visualizes the festival connected with the bringing forth of the Ikon from the Cathedral on the island of Tinos each year in the month of March. The Ikon is alleged to have the power to heal the sick. A Priest, followed by the procession, carries the sacred relic over the prostrate bodies of those seeking to be cured. This is the only cinema ever taken of the extraordinary event and it

makes a deep impression upon those who see it.

Anyone seeing these superior pictures is impressed with the size and importance of the work



Girls at Well, Samahov, Bulgaria

being done by our American Colleges in the Near East, particularly with the possibilities there for building international good will. (Address: The Motion Picture Bureau, Y. M. C. A., 120 West 41st Street, New York City.)

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Subjects of the entire Spiro Library may be obtained on these discs. Many new subjects are in process.

SPIRO FILM CORPORATION -- 161-179 Harris Ave. -- Long Island City, N. Y.

Playtime (2 reels) Pathe—Childhood's inalienable right to play is the subject of a motion picture, which has been released by the Women's City Club of New York. As the title indicates the picture shows the vast need for adequate play-space in our larger cities.

Playtime tells the story of the Dugan family who come to a big eastern city from a small mid-western town. Accustomed as they are to the open country with its infinite opportunities for play, they find themselves "cribbled, cabined and confined" in the city. The thundering subways and elevated, the rushing trucks and taxicabs, and the crowded city street offer little opportunity for safe play. Mrs. Dugan spends many anxious moments worrying about her little boy and girl.

The children try the neighborhood playground but they find to their dismay that it is locked. The city does not have sufficient

funds to keep all the playgrounds open.

Tommy runs into a gang of other boys and the leader urges Tommy to send his sister home



Groups of City Youngsters Deserve a Safe Place to Play and come on with them. They adjourn to a deserted factory to shoot craps while the little sister goes back home in tears.

She meets another little girl and they are playing with their dolls when her doll carriage coasts off into the street. Unthinking she runs to rescue it and is knocked down by a truck.

Meanwhile the gang is collecting wood for a bonfire and storing it in the factory.

A discarded cigarette touches off the inflammable wood they have collected for their bonfire and the old fire trap quickly catches. Tommy is overcome by the smoke and is left in the blazing factory. Fortunately the firemen come in time to extinguish the flames and save the boy.

The distracted Mrs. Dugan, having almost lost both children in one afternoon, does not know where to turn. She learns of another playground that is open and she and the kiddies go to inspect it. The change is most heartening to her. Here are organized games under the direction of leaders. The girl quickly finds other little girls with whom to play, while Tommy begins to play ball with other boys.

Playtime points an obvious moral and makes a very direct appeal toward advancing the cause of child welfare.

The subject was produced for the Women's City Club by Visigraphic Pictures. Further information may be secured from the Women's City Club of New York or from the Educational Department of Pathe Exchange, Inc., 35 West 45th St., New York City.

The Gorilla Hunt (4 reels) Film Booking Offices—Here we have actual pictures of the explorations in the jungle land of Africa by Ben Burbridge, in search of the gorilla. The Belgians purchased a steamboat and brought it in sections to the river, where it was to go inland with the party that finally landed 1,000 miles beyond Stanleyville. The message of the advance of the boat was relayed by the beating of the natives on a log grooved to serve as a drum. The sound was discerned fifteen miles away and the process repeated. En route to gorilla land,

Visual Education Service Inc. 7024 Melrose Ave. Los Angeles

GEORGE E. STONE, Producer and Director

VISUAL EDUCATION SERVICE, INC. is a non-profit institution organized under the laws of California for the purpose of establishing a central international library and laboratory for the collection, production and wide-spread distribution of illustrative aids to education. This material is sold to educational institutions for a reasonable profit; but with the distinct reservation under our charter that all net revenue can be used only for extension of the service and can never be distributed as dividends. Our present library includes:

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many sights enlist our attention. Dried caterpillars are observed to be a delicacy of the Africans of the interior. A safari is organized from members of various tribes for the purpose of keeping down mutiny. Such an organization accompanies the exploring party with equipment for two years. The natives smoke and use snuff. In the latter case, the sneeze is headed off by the use of a clothes pin over the nostrils. Sap from the banana leaf is freely drunk. A dance is executed simulating the flight of an eagle when pursued by vultures. A herd of hippopotami are in the river and frequently become completely submerged. The python terrorizes through its constricting coils. A sham battle is performed for the entertainment of the guests. A mail runner follows after the party, sleeping in a tree for safety. A lion is shot by lying in wait until

he returns at night to the prey killed by day. A slit skin is a mark of tribal honor, hence corrugations often cover the forehead and cheeks. Teeth are filed. In pygmy land, gifts of salt and safety pins make for friendship. Poison for arrows is carried in a bag on the left wrist. Victrola music is very mystifying. Artificially enlarged lips make for beauty according to pygmy standards. When an elephant is killed, the death bellow causes swarms of natives to rush for a carving of the meat. The pygmies are wary and suspicious, and will flee from white men, although one prick from a poisoned arrow will cause death.

The gorilla country is on the sides of the volcano, Mikeno, a dense jungle, 9,000 feet high. The gorilla sleeps on a couch of soft grass. The camera is concealed in underbrush, and sounds are made

to alarm these hairy mammals, for they will investigate the unusual. They approach and violently shake the bushes. Elephants trumpet, parrots scream overhead, and all the jungle is aroused. The camera is cranked in one hand while the rifle is held in the other. A gorilla roars and vigorously beats his chest; later, he beats a tree with his fists. It takes hours to lure the young to a position before the camera. A mother with her young on her back is seen. When the approach was made to within thirty feet, a shot was fired. Altogether, three gorillas were killed, two for the Belgian government and one for the Smithsonian Institution. Several of the young were captured, and kindness prevailed in domesticating them. The picture closes with the decoration conferred upon Mr. Burbridge by the government of Belgium. It is an exceptional delineation of difficult exploration.

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AMONG THE PRODUCERS

Where the commercial firms—whose activities have an important bearing on progress in the visual field—are free to tell their story in their own words. The Educational Screen is glad to reprint here, within necessary space limitations, such material as seems to have most informational and news value to our readers

Disc Motion Pictures In The Classroom

SO FAR, the real problem of "motion pictures in the classroom" is far from being solved, particularly in the school with a limited budget where film rental costs furnish an item to be reckoned with. This problem is not an educational question, but is bound up with the physical form of the motion picture film itself. We do have motion pictures in the schools, but too largely in the *auditorium*, not in the *individual*

often prevented the showing of motion pictures to an individual class, in its own room, to illustrate its own special lesson. But a new machine has just appeared on the scene that solves these problems. The makers frankly state that theirs is *not* an auditorium projector but is adapted for individual and classroom use only.

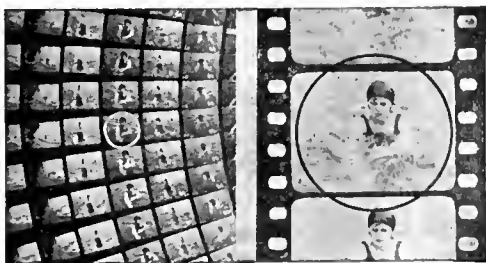
In this new form of film for the projection of which this machine has been constructed, the individual little still pictures, or "frames" of which every motion picture is composed, are printed one after another in the form of a spiral, on a flat film disc, very much on the principle of a talking machine record. This spiral arrangement, beginning at the outside of the disc and working inward has given the name of "Spirograph", meaning "drawn in a spiral," to the projector itself.

The teacher who wishes to show the motion picture recorded on such a disc merely has to slip it on the projector and press a plunger into place. There is nothing that corresponds to the "threading" demanded of ribbon film. A light switch is then snapped and film and projector are ready for use. As even turning of a little hand crank is all that is required for projection, there is no need for special skill, and this attractive task may well be delegated to the honor pupils.

In case the motor-driven Spirograph is used, even this bit of effort is unnecessary.

In case the teacher wants her pupils to study the details of a certain setting, the form of an animal or plant more carefully, the picture can be stopped at any point, thus becoming similar to a lantern slide. A fire shutter, that drops automatically when the machine stops, protects the "still" picture thus obtained. Experiments have shown that the lamp can even shine full blast for hours at a time on these film discs without injuring them in any way.

The Spirograph runs as easily backward as forward. This feature offers the possibility of real-



Relative size of individual picture on film disc and on standard film.

classroom, except in the case of high school or college, and then usually only in the science courses.

The frequent inconvenience of renting films in the larger school systems has led educators to strive for ownership of film libraries. But this plan involves a great outlay of money, for a thousand feet of safety stock—no other kind may be used without adherence to stringent fire regulations, or should ever be used for real safety—cost from eighty-five to one hundred and fifty dollars.

These financial obstacles have



"Direct eye-viewing" of the movie.

ly serious study, as for instance in the case of the tides.

Ribbon film, to be projected over again, must be rewound through the full length of the

picture, but these motion picture discs do not have to be removed from the projector, much less run through backward. The pressure of a lever makes the disc move instantly back to the beginning of the picture. Sudden breakage, in the sense that the continuity of the picture is cut off in projection, is impossible, and there is so little tension on the perforations, found only on the outer rim of the disc and corresponding to the double rows of sprocket holes in ribbon film, that breakage of these perforations is almost unheard of. The steel pressure pads that in ordinary projectors bear on the film, to make it lie flat, are here replaced by two soft camel's hair brushes that sweep the film clear of dust as it approaches the lens and smooth it out at the instant that it is projected.

Inserting a new disc is almost

as quick and easy as turning the leaves of a book, and since the discs lie flat in envelopes similar to those used for phonograph records, they take up very little filing space. There is no need for vaults, for tin cans, for damp humidors.

A unique feature of this machine is that of "direct eye-viewing." This is accomplished by removing the lamp house, looking directly into the lens, and seeing the picture in this way *in the machine itself* either by reflected lamp light or daylight. Turning the handle as usual makes the perfect motion picture pass before the eye, and one thus obtains what corresponds to an animated microscope. The brilliance of the picture in such viewing combines with real microscopic views on the film to give a remarkably realistic effect. Anyone, teacher or student, can in this way study

a picture over and over again, individually, with no need for a screen or the space, small as it is, that is demanded by projection. The benefit, for the study of detailed motion, is evident.

Both projector and discs are so inexpensive that a large library of subjects is well within the means of any school.

A Current News Service

CURRENT Events is coming to be a well recognized study in the elementary schools as well as in junior and senior high schools. Several periodicals have already been launched to meet the demands of the schools for current events material in appropriate form. The most recent venture is the *Illustrated Current News*. This is a picture service designed especially for the elementary and junior high school

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grades. Two large pictures (12½ x 18½) are sent out each week covering the most important happenings. A teacher's guide accompanies each one, supplying the important facts and making suggestions as to the use of the material in the classroom. The subjects selected represent a wide range of materials, appropriate to classes in history, geography, civics, science, etc., wherever current developments contribute to the subject matter under consideration. The pictures are selected and edited by Dr. Daniel C. Knowlton, Research Associate, and Associate Professor of Visual Instruction, Yale University. It is published at 511 Chapel Street, New Haven, Connecticut.

Among the Magazines and Books

(Continued from page 189)

churches by millions will see these pictures. While we preachers are preaching to our hundreds or thousands the pictures are preaching either for good or bad to the millions.

The first value of preaching on the great motion pictures is the fact that you are preaching about something that the people know and understand.

The second value is that you may cash in on the publicity that the theatres have already given to that picture. Third: Your message is already half presented for your audience has already visualized the message.

Mr. Stidger then lists these films, explaining why and how he used them in his work: *The King of Kings*, *Ben Hur*, *The Ten Commandments*, *Les Miserables*, *The Scarlet Letter*, *The Big Parade*, *Merton of the Movies*, and Channing Pollock's *The Enemy*.

Book Reviews

PHOTOGRAPHY: PRINCIPLES AND PRACTICE: C. B. Neblette. D. Van Nostrand Company. 1927.

The author, a member of the Faculty of Texas Agricultural and Mechanical College, and formerly Director, Division of Photography, the Pennsylvania State College, writes this mammoth "manual of the theory and practice of photography" for use "in colleges, technical institutions, and for students (advanced) of the science." The writer's standing speaks for the scientific rating of the text.

The typography, too, is commensurate with the text, for the book is beautifully organized and luxuriously built.

THE LITTLE BLUE BOOK: Marjorie Hardy. Wheeler Publishing Company.

This delightful pre-primer echoes efficiently the pre-school note in modern education. Its choice of

material from "I am Sally" to the closing page of Mother's and Father's possessions furnishes additional testimony to the author's sound understanding of the child at this level of education.

The makeup of the book is, like the entire Hardy series, thoroughly satisfactory. This reads like a verbatim quotation of former reviews of Miss Hardy's publications, but we cannot avoid such repetition in the fact of the writer's sustained standard of production.

CHARTS, for Civics, Geography, Arithmetic and General Science, by Fay Campbell, formerly teacher of Civics and Geography, Lake View High School, Chicago. Wheeler Publishing Co. 96 pages, paper bound.

Chart-making is the surest visual means toward an understanding of relationships—mathematical or statistical, and the school studies, such as geography, history, civics, arithmetic and general science, benefit richly by their use. The author puts it thus in the "Foreword to Teachers": "Many interesting phases (of these subjects) appear in the form of statistics. Statistics, however, are like children of long ago—to be seen and not heard. Seeing statistics is accomplished by putting them in the form of charts or graphs."

Every teacher who makes any considerable use of chart or graph methods has wished for just this sort of outline—written for the pupil, classifying the various forms of charts and graphs, explaining in easy terms just how they are made, and setting forth problems suited to expression by means of these forms. The book is generously supplied with practice sheets on which the student may learn the technique of this means of visual expression. The author suggests the possibilities of map-making as well.

It is safe to predict an eager reception for this very practical and helpful manual.

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DeVry Corporation
1111 Center St., Chicago, Ill.
(See advertisement on pages 196-7)

Eastman Kodak Co.
Rochester, N. Y.
(See advertisement on Outside Back Cover)

Eastman Teaching Films, Inc.
Rochester, N. Y.
(See advertisement on page 211)

Edited Pictures System, Inc.
130 W. 46th St., New York City

Ideal Pictures Corp.
26 E. Eighth St., Chicago, Ill.

International Harvester Co.
606 S. Michigan Ave., Chicago, Ill.
(See advertisement on page 177)

D. K. Patel
c/o N. Y. Institute of Photography
10 W. 33rd St., New York City
(See advertisement on page 216)

Pathe' Exchange Inc.
35 W. 45th St., New York City
(See advertisement on page 178)

Pinkney Film Service Co.
1028 Forbes St., Pittsburgh, Pa.

Ray-Bell Films, Inc.
817 University Ave., St. Paul, Minn.

Rothacker Film Corporation
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Ill.
(See advertisement on page 208)

Rowland Rogers Productions
74 Sherman St. at Harris Ave.,
Long Island City, N. Y.

Sanford Motion Pictures Service
406 Englewood Ave., Chicago, Ill.

Society for Visual Education
327 S. La Salle St., Chicago, Ill.
(See advertisement on Inside Back Cover)

Spiro Film Corporation
161-79 Harris Ave., Long Island
City, N. Y.
(See advertisement on page 209)

United Cinema Co.
130 W. 46th St., New York City.

United Projector and Films Corp.
228 Franklin St., Buffalo, N. Y.

Visual Education Service, Inc.
7024 Melrose Ave., Los Angeles,
Cal.
(See advertisement on page 210)

MOTION PICTURE CAMERAS

DeVry Corporation
1111 Center St., Chicago, Ill.
(See advertisement on pages 196-7)

MOTION PICTURE MACHINES and SUPPLIES

International Projector Corp.
Acme Division, 90 Gold St., New
York City.
(See advertisement on page 215)

DeVry Corporation
1111 Center St., Chicago, Ill.
(See advertisement on pages 196-7)

Edited Pictures System, Inc.
130 W. 46th St., New York City.

Ideal Pictures Corp.
26 E. Eighth St., Chicago, Ill.

Monarch Theatre Supply Co.
395 S. Second St., Memphis Tenn.
(See advertisement on page 208)

James C. Muir & Co.
10 S. 18th St., Philadelphia, Pa.

Safety Projector Co.
Duluth, Minn.

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United Cinema Co.
130 W. 46th St., New York City

United Projector and Film Corp.
228 Franklin St., Buffalo, N. Y.

Wyman Enterprises, Ltd.
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(See advertisement on page 200)

SCREENS

Acme Metallic Screen Co.
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Society for Visual Education
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(See advertisement on Inside Back Cover)

Spencer Lens Co.
442 Niagara St., Buffalo, N. Y.
(See advertisement on page 178)

Visual Education Service, Inc.
7024 Melrose Ave., Los Angeles,
Calif.
(See advertisement on page 210)

STEREOGRAPHS and STEREO- SCOPES

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Bausch and Lomb Optical Co.
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DeVry Corporation
1111 Center St., Chicago, Ill.
(See advertisement on pages 196-7)

E. Leitz, Inc.
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Now for a little home-made hootch for visiting bugs, insects, and tree-disease germs.

Here's lookin' at you! The tractor-drawn power sprayer doesn't miss a single customer.

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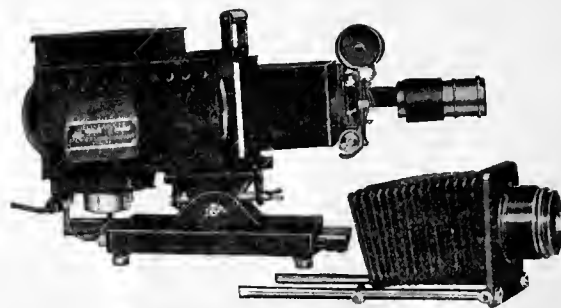
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VOLUME VII

NUMBER 6

THE EDUCATIONAL SCREEN

*The Only Magazine Devoted to The
New Influence in National Education*

NOVEMBER, 1928

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THE EDUCATIONAL SCREEN, Inc.

HERBERT E. SLAUGHT, *President*
FREDERICK J. LANE, *Treasurer*

NELSON L. GREENE, *Editor*
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Entered at the Post Office at Morton, Ill., as Second Class Matter
Office of Publication, Morton, Illinois
General and Editorial Offices, 5 South Wabash, Chicago, Illinois
Copyright, November 1928, by THE EDUCATIONAL SCREEN, INC.

\$2.00 a Year *Published every month except July and August* Single Copies, 25 cts.

THE EDUCATIONAL SCREEN

November, 1928

EDITORIAL

Vol. VII No. 6

A GREAT work has just been completed in the visual field, immensely interesting and important to American schools of the present and the future. The "most extensive experiment ever undertaken in education", reads the announcement, and the phrase is not an overstatement. The work was scientifically planned, conducted and concluded under the auspices and at the expense of the Eastman Kodak Company, and nothing yet done can equal this Eastman experiment as a fundamental and vital contribution to progress in the visual field.

The vast array of evidence now in hand, on the intrinsic value of educational films in teaching, will compel attention and force conviction—especially among that element of our educational aristocracy that still inclines to ignore or disparage visual methods in pedagogy—as nothing else has ever done. We expressed our keen interest and confidence in the Eastman plan in the beginning, have waited anxiously through the two-year-period, needed to bring the great task to completion, and now greet with undisguised enthusiasm the splendid results that have been achieved. The obvious fact, that Eastman Teaching Films, Inc. will some day reap large rewards as the result of this present contribution to the visual movement, cannot diminish by a hair's breadth the value of the great experiment.

The outstanding features of the experiment, that make its evidence significant beyond any previous results, are these:

(1) It used 11,000 children, carefully graded into two groups of equal ability numbering 5500 each, in the public schools of 12 widely separated American cities.

(2) It employed 232 selected teachers, carefully matched as to ability and efficiency, to handle the two groups of children.

(3) The teaching materials, methods of teaching, administering of tests, etc. were scientifically designed, conducted and controlled; and the tests themselves were prepared by educational experts.

(4) The testing process included preliminary tests before teaching began, tests during the ten-weeks teaching period, and recall tests for some time afterward.

(5) It produced over 100,000 test papers, written by the 11,000 children, on which the conclusions sought are to be based.

(6) The analysis and interpretation of this vast mass of evidential material has been made by eminent scholars, recognized authorities in the field of scientific educational procedure.

(7) The results constitute convincing and irrefutable evidence of the value of the right kind of films in formal education.

Of the 11,000 children, about two thirds were from the Elementary Grades, one third from Junior High School. Preliminary intelligence tests ensured equal ability in the two groups at the start; preliminary knowledge tests furnished a basis for accurate measurement of the gains made during the teaching period, respectively by the group taught with the aid of films and by the group taught without this aid. The experiment was national in scope, the cooperating cities being Atlanta, Chicago, Denver, Detroit, Kansas City, Lincoln, Newton, New York, Oakland, Rochester, San Diego, Winston-Salem.

About ten times more film footage was used than ever before, and the films had been made expressly for educational purposes, not rummaged from the storage vaults of theatrical producers. They were of 16 millimeter width, not the standard 35 mm. size. The content of the films was wisely limited to two subjects already known to benefit particularly by supplementary pictures—Geography and General Science. The exact subject-matter to be taught was contained in the "study guides" accompanying each film, and these guides determined the lesson-content for both pupil-groups, the "film" and the "non-film". Identical tests, therefore, were given to both groups. The films used were as follows: In Geography—New England Fisheries, Wisconsin Dairies, Wheat, Wheat to Bread, Cattle, Corn, Cotton, Irrigation, Bituminous Coal, Iron Ore to Pig Iron; in General Science—Hot Air Heating, Atmospheric Pressure, Compressed Air, The Water Cycle, Water Supply, Purifying water, Limestone and Marble, Sand and Clay, Reforestation, Planting and Care of Trees.

(Continued on page 241)

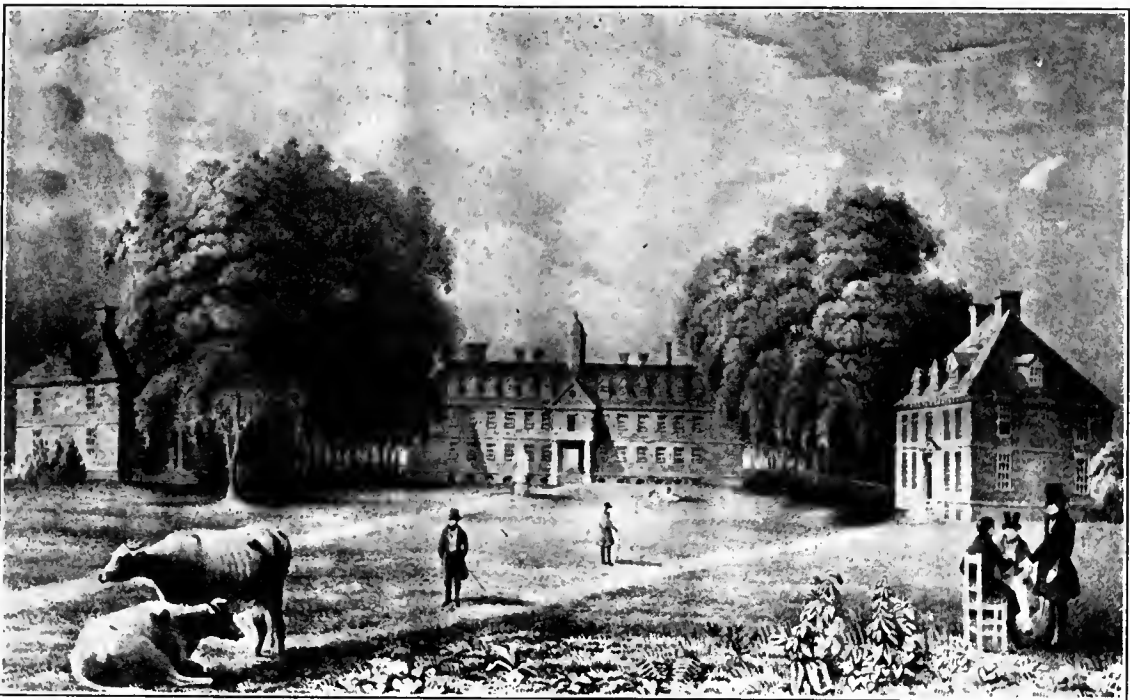
Historic Williamsburg as a National Museum

C. J. HEATWOLE

AMERICA has come to such an age that we delight more and more in the memories and things of the past. We have a history that is worth recreating. Many historic places and old churches in Virginia already have been restored to their original Colonial design, and increasingly the mansions of the Colonial period have been and are being rehabilitated and brought to their former architectural and landscape beauty. All this has inspired the gorgeous dream of restoring a whole living city to its bygone splendor. Such is the plan for old Williamsburg in old Virginia.

reality when nearly 85 per cent of the necessary land and property was in the process of actual transfer involving the expenditure of nearly two million dollars. It has since developed that the project is substantially backed by two or three multi-millionaires and the completion of the projected plan will involve the additional expenditure of many more millions. All that can safely be said at present is that the spending of all this money is in the hands of one man, the Rector of old Bruton Parish Church, the Rev. William A. R. Goodwin of Williamsburg, who originated

flavor. It was the Colonial seat of the Royal Governor and the capital of one of the oldest of the original commonwealths. It was the birthplace of American liberty and the center of the political atmosphere in which the nation was born. It was the home of many of the great men who launched the ship of state which now commands two oceans and stands without a peer among the nations of the earth. It has through the centuries remained a small city, the entire permanent population never being over two thousand. It has stood still for over two centuries and many of the ancient buildings are still



Courtesy of The Virginia Journal of Education

The College of William and Mary—1840

The story of the restoration of Williamsburg when first announced sounded like a fairy tale or a fascinating romance, but more and more it came to be substantiated and took the form of a

the plan and secured the financial backing.

Williamsburg of all places in America is suited to the carrying out of such an experiment. It still retains much of its Colonial

standing, some of which are in a dilapidated condition.

The main street of the town the original charter says shall forever be named the Duke of Gloucester Street. This thor-

oughfare is seventh-eighths of a mile long, butting at the west end into the buildings and grounds of the College of William and Mary and at the east end into the old



Courtesy of The Virginia Journal of Education

The Old Powder Horn

Capitol grounds. It is said that Pennsylvania Avenue in the city of Washington was patterned after this street. This wide double track street has felt the weight of coaches and six (with milk white horses and military escort in scarlet for his Majesty's Governor), chariots and chaises of the gentry, the council, and the planters, and has been trodden, horse and foot, by Washington, Jefferson, Monroe, John Marshall, Patrick Henry, the Randolphs, the Lees, George Wythe, George Mason, Rochambeau and LaFayette during the siege of Yorktown and by Benjamin Franklin to receive the honorary M. A. from the College of William and Mary. During the reign of the Colonial Governor Spottswood, old Williams-

burg was gay with regal trappings at assemblies, balls and birth nights. An observer says of the life in Williamsburg at this time, "They (the people) live in the same neat manner and dress after the same modes and behave themselves exactly as the gentry in London."

The work of restoring a whole town to its Colonial appearance is a gigantic enterprise. It will involve the entire reconstruction of a few of the main historic buildings. The old State Capitol will be rebuilt on the old foundation and architectural lines. Likewise, the Governor's Palace, the Raleigh Tavern, and the first theater in America will be recreated in exactly their Colonial form. The restoration of the Governor's Palace will necessitate the removal of a large modern public school building which was constructed some years ago on the site of the Governor's home on the Palace Green. Other historic buildings will be repaired and restored to their original design. Some sixty or seventy houses authentically of the Colonial period form the nucleus and patterns of the restoration project. Perhaps fifty others, large and small, will be allowed to remain as sufficiently conforming to the complete plan. One hundred or more others, including the entire business section of the Duke of Gloucester Street, will be condemned and removed.

The original Market Square

about midway on the Duke of Gloucester Street will be restored and will contain only the old octagonal Powder Horn and the little red brick Courthouse with its portico and cupola. This square with the rows of Colonial houses on the north and south and these two interesting buildings within will be preserved. On the north there is a row of charming old wooden houses on Nicholson Street including the Tucker House, and the Peachy House, the latter designated as the headquarters of Rochambeau. On the northeast corner of Market Square stands the dignified Colonial brick house known as "the Paradise House" where lived the celebrated beautiful character, "Madame Paradise," who, tradition says, attended Bruton Church with a flunkey bearing her chapeau on a tray so that the parishioners by any possible chance could not miss admiring her elaborate coiffure. On Francis Street there are some good examples of hip-roofed type mansions both of brick and wood. Here is the typically Colonial Peyton Randolph House, the residence of a son of Sir John Randolph, father of Peyton Randolph, who at one time was a strong pillar in Williamsburg society. Peyton Randolph it will be remembered was the president of the first and second Continental Congresses. Other houses in this area are notably the Galt House and Bassett Hall.

In front of the Capitol grounds stands an old brick building which was the office of the clerk of the Colony. Not far off, across Nicholson Street, still stands in dilapidated condition the old Colonial prison coeval with the Capitol. Here were confined the bloodthirsty

(Continued on page 24?)

Starting a Visual Education Department (I)

HAROLD F. HUGHES

Selling the Idea to the Superintendent

WITH the visual education movement sweeping through the country, more and more are the school people faced with the problem of getting a center started. When the movement was initiated in Fresno a little over two years ago, to have had on file the experiences of others who had started in a small way would have been of inestimable value. It is with the idea of being of some assistance to other systems initiating the visual education movement that these articles are written.

If, as is sometimes the case, the Superintendent is strong for a separate visual education department and goes about the organization himself, then the idea of selling him to the plan is beside the mark. Even for him, however, there may be some pointers in this first article. But the movement generally originates with principals and teachers and their first task is to show the head of the system what the movement is going to cost and what results it is to bring. That was our first task in Fresno in the spring of 1926. The year before, a committee had been appointed to organize visual education but had

given up the task because the members had been unable to get any money to further their plans. So when the second committee was appointed, with the present director as chairman, its first work was to prepare selling points for its sales talk.

The committee worked out a plan of procedure, keeping in mind three essential factors: a small and economical start; methods of putting into use the materials secured; and a plan for a gradual development. These were typed as a series of eleven recommendations and a copy taken to the Superintendent. After discussing with him the different recommendations, he approved the entire program and promised, that if the work went along as the committee prophesied, that he would include the department in the next annual budget.

These were the recommendations:

1. That a vacant room in the administration building be set aside as the Visual Education Center.
2. That in the next bulletin a call be made for teachers and others to donate collections of pictures and travel magazines.
3. That one of the Part Time students be paid twenty-five cents an hour to spend half of each day at the Center.
4. That a small sum be expended for mounts and paste.
5. That such visual material as was in the department be placed in the new Center for a wider use.
6. That the Center be granted a small sum to purchase such in-

dustrial exhibits as could be secured at a small cost.

7. That a bulletin be issued to teachers telling about the Center and the plans for its use, and that other bulletins be issued from time to time acquainting teachers with additions of material.
 8. That each school appoint a teacher as Visual Education Representative to meet at regular intervals with the person in charge of the Center and carry back the news to the teachers.
 9. That time of the truck be assigned to the Center for the distribution and collection of materials.
 10. That development for the next year be along the following lines:
 - a. Subscriptions to magazines of visual value.
 - b. that more lantern slides be purchased.
 - c. That the Center have two machines to loan to schools not equipped to use the material.
 - d. That a library of film slides be purchased.
 - e. That department mechanics build drawers to hold mounted pictures.
 - f. That stereographs and stereoscopes be purchased for use of the smaller children.
 11. That nothing be done with motion pictures during the first year.
- The expenses of beginning were about two hundred dollars, met by the Superintendent from his office budget. He also helped along the work by donating his files of the National Geographic Magazine. Other magazines and

Mr. Hughes is Director of the young Department of Visual Education in the Public Schools of Fresno, Calif. This is the first of a series of three articles on the general subject of "Starting a Visual Education Department", with subtitles (I) Selling the Idea to the Superintendent, (II) Economical Beginnings, (III) Selling the Department to the Teachers.

pictures were donated in large numbers, and a girl was assigned to mount the pictures selected by members of the committee who had time to give to the work. Right at the beginning of the work we recognized the fact that many of the travel articles were good visual material when in context, so, whenever we found a duplicate magazine we took out the entire article, stapled to it a kraft paper cover and put on a sticker telling the classification—i. e. *Descriptive Geography, Archaeology, Architecture, etc.*—title of the article, author, magazine from which it was clipped and the date of publication.

In mounting pictures we learned by experience. We began by mounting on chip board but soon found the limitations of this material. It broke when it was bent and the pictures were usually ruined, and it took up far too much room. We changed to a double-thick cover paper which bends without breaking and takes up very little room. We used a chocolate brown color as best fitted to hide the marks of dirty little fingers.

Letters were sent to industrial firms all over the country asking for school exhibits. Many of these were sent free of charge, others with carrying charges collect, and still others for a small amount to help defray the cost of the exhibit. Many of these are most excellent and have been in almost constant use since their arrival.

Perhaps I should say a word to explain the last recommendation in our list. We had several reasons for not putting in motion pictures. First of all, our plan was to sell the idea to the Superintendent, who had remarked several times that he was doubtful about the educational use of mo-

tion pictures and preferred to have someone else spend the money on them during the experimental stage. And, secondly, we realized that there were big obstacles in the way of using them in our city. Only a few of the Junior High Schools had machines and these were in the auditorium—a situation fatal to real visual education. Portable machines would not do because most of the film available was printed on inflammable stock and this could not be used in any classroom without a fireproof booth. Also we are far from film centers and it was difficult to put in a comprehensive program knowing that when a class was studying the lumbering industry in the northwest it might receive a film on banana culture in Central America.

With the rapid development of the 16mm. film we have come to the conclusion that the Superintendent's stand was well taken, and that refraining from putting any money on the motion picture during the first two years contributed greatly to the strength of our department. We put all our efforts in developing along lines more suited to our limited finances.

The recommendations and the work done during those last two months of the spring semester of 1926 in the collection and classification of pictures and the accumulation of exhibits, sold the idea to the Superintendent. He gave an order for \$150.00 worth of film slides to be selected by the committee, appointed the present director to give part time to the work and allowed a budget for the next year of \$2650.00 for the development of the department. As this amount meant a half cent on the tax rate for the city, we considered that our preliminary

work had done its work—sold the idea. Our next step was to show that the trust had not been misplaced.

The steps outlined here may not serve in another situation, but it is reasonable to believe that every Superintendent is alert to the fact that the Visual Education movement is a real one; and if he can be shown that there is a good plan prepared to follow, and that a large expenditure of money is not necessary to begin the work, there will be few who will not give careful consideration to the project.

Exhibit Materials Available to Schools

THE *Journal of Geography* in a recent issue carried the following notes of special interest to teachers of geography:

As an outgrowth of a course offered by Clark University in the summer of 1927, the University has decided to assemble and distribute literature of special value to teachers and pupils of geography. A package of this material will be sent to any address on receipt of \$1 to cover cost of preparation and mailing. Exhibits of important products such as cereals, cotton, silk, etc., will also be furnished at the cost of preparation. A list of these available exhibits and the cost of each will be sent on application to Clark University, Home Study Department, Worcester, Massachusetts.

By writing to School Health Service, The Quaker Oats Co., 80 East Jackson Street, Chicago, Illinois, you may secure a free copy of an attractive 96-page booklet, *Grain Through the Ages*. It is intended for use in the upper grades. They have a similar booklet for the lower grades, *Hob O' the Mill*.

The Pioneer Publishing Company, Fort Worth, Texas, publish a circular entitled, *Free Geography Material and Where to Get It*, by Guy V. Richey. The cost is ten cents.

Some Aspects of the Psychology of Visual Education (II)

LOUIS W. SIPLEY

(Concluded from the October Issue)

DAVID Hume, in referring to Conception and Imagination, wrote: "Whenever any object is presented to the memory or senses it immediately by force of custom carries the Imagination to conceive that object which is usually conjoined to it." In this we find the fundamentals of Association.

Since Conceptions are of finite things, Visual Aids, which are per se of finite nature, may be of aid in the development of true Conceptions.

In reference to Discrimination and Association we find that, "Discrimination is aided by successive stimulation of the same sense organ." (—James.) Where the difference between things is slight the transition between them must be made as immediate as possible and both must be compared in memory in order to obtain the best results. And it may further be said that where the objects being subjected to discrimination are of a type sensory to vision, successive stimulation of the organ of vision will be productive of more accurate results than by any other form of sense stimulation.

Discrimination may be said to be the analytic phase of Attention. In conjunction with this analytic process we find a synthetic process to which is ascribed the name Association. Of Association, James says: "The law of Association asserts that whenever two images or ideas have been at any time juxtaposed in the mind, there is a tendency if the first recurs for the

other to come with it. . . . The continuity of our interest is an influence of absolutely prime importance accounting readily for the omission as well as the inclusion of those ideas which we find in point of fact have actually been omitted or conjoined in associative combinations." Visual Aids will be of real value in developing proper and correct associations and will tend to maintain that continuity of interest so essential in the establishment of associative combinations.

Memory may be pictured as a smooth surface upon which impressions of varying depths have been made. Faint impressions will quickly disappear while heavier impressions will persist for longer durations of time in proportion to the depth of the impression. Angell, in speaking of Memory, says: "Any impressions which we can make extremely vivid are likely to be retained in the memory for a longer time than would be the case if the impressions were less intense.—So far as we can succeed in focalising our Attention exclusively on the matter in hand, so far do we make gains in vividness." James also states: "The more facts a fact is associated with in the mind, the better possession of it our Memory retains." As memory of a fact is so dependent upon vividness, focalisation of attention and association with other facts, we can develop memory thru the use of Visual Aids of such a nature as to produce and hold attention.

Of the other features of consciousness not covered herein,

we find: "Reasoning to be intimately connected with conception." (—James.) "Belief is nothing but a more vivid, lively, forcible, firm, steady conception of an object than what the Imagination alone is ever able to attain.—Belief consists not in the peculiar nature or order of Ideas but in the *manner of their conception* and in their feeling to the mind." (—Hume.)

In conclusion it may be said that Visual Aids, properly selected and used, can become of tremendous value in proper mental development. The value of and necessity for co-ordination between Visual and Oral Instruction becomes decidedly apparent when we realize that: "Visual Mental Stuff, whether perceptually or ideationally produced, is *sui generis* and totally unlike any other kind of mental stuff such as Auditory or Olfactory." (—Angell.)

Man is the artificer of his own happiness. Let him beware how he complains of the disposition of circumstances, for it is his own disposition he blames. If this is sour, or that rough, or the other steep, let him think if it be not his work. If his looks curdle all hearts, let him not complain of a sour reception; if he bobble in his gait, let him not grumble at the roughness of the way; if he is weak in the knees, let him not call the hill steep. This was the pith of the inscription on the wall of the Swedish inn: "You will find at Trochate excellent bread, meat and wine, provided you bring them with you."—THOREAU.

AMONG THE MAGAZINES AND BOOKS

CONDUCTED BY MARION F. LANPHIER

Child Welfare Magazine (October)—An article entitled "Children and the Moving Pictures" is a reprint of an address given before Parent Teacher Associations by Miss H. Dora Stecker of Cleveland. Miss Stecker is herself one of the "exhibitor" class, inasmuch as she is actively engaged in neighborhood theatre management, and she is therefore in a unique position to discuss the question. As a close and serious student of the "motion picture problem," Miss Stecker's facts and statistics may be trusted. Some of them are startling, as will appear from the partial quotation below:

Each week sixty thousand children under twelve attend the movies in Los Angeles, according to a recent study made there, or one child or a children's admission for every ten persons in the city. Children from 5 to 11, inclusive, comprise only one-seventh of the entire population of the country (15 out of 105 millions, excluding our island possessions).

In a rural state like Kansas they found, among a large group of school boys and girls studied, that as far down as the eight-year group no less than 43% (nearly one-half) went to the movies once a week or oftener; at 14, two-thirds went, and at 20, three-fourths of that entire age-group.

In a neighborhood theatre familiar to me, children under 12 constituted over one-fifth of the patrons during the last two years and in neighborhood theatres in various cities with which I have had contact, it is usually reckoned that approximately one-fourth of the admissions are paid by children under 12. Since probably more than two-thirds of the

movie houses in the country are located in family districts or serve neighborhood patrons, movie-going on the part of youngsters has assumed impressive proportions.

The movie theatres are making a bid for children's attendance, as we all know. In advertising a picture it is considered good publicity, or "exploitation" as it is called, to get the children interested so as to reach the entire family. There are any number of so-called "kiddie" clubs attached to theatres. For instance, when a serial begins, a club is formed, with a membership card, and some prize or reward is offered for attending the ten or twelve installments of the story. "Attenshun, Kiddies; be a member of the 'Vanishing Rider' Club," reads one of these thrilling circulars. William Desmond, the star of this serial, sends a personal message on opening day, promising a nice present for complete attendance. Free tickets as prizes work wonders. A well-known child star sends birthday greetings to children living within the radius of a certain enterprising theatre. And there are a thousand other devices.

It is the youngster of the family who reads the theatre program, carefully studies the lobby display, and steers the family attendance to some degree.

Almost everywhere admissions for children are kept low enough to attract the whole family. Often the charge is ten cents. So far as observation goes, admissions, with few exceptions, are no higher than 25 cents for those under 12 or thereabouts, even in the palatial combination vaudeville-picture theatre of the large cities, where adults pay 75 cents.

The down-town houses of one city have recently eased up their regulations regarding children;

they are admitting runabouts without charge, and are charging low admission for others under 12, with the result that there is more childish prattle heard in the principal theatres of that city than ever before.

We should question any arrangement which makes it easy for parents to bring very young children. This includes the so-called "nursery rooms" which one finds in the theatre occasionally. Dr. Max Seham, author of "The Tired Child," reminds us that, generally speaking, children under nine years of age have no place at motion pictures.

Parents themselves, among movie patrons, are not always cooperative even when a theatre takes an enlightened stand. The "parking" of children is a favorite device. They are sent or brought by the dozens on Sunday afternoons and left there for hours at a time. It is a well-known fact that children stay on and on at movies; that they rarely leave before seeing the "funny" at least twice, and often the whole performance over again. We have known instances of children having spent from four to eight hours in the theatre.

Whole tragedies occur to these unaccompanied children, besides the natural danger which is inherent in any public place, however well conducted. Often little ones acting as nurse girls or boys to "littler" sisters or brothers cannot cope with the situation. Children are found crying because they cannot find their parents, who often send them down front to be rid of their care temporarily; or because they cannot find their nurse maids, or because they are afraid of what they see on the screen, or because someone has failed to come and take them home. Recently six

little children were brought to the theatre one Friday night by auto, their admissions were paid and they were left to await someone calling for them later. At ten o'clock these youngsters were marooned. No one had come, it was raining hard, and while waiting they ran and played from one end of the house to the other. In desperation we impressed a neighbor boy, who phoned the father. After another half-hour's wait he finally gathered in his little, bright-eyed flock. It seems that the family had company earlier in the evening and had sent the children en masse to the movies alone. Such instances are common, and especially where the children have to wait until called for. We have had little children wait desperately at the theatre until eleven thirty at night.

I wish to observe, in this connection, that our suburb is a representative one, where family life, civic participation and quest for education rank high; and the instances cited are by no means confined to families of more moderate means.

In Chicago, because the schools found it impossible to secure the attention of children who had been to the movies the night before, a campaign addressed to mothers has been carried on throughout the city, with the slogans, "No movies on school night," "No movies unless you know the picture," "No movies without an adult." These slogans may well be used everywhere.

Photo-Era Magazine (October)—Another notable achievement of educational films is described here under the title "Motion Picture Photography of the Planets." After long experiment and numerous failures, Dr. W. H. Wright of the Lick Observatory on Mount Hamilton in California, has succeeded in producing a satisfactory film showing the actual rotation of the planet Jupiter through an entire Jovian "day."

Some details of the production follow:

The period required for Jupiter to rotate is a little less than ten hours; so, in order that the film might be reduced to a reasonable length, recourse was had to time-interval photography, the pictures being made at the rate of one each three minutes rather than at the usual rate of sixteen per second. In this way the rotation of the planet was speeded up almost two thousand times. Extraordinary care was necessary to make sure that all of the images are correctly registered on the film, in order to avoid all unsteadiness and flicker when the picture is run through the projector.

All of these problems, however, have been met and solved by Dr. Wright, who has finally obtained a film which covers in detail every phase in the rotation of the planet Jupiter. Jupiter rotates in a little less than ten hours; but as pictures could be made only under favorable conditions, when the planet was high in the sky, three or four nights of work were required to complete the entire ten-hour period. The resulting film is the first successful example of motion-picture photography as applied to the demonstration of planetary rotation. The image shows many of the details of the planet, such as the great red spot; and its steady rotation is so convincing that one never realizes the fact that the motion which he observes has been speeded up nearly two thousand times. Of particular interest is that portion of the film which shows the transit of one of the moons of Jupiter across the disk of the planet itself. The approach of the moon is shown by the appearance of a dark spot on the planet produced by the shadow of the satellite, which appears shortly afterward and passes steadily across the disk of the planet.

Dr. Wright's film has been enthusiastically received by astronomers and it is to be hoped that it will be made available to a larger group.

Church Management (October)—"Pictures for Grown-Up Children", by W. H. Mackey, is an enthusiastic recognition of the adults' as well as children's love of pictures. The moving picture as a part of any religious education program is commented upon favorably, but the first choice of material is given the still, the stereopticon slide with its permanency and easier manipulation by the instructor.

Stereopticon pictures do not flit by, never to return. They can be thrown on the screen and held there for as long a time as you require to drive home the texts illustrated by the pictures. You may repeat. You may turn back at will. You may interject Bible verses, hymns or prayers, without breaking up the continuity or detracting from the interest.

Other methods—movies, charts, maps—may come and go, but stereopticon pictures always will be in high favor. For the eye is the best teacher of the mind, and what it registers on the brain is rarely forgotten.

Religious pictures on glass slides may be rented from the manufacturers or borrowed from your public library. Educational subjects on glass may also be rented, or borrowed from libraries and colleges. Industrial pictures are obtainable free of charge or rented from concerns in their respective lines.

Film slides may be bought outright at from 2c to 6c per picture, including the lectures ready to give to your congregation. Therefore, with a "combination" lantern you have available great libraries of religious and educational slides, both glass and film. The list of subjects is almost endless.

The fact is that there is nothing to hinder any pastor in the land from owning a stereopticon machine with which he can give his people a splendid visual Bible study course week after week, besides special lectures and entertainments, all calculated to increase attendance and augment interest in things religious.

NEWS AND NOTES

CONDUCTED BY THE STAFF

Aviation Acknowledges the Motion Picture

The aid which the movies have rendered in furthering aviation was formally acknowledged by the aeronautical industry at a dinner held recently in New York City under the auspices of the Aeronautical Chamber of Commerce.

Major Lester D. Gardner, president of the Chamber, cited the fact that billions of people in the theatres the world over had viewed the good-will flights of Col. Charles A. Lindbergh on the screen. Aviation, he said, now constitutes more than 16 per cent of all newsreel views. "Not a single significant event in the long record of achievement in aviation has been overlooked. Camera-men have endured the cold of frozen wastes of the north to follow Byrd, Amundsen, Nobile and Wilkins.

"They have performed heroic deeds in securing for the public, and preserving for all time, the thrilling progress of the conquest of the oceans by daring airmen flying dependable aircraft. They have braved the almost impenetrable fastnesses of Asia, Africa, and South America to preserve for posterity the pioneer flights of Cobham, Costes and LeBrieux and de Pinedo.

"This year," continued Major Gardner, "we celebrate the twenty-fifth anniversary of the first flight of the Wright brothers. In our early days we were regarded as madmen and our flying machines the work of the devil or the dream of fools. Even when the

Wrights proved that flying was possible, the world chose to regard the event as a freakish bit of news rather than the birth of a new industry.

"The public had to be educated and at another time perhaps the aeronautical industry may on an occasion similar to this indicate how grateful it is to the newspapers, the magazines and radio also for the part they have played in fostering aeronautical development. But almost from our very beginnings the motion picture through dramatic portrayal and the newsreel has brought to the public a close-up intimacy with the events and personalities that have made aviation history. They have spread swiftly and silently to every corner of the earth the message of the airplane's speed—the appeal of its romance—the lure of the skies—the call of aviation—inspiring brave men—encouraging noble deeds of daring—promoting a universal interest in the fascinating art of flying."

The dinner marked the world premiere of a complete flying biography of Lindbergh.

The Lindbergh picture had been woven with infinite care from the 477,000 feet of newsreel footage which has marked the vivid exploits of America's air knight. William R. Castle, Jr., Assistant Secretary of State, accepted a copy for the permanent records of the United States government, and spoke in glowing terms of the contribution of motion pictures to the progress of civilization and the prosperity of all industries.

Historical Congress Recognizes Importance of Films

The International Congress of Historians opened recently in the presence of King Haakon, at Oslo, Norway, with more than 1,000 people in attendance, reports the Motion Picture Section of the U. S. Department of Commerce. One of the important lectures was that by Austin Edwards, former president of the Council of the League of Nations, who spoke on "The Technique of Films as Applied to History." He considers motion pictures the most efficient means of popularizing knowledge of historical facts, and of stimulating in the young generation a lively interest in historical literature. The classic dogma of history, confined to the chronology of domestic and political events and wars, he said, is now disappearing because of the restless and impatient mentality of the young which is unable to assimilate.

Rare Bird Films Given to Museum

Donald R. Dickey, a zoologist of Pasadena, California, has given to the Chicago Academy of Science five reels of what are said to be remarkable motion pictures of bird life, filmed on Laysan Island of the Hawaiian group.

For years, reports *The Christian Science Monitor*, Laysan was considered a remarkable haunt for birds. It was the home of the albatross, man-o'-war birds, boobies and many other species, five of which have not been found in any other place. Today, the island is virtually desert land.

made so by the ravages of rabbits.

An expedition conducted by Mr. Dickey to the island resulted in his acquisition of many interesting films of the bird life that has largely vanished from the spot now. Birds unknown now are included among the feathered creatures filmed on the expedition.

Film Designed to Encourage Wild Life Conservation

A move to influence public sentiment against destruction of wild life will be made shortly by the Georgia Board of Fish and Game, when it releases a six-reel motion picture called *Wild Life in Georgia's Woods and Streams*.

Showing, as it does, the lakes and forests of the State, the birds, the fish and the wild game that abounds in mountain and coastal sections, the film speaks in strongest terms of protest against unsportsmanlike practices, and urges the policy of conservation.

Besides being a pictorial catalogue of Georgia's wild life, the film also displays the variety of the State's contours, from the grandeur of the Blue Ridge to the smooth beauty of the coast around Savannah. Game and fish officials of many other nearby states have expressed interest in the experiment.

A Museum Owned by the Schools

The Public Museum and Art Gallery of Reading, Pa., recently dedicated, is said to be unique in being the first and only institution of its kind owned and operated by a public school system. The structure is two stories high with a basement and contains 18 exhibit rooms besides storage rooms, laboratories, offices, classrooms, and auditorium seating 180—in all, 36 rooms.

On the main floor are precious

recommending the passage of a stones, petrified trees, weapons and tools, domestic utensils from all parts of the world, rare old porcelains and chinaware, pottery and native costumes of Japan, the Philippines, China and many other lands.

The second floor contains the art gallery with oil paintings, etchings, sculpture, water colors, mezzotints, carvings in ivory, and a roomful of Japanese prints. In the center is a fountain.

The day the building was dedicated was one of great rejoicing for Levi W. Mengel, director of the museum, who, to show his great belief in visual education possibilities, has presented his huge private collection to the city and school authorities.

Educational Film Libraries in Japan

In order to provide the school children of the Empire with motion pictures which will be helpful rather than injurious, the Ministry of Education has taken steps to establish film libraries in six of the leading cities of Japan.

Two hundred and sixty films have already been selected, of which 49 are American-made, nearly all of the rest being Japanese products. The Osaka Mainichi has offered 1000 films free for this purpose, all of them educational in nature.

The film libraries will be used as distributing centers to the schools, a nominal rental being charged for each film. About 50 primary schools in Tokyo and 80 in Osaka already possess motion picture projectors.

A nation-wide survey of the relation between education and the theatrical motion picture, and the relation which seems to exist between juvenile crime and attendance upon the motion picture theatre, lies behind the action of the Ministry of Education in further

law forbidding children to attend the regular motion picture performances.

"We have long been studying methods for preventing young children from seeing motion pictures which are intended for adults," says Noriharu Obi, director of the social education section of the Ministry of Home Affairs. "Practically all the pictures shown are intended for adults, and it is impossible to prevent children from also seeing them at present. We are now planning to arouse public opinion as to the necessity of enacting a law prohibiting motion picture theatres from admitting children."

Federal Motion Picture Council to Hold Conference

A national motion picture conference has been called for Monday and Tuesday, November 26 and 27, opening with a banquet on Monday evening at the Mayflower Hotel, Washington, D. C., where all the sessions will be held. Among the speakers at the banquet will be Senator Smith W. Brookhart of Iowa, author of the Brookhart motion picture bill, and Representative Gran M. Hudson of Michigan, introducer of the Hudson bill for the Federal supervision of motion pictures. Rev. Clifford G. Twombly, rector of St. James Episcopal Church of Lancaster, Pa., will preside.

Tuesday morning's meeting will be devoted to "Motion Pictures and Youth" with Miss Dora Stecker of Cincinnati and Mrs. Alice Miller Mitchell, former chairman of the Chicago Board of Censors, as the speakers. The afternoon session will be upon "International Relations and Motion Pictures" with Mrs. Robbins Gilman of Minneapolis, chairman of the committee on motion pictures of the National Council of Women, as the chief speaker on that occasion. There will be an open discussion at the close of each session.

THE THEATRICAL FIELD

CONDUCTED BY MARGUERITE ORNDORFF

[74] *THE PATRIOT* (Paramount)

One grows accustomed to the use of the word "powerful" in connection with the screen performances of Emil Jannings, because there is no other word that adequately describes his ability. In his characterization of the insane Czar Paul, in *The Patriot*, he uses his power as never before. It is a frightful character he portrays—besotted and bestial—but so consistent, so convincing is his art, with never a glint of the actor showing through, that it fascinates the beholder. It is significant that, repellent as this creature is, with its sudden murderous furies and its weak vagaries, the actor creates for it a strange sympathy. It is a sympathy of the mind rather than of the emotions, and it becomes strong enough to hold the interest to the last through a long succession of morbid and gloomy scenes.

And, as if the art of Jannings at his best were not enough for one picture, Lewis Stone performs magnificently in the part of Count Pahlen, the patriot who sacrifices everything for his country. Florence Vidor, Neil Hamilton and Tullio Carminati add further distinction to the acting.

There are many remarkable qualities to the picture. It has, for example, no sustained love interest. It has almost no humor. Its two central figures die in the culmination of the action. It has but a few of the characteristics

ordinarily essential to the successful picture, but because it is finely produced, perfectly directed by Ernst Lubitsch, and superbly acted, it is an outstanding achievement. (See *Film Estimates for October*.)



The performance of Emil Jannings and Lewis Stone make *The Patriot* a real screen achievement.

[75] *THE YELLOW LILY*

(First National)

A dreary succession of close-ups and medium shots in which the actors perform so slowly that you can practically see them making up their minds to move each muscle in its turn. The story—of an Austrian archduke who falls in love with a maiden of the people—has just about enough material in it to make a snappy two-reeler. As it is, the thing is impossible. I really expected to meet the milkman on my way home after seeing it, and

was surprised to find it only a little after nine. Billie Dove, Clive Brook, and Nicholas Soussanin waste their time in this. (See *Film Estimates for June*.)

[76] *HALF A BRIDE* (Paramount)

A good old standby. After a few preliminary remarks about trial marriage, the plot dashes out and maroons Esther Ralston on a desert isle with one of these Boy Scouts who can do just anything with his little knife. Gregory LaCava, who directed, didn't get as much comedy out of his material as he might have. Gary Cooper is the efficient Boy Scout, handsome, morose, and romantic, as usual, but not particularly adaptable to such light comedy. (See *Film Estimates for October*.)

[77] *RAMONA* (United Artists)

On the whole, a disappointment, although it is beautifully produced. There are some of the most exquisite scenes, as far as mere beauty of composition is concerned. The plot, however, has been skimmed with a sparing hand, and there is not always enough of it to hang together convincingly. Dolores del Rio is very lovely, but too often consciously so, it appears. Roland Drew as Felipe is a handsome, droopy romantic, and Warner Baxter as Alessandro, a nice, athletic young man under a coat of bronze paint. Still, as I said, the picture is beautiful. (See *Film Estimates for June*.)

[78] *THREE SINNERS* (Paramount)

If it were not for the distinctly German flavor, one might suspect, at times, that he was seeing *East Lynne* again. However, there are some points of difference. Pola Negri is well suited to the role of a countess who, supposedly killed in a railroad wreck, lives a checkered life chiefly in the fashionable gambling places of Europe. Miss Negri has more than satisfactory support from Paul Lukas, Tullio Carminati, and Warner Baxter, and the picture has had notably fine direction at the hands of Rowland V. Lee. (See *Film Estimates for June.*)

[79] *THE ACTRESS*

(Metro-Goldwyn-Mayer)

Trelawney of the Wells makes a pleasant movie, with Norma Shearer very skittish as Rose Trelawney, and Ralph Forbes very sedately British as her youthful lover. Included in a satisfactory cast are Gwen Lee, Owen Moore, O. P. Heggie, Ned Sparks, and Roy D'Arcy who seems at last to have doused his gleaming smile, and will probably be a much better actor in consequence. (See *Film Estimates for June.*)

[80] *THE LITTLE SHEPHERD OF KINGDOM COME*

(First National)

If you think Richard Barthelmess hasn't got too big for kid stuff, you're welcome to go and see this. But if you have read—and surely you have at some time or other—John Fox, Jr.'s story of Chad and his dog and his gun, then you can overlook this with no serious twinges of conscience. (See *Film Estimates for June.*)

[81] *THE DRAGNET* (Paramount)

Violently underworld, with suave William Powell as the master mind of the gangsters, Evelyn Brent as a particularly haughty underworld queen, and George Bancroft as the blustering detective captain, out to mop up the crime wave all by himself. At the beginning, the picture abounds in smiling gentlemen whose nonchalant ways with guns leave their paths strewn with dead and dying. In the end, George and Evelyn are the only ones left to carry on the feud. Leslie Fenton figures impressively in one of the more dramatic incidents, but he dies, too. Very bloody! (See *Film Estimates for October.*)

[82] *LILAC TIME* (First National)

A somewhat ragged scenario, reminiscent of a number of recent war pictures, gives Colleen Moore some opportunity to alternate between heavy dramatics and slapstick. There are half a dozen grand airplane crashes, and some minor accidents, including a comedy smash with Colleen, who overdoes it on the slapstick side. But then she partially redeems herself in her charming love scenes. Gary Cooper is badly handicapped almost from the start. Had he been permitted, he could have given a consistently fine, serious performance, but early in the proceedings the director's sense of humor ran away with his discretion, and our poor hero becomes merely a burnt offering on the altar of comedy. I was, as you may have gathered by this time, disappointed. (See *Film Estimates for October.*)

[83] *THE RACKET*

(Caddo-Paramount)

Crooked politics, bootlegging, gang wars, and the incorruptible officer of the law—the kind of underworld melodrama that inevitably suffers in its transfer from stage to screen, because most of the dramatics have to be crowded into the titles. Everybody is splendidly cast except Thomas Meighan, who plays himself with his usual consistency. Not that Mr. Meighan *as* Mr. Meighan isn't perfectly sweet, you understand, but a continuous diet of sweets becomes monotonous after a while. One longs for a change. The picture is a regular orgy of opening and shutting doors. I give you my word, I never saw so many people go in and out and shut so many doors after them in so short a time! Of the fine cast, I pick Louis Wolheim as the headliner, not only because he is a good actor, and has several big moments as Nick Scarsi the gang leader, but also because he alone of all the players has the nerve to defy the conventions and walk out leaving a door open behind him. (See *Film Estimates for October.*)

[84] *THE SINGING FOOL*

(Warner Brothers)

A good all-round Al Jolson show, with Jolson singing a little, sobbing a little, hoofing a little and entertaining a whole lot—if you like that sort of thing. And of course you do. With a little effort you might even imagine you were seeing and hearing the real thing instead of a mechanical imitation. There is a particularly lovable baby named Davey Lee, said to be Mr. Jolson's own discovery, who will capture any
(Continued on page 241)

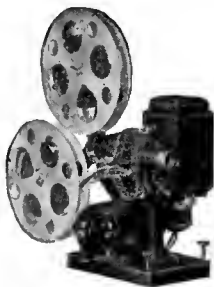
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Director Visual Education.
W. A. Wirt,
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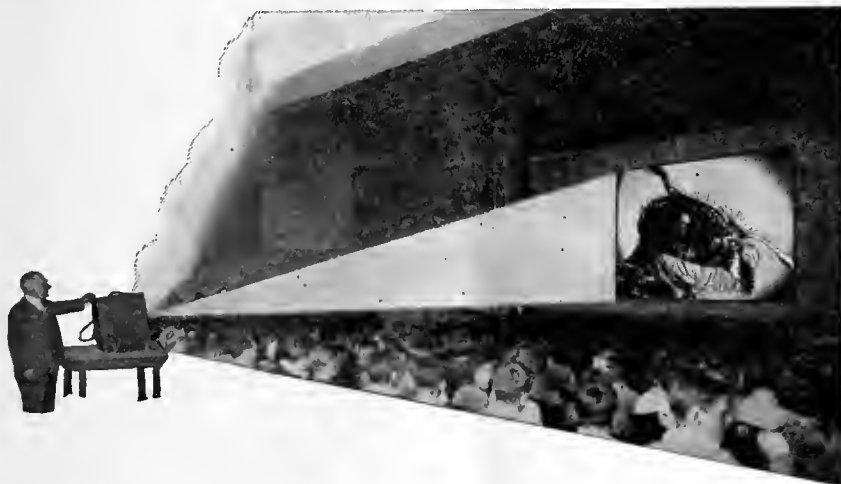
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Scene from the film "The Ant", as it is being shown in the Emerson School, Gary, Ind. These Nature Study films are edited by G. Clyde Fisher, Ph. D., LL.D., of the American Museum of Natural History, joint author of Nature Study Projects for Boy Scouts of America and Campfire Girls of America, and of publications for the Woodcraft League.

in actual school room use over a long period, and have proved their worth emphatically.

Dudley Grant Hays, Director of Visual Education, Chicago Public Schools, writes:

"I am glad to say I have used a great number of the teaching films of the Neighborhood Motion Picture Service, and find them well organized for the purpose intended.

"I do not know of any other films for school use so well suited for the work."

After a thorough survey of the field, the University of Kansas this Fall bought the complete 86 reels of DeVry School Films to rent to the schools of the state for regular class room work.

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American Statesmen—6 Lessons	By Jas. A. Fitzpatrick
Citizenship—12 Lessons	By C. A. Stebbins, Formerly with U. S. Bureau of Education
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MOTION PICTURE CAMERAS AND PORTABLE PROJECTORS

THE FILM ESTIMATES

Being the Combined Judgments of a National Committee on Current Theatrical Films

The Film Estimates have been officially endorsed by

The Motion Picture Committee of the General Federation of Women's Clubs
 The Motion Picture Committee of the National Congress of Parents and Teachers
 The Home and School Department of the American Farm Bureau Federation

Titles of Films (Actors)(Producers)	For Intelligent Adults	For Youth (15 to 20)	For Children (under 15)	Titles of Films (Actors)(Producers)	For Intelligent Adults	For Youth (15 to 20)	For Children (under 15)
Adorable Cheat, The (Lila Lee) (Chesterfield) Another re-hash of same old materials, not worth attention.	Worthless	Mediocre	No	Docks of New York, The (George Bancroft) (Para.) Thoroughly unwholesome story in many respects, laid in a waterfront dive. But George Bancroft's great acting of the tough hero compels not only interest but sympathy.	Interesting	Unsuitable	No
Adventurer, The (Tim McCoy) (Metro) Preposterous and wild-eyed melodrama.	Mediocre	Mediocre	No	Excess Baggage (William Haines) (Metro) The trials of a married pair of vaudeville actors. Some needless vulgarities.	Fair	Perhaps	No
Air Circus, The (Sue Carol) (Fox) Amusing, convincing bit of human experience—two kids at aviation school—no excessive heroics, villainy or sex. The kind of movie that should be common instead of rare.	Amusing	Good	Good	Gang War (Jack Pickford) (F.B.O.) Two gangs in bootleg war etc., etc.	Hardly	No	No
Albany Night Boat, The (Oliver Borden) (Tiffany) Sex stuff, with bloody fight between hero and villain and two attacks on heroine by different men.	Hardly	No	No	Grain of Dust, The (Ricardo Cortez) (Tiffany) Six reels of "sex appeal" with some vulgarities for good measure, and the usual "moral" conclusion.	Mediocre	Better not	No
Baby Cyclone, The (Cody-Pringle) (Metro) Romance complicated by a dog that is wanted by the women, hated by the men. Vulgarly and sophistication cheapen the farce.	Hardly	Better not	No	Husbands for Rent (Owen Moore) (Warner) Bedroom farce. The attempts at "suggestiveness" here become positively offensive and vulgar.	Offensive	By no means	No
Battle of the Sexes, The (Jean Hersholt) (U.A.) Lurid drama as sexy as the cheap title. D. W. Griffith directed and he can hardly be proud of it.	Perhaps	Unwholesome	No	Kit Carson (Fred Thomson) (Para.) Attempted portrayal of the historical Kit Carson by the man who did Jesse James. Semi-interesting.	Fair	Rather good	Passable
Beau Broadway (Pringle-Cody) (Metro) Feeble stuff about flapper, her guardian, her lover — and she marries her guardian.	Feeble	Feeble	No	Land of the Silver Fox (Rin-Tin-Tin) (Warner) Beautiful scenery, splendid work by the dog—but film utterly unfit for children. What a pity the producers know no better! Now they have the dog's owner draw his revolver to shoot Rinty in close-up—twice, for it is made to appear that Rinty has killed and eaten a baby! Thus, moviedom uses its greatest asset for child entertainment.	Might be well to see it	Perhaps	By no means
Beautiful But Dumb (Patsy Ruth Miller) (Tiffany) "A nice sexy picture, clean but alluring," says the movie press. Homely stenographer turns flapper and marries boss. For this story done well see <i>The Cling-in-Vine</i> .	Hardly	Doubtful	No	Last Moment, The (Patricia Fejos, Director) (State Rights) Intelligent experiment, untried and rather interesting. Film: the life-scenes too a flash through the thoughts in an.	Novel	Perhaps	No
Beggars of Life (Wallace Beery) (Para.) Sordid, depressing but perhaps fairly true picture of hobo life. Beery's "roughneck" hero unusually good.	Fairly good	Fair	Too strong	Man Remember the (Patricia Joyce) (Pathe) A story of a woman who loses her freedom, and arranges before.	Fair	Doubtful	No
Camerman, The (Buster Keaton) (U.A.) A Keaton comedy, one of his best, refreshingly funny.	Amusing	Amusing	Excellent	Mating, Prep (Thomas Meighan) (Para.) Marriage—annulment—re-mating—wholesale vamping.	Poor	Doubtful	No
Caught in the Fog (Conrad Nagel) (Warner) Crooks and missing pearls on a houseboat. Fair farce but not helped much by the grotesque "sound" nor by Mack Swain's ponderous efforts to be funny.	Ordinary	Amusing	Passable	Midnight Taxi, The (Antonio Moreno) (Warner) Lively melodrama of rum runners—honest crook—gun fights—and always "the girl."	Mediocre	Hardly	No
Cavalier, The (Richard Talmadge) (Tiffany) Melodramatic thriller in "sound"—violent heroics and broad comedy.	Hardly	Thrilling	Doubtful	Modern Mothers (Helen Chadwick) (Columbia) Parisian actress of countless love affairs comes back to America to see daughter she left there. Her reputation makes complications.	Hardly	No	No
Code of the Scarlet (Ken Maynard) (First Nat'l) Melodrama of Canadian Northwest—usual thrills and violent fighting.	Hardly	Perhaps	Hardly	Moran of the Marines (Richard Dix) (Para.) Feeble picture with little interest and Ruth Elder in it. But Richard Dix compensates to some degree.	Mediocre	Passable	Passable

Titles of Films (Actors) (Producers)	For Intelligent Adults	For Youth (15 to 20)	For Children (under 15)	Titles of Films (Actors) (Producers)	For Intelligent Adults	For Youth (15 to 20)	For Children (under 15)
<p>Mother Knows Best (Madge Bellamy) (Fox) Clean, human picture marred by overdrawn character of mother. Louise Dresser handles the thankless part skillfully or it would be a burlesque. Barry Norton does an engaging hero, but Madge Bellamy is inadequate.</p>	Fair	Interesting	Passable	<p>So This is Love (Shirley Mason) (Columbia) Absurd story of male pressmaker (Willie Collyer) who takes up boxing and knocks out professional pugilist to win his girl.</p>	Silly	Hardly	No
<p>Night Watch, The (Billie Dove) (First Nat'l) Captain of French warship, on eve of great war, refrains from telling his wife what an intelligent husband in real life would certainly have told his intelligent wife—thus making possible the story that follows. Granted this, the film is notable for fine unity of time and action, and for the work of certain foreign actors in the cast.</p>	Interesting	Rather good	Unsuitable	<p>State Street Sadie (Conrad Nagel) (Warner) Rather weak underworld story with Conrad Nagel in dual role. Some effective "sound."</p>	Hardly	Perhaps	Hardly
<p>On to Reno (Marie Prevost) (Pathe) Wife lures a substitute to do her "residence" at Reno. Cheap and some vulgar spots.</p>	Mediocre	No	No	<p>Stormy Waters (Eve Southern) (Tiffany) Presenting a waterfront heroine totally devoid of scruples, decency or morals, devoting herself to making trouble for all the decent characters.</p>	Mediocre	Doubtful	No
<p>Our Dancing Daughters (Joan Crawford) (Metro) One of the most objectionable pictures in a subtle way. Intelligent parents should see and consider the effect on millions of young people who will see this "great screen success."</p>	Ought to be seen and thought about	Thoroughly unwholesome	No	<p>Submarine (Jack Holt) (Columbia) Extraordinary under-sea photography of great interest and value buried in an unwholesome story of barefaced infidelity by hero's young wife with hero's friend.</p>	Perhaps	Doubtful	Doubtful
<p>Out of the Rains (Barthelmess) (First Nat'l) A war story with some good acting but overloaded with improbabilities. Hero deserts from his regiment, rejoins his sweetheart, rejoins regiment, is sentenced and shot but the firing squad missed him!!!</p>	Passable	Passable	Too strong	<p>Take Me Home (Bebe Daniels) (Para.) A lively comedy of stage life, rather natural and quite clean and funny.</p>	Amusing	Excellent	Good
<p>Ransom (Lois Wilson) (Columbia) Love affair with Chinese underworld for background. Hero has secret formula for deadly gas—kidnapped child, etc.</p>	Hardly	Perhaps	No	<p>Tenth Avenue (Joseph Schildkraut) (Pathe) Underworld melodrama, realistic and quite strong — with two crooks in love with the heroine.</p>	Passable	Doubtful	No
<p>Red Dance, The (Dolores del Rio) (Fox) Wild melodrama of Russian Revolution—hero executed with a blank cartridge, buried, and resurrected as final thrill.</p>	Hardly	Hardly	No	<p>Tollers, The (Douglas Fairbanks, Jr.) (Tiffany) Mining camp story of orphan girl adopted by three miners. Fire in shaft as vivid and stirring climax.</p>	Fair	Fair	Too strong
<p>River Pirate, The (Victor McLaglen) (Fox) Crook life glorified—hard boiled sailor of convict record befriends a boy and trains him in thievery. Boy is saved by "love" at last.</p>	Hardly	Doubtful	No	<p>Under the Tonto Rim (Richard Arlen) (Para.) Lurid western melodrama of gold discovery in Arizona. Usual guns, gambling, etc.</p>	Hardly	Perhaps	Better not
<p>Runaway Girls (Shirley Mason) (Columbia) Absurd story of parents taking to the gay life—their daughter returning from college is disgusted, leaves home, is caught by white slavers and saved by hero.</p>	Worthless	Unwholesome	No	<p>Virgin Lips (Olive Borden) (Columbia) White girl—Mexican bandit—vulgar boudoir struggle—hero saves in superhuman style.</p>	Worthless	Unwholesome	No
<p>Say It With Sables (Francis X. Bushman) (Columbia) Offered as a "problem play"—with the problem of the son falling in love with his father's mistress. Solved by murder of the mistress.</p>	Mediocre	No	No	<p>Waterfront (Mackaill - Mulhall) (First Nat'l) A comedy of sailor-life vs. farm life, the latter winning out after an amusing struggle.</p>	Fair	Amusing	Good
<p>Show People (Marion Davies) (Metro) Uneven but amusing film of the country girl breaking into the movies. Gives much of the "inside" of Hollywood production and glimpses of some screen favorites.</p>	Amusing	Good	Good	<p>While the City Sleeps (Lon Chaney) (Metro) Crooks and their sweeties, gang-war and police, many shootings—Lon Chaney as plain-clothes man without make-up.</p>	Exciting	Doubtful	No
<p>Singing Fool, The (Al Jolson) (Warner) A notable picture and the finest "sound" achievement to date. Excellent work by Jolson and the new boy actor, David Lee. Scene laid mainly in night-life cafe, but practically unobjectionable.</p>	Notable	Excellent	Good if not too sad	<p>Win That Girl (Sue Carol) (Fox) Showing football as played in 1890, 1905 and 1928—with silly story of the love affairs of two rival families, through the three generations. Inane but harmless.</p>	Mediocre	Passable	Passable
<p>Sinners' Parade (Victor Varconi) (Columbia) Heroine is schoolteacher by day, nude model in gay cafe by night. Complications with bootleggers, raiders, and most of the respectable characters turn out hypocrites or crooks.</p>	Rubbish	Bad	No	<p>Woman Disputed, The (Norma Talmadge) (U.A.) Heroine, a street-walker, saved and loved by two officers in the great war, one a Russian, one an Austrian. Artificial and improbable situation is developed to make her sacrifice of her honor an act of heroic patriotism and glory. Film notable only for excellent acting of the two men.</p>	Fair	Doubtful	No
				<p>Women They Talk About (Irene Rich) (Warner) Mildly amusing comedy of town politics—mostly unobjectionable—chief feature the fine speaking voices of Irene Rich and Claude Gillingwater.</p>	Passable	Passable	Perhaps
				<p>Wright Idea, The (Johnny Hines) (First Nat'l) Farce comedy, turning on hero's invention of a luminous ink, which solves difficulty with rum runners.</p>	Thin	Amusing	Perhaps
				<p>Wyoming (Tim McCoy) (Metro) Wild and woolly Western—Indian massacre—rescue—more Indians—rescue by Buffalo Bill, etc., etc.</p>	Hardly	Exciting	Perhaps

FOREIGN NOTES

CONDUCTED BY OTTO M. FORKERT

The Educational Film in Budapest

THE exhibition of Hungarian films at the International Film Exposition in The Hague was one of the best of all countries represented. In the report given by Bela Agotai, general director of the Educational Community Film Company of Budapest, the following interesting story was told:

"After having been persuaded of the immense educational value

of our laboratories was always based upon the recommendations and studies of special committees of the Board of Education.

"The presentation of films in the classroom put before us many problems. The first difficulty was the elimination of all fire hazard. Through the invention of an Hungarian mechanic, Louis Süllös, a projection machine was built that excluded all danger of fire. This machine has since been completed as a portable projectograph and the schools of Budapest and the spacious halls of the Gymnasia have been equipped with it. So we worked to protect our youth from the corruptive influences of the public cinemas. The production of our educational films reached all departments and sections of the school system and are made up as required by the different branches (elementary, vocational, etc.) and as dictated by the varying ages of the pupils.

"The production of educational films in our laboratories now permits the use of the film in

102 elementary schools (for children of both sexes)
23 citizen boys' schools
31 girls' schools
50 vocational schools for boys
15 vocational schools for girls

"All taken together, this means that visual instruction is offered regularly to nearly 80,000 students. Production has now totaled approximately 200,000 feet of negative film, and roughly speaking, about 10,000 film presentations have been given to the schools since the founding of the city film laboratories.

"This program of film production is only the beginning of a big undertaking planned for a

series of years. It is the aim of the Budapest producers to create contacts with other educational film producers in foreign countries, so that an international exchange can be established."

This brief account will serve merely to show that Hungary is quite in the forefront in the educational film movement, and their films shown at the Educational Film Conference were of first quality, so that their future progress will be worth our serious attention.

Classroom Observations in Germany

OF THE actual work being done in visual education in Saxony, an interesting observation was made in a township school at Glashütte in the Erzge-



Hänsel and Gretel
From the shadow slides of fairy tales by Johann Seipp, Stuttgart.

birge. A primary class of twenty-one boys and girls was held by the visual instruction supervisor,
(Continued on page 246)



The Capitol of Hungary at Budapest

of the film, the city council of the Hungarian capital determined to introduce visual instruction in the schools of Budapest. As far back as 1912 films were made obligatory in the program, and in 1913, upon the initiative of Mr. Agotai, studios and laboratories for the production of educational films were founded.

"In those years, such a move seemed almost revolutionary to the more conservative teachers. In spite of this fact, however, and the many handicaps during the World War, the production of first-class educational films was kept up. The work in the labor-

AMATEUR FILM MAKING

Conducted by DWIGHT R. FURNESS
Director of Publicity, Methodist Episcopal Board of Education

The Filming of a Lesson on Courtesy

AN interesting film project was worked out in the Holmes Platoon School of Pittsburgh, Pennsylvania. Under the general heading of Character Education, Courtesy, a phase of the semester's work was developed with the use of motion pictures. These motion pictures were not only original in plot, as the story was written by members of the class, but the picture was acted by the class and the teacher took the scenes with her own Cine Camera. When the film was finished, she arranged the scenes in proper sequence, and showed them on an Eastman Model A projector. The finished picture was titled "A Lesson in Courtesy."

SYNOPSIS

John, a new boy, enters the school for the first time and is assigned to the Auditorium 5a class. The class is having a socialized lesson on Courtesy conducted by a pupil teacher. As John enters, the teacher ceases her writing at the board and introduces him to the class. The pupils around him lend him paper and pencil and help him to understand the work. The lesson continues with the teacher calling for descriptions as to how one should enter the school building. The pupils respond with such answers as "Orderly," "Girls first," "Boys hold the door open," etc. The teacher then asks one pupil to give a full description of the whole procedure, and as the child comes to the front and describes the scene the picture fades into the actual scene of children entering school in the

proper manner. This procedure continues with questions and answers until scenes of "Greeting People;" "Conduct at a Party;" and "Conduct on the Street;" are given, first by description and then by a fading in of the actual scene.

In the meantime the teacher pupil has asked the children to make a list of all the courteous actions that they are learning. Some raise hands that they have no pencils and the teacher asks the new boy to pass the pencils. In this scene the proper method of passing pointed objects and similar "classroom courtesies" are brought out.

At the conclusion of the picture, the children are asked to read the lists that they have made. John, the new boy, is very much excited as he has a courtesy that the rest have not listed. He comes to the board and writes, "Be kind to strangers," telling the class that this item was first on his list because he knows all about it. When he came into the room the teacher and pupils were kind to him and he likes the school. The closing scene shows the children clapping delightedly and patting the new boy on the back as he takes his seat. The closing title is: "Politeness is to do and say, the kindest things in the kindest way."

PROCEDURE OF THE PROJECT

Aim: To develop and encourage courteous actions at all times.

Plan: A—Discussion of heroes known to children and noted for gallant or courteous actions, such as King Arthur and Robin Hood, bringing out the way children admire these heroes with due emphasis on courtesy.

B—Discussion of places where courtesy may be practiced. The

result of the discussion divides the subject matter into Courtesy in the School, Courtesy in the Home, Courtesy on the Street, and Courtesy in Society.

C—Discussion of Courtesy in the School, pantomiming various courteous acts.

D—Discussion of Courtesy in the Home, in the same manner.

E—Discussion of Courtesy on the Street, likewise.

F—Discussion of Courtesy in Society, in the same way.

G—After sufficient practice, pictures taken of the first subject under discussion:

H—Pictures taken of second subject.

I—Pictures taken of third subject.

J—Review of all work done in class and as a climax a showing of the picture filmed.

RESULTS

The conduct of the children during the showing of the film was one of absolute attention. At the close of the picture, comments were made by the members of the class as to the value of the picture and it was found that a majority of the pupils liked the picture because they were in it. This was a very natural reaction. The point was then brought out that they liked the picture because they saw how they looked when they "did nice things."

The picture was also shown to the different classes of the school with the same outstanding comments. "We liked it because we saw our friends in it." There has been a noticeable change in conduct and courtesy not only in the class that studied the subject but also in the classes that saw the film.

ROANNA W. HILL
Holmes School, Pittsburgh, Pa.

SCHOOL DEPARTMENT

Conducted by DR. F. DEAN MCCLUSKY

Assistant Director, Scarborough School, Scarborough-on-Hudson, N. Y.

The British Experiment with School Films

ELEMENTARY school children from forty districts in and around London took part in an experiment with educational films held at the Kingsway Hall on Saturday mornings from October to March, 1927-1928. The results of the experiment have been discussed in a report issued by the British Instructional Films, Limited. A summary of the report published in the *Times Educational Supplement* contains the following paragraphs which are of interest to American educators:

"Statistics, the report states, had revealed the fact that over 90 per cent of the children attending the elementary schools visit the cinema at least once a week, and teachers begin to ask, 'What kind of films are your children seeing week by week? What sort of an appeal is being made to their imagination?' The results of the investigation were disturbing. In many of the poorer districts children are seeing scenes of foolish extravagance, passion, divorce and murder, and every educationist knows that everything a child sees and hears goes to form a part of his experience, helps him to compose his own individual picture of life, and determines his future attitude toward it. In the meantime, interest in the subject had awakened within the trade itself, and British Instructional Films, Limited, which had already had proof of the popularity among children

of nature and travel pictures, decided to widen the experimental field and to put its own tentative conclusions to the test. The London County Council itself gave a lead by permitting the use of its school organization for the sale of tickets to the school children, providing that its approval of the program had first been obtained. The exhibitions took place on one Saturday morning a month from October until March, making six in all.

"The program without excuse or compromise broke straight away from 'sex appeal.' It was realized that the average boy or girl is not yet directly interested in these subjects and is far too busy to attend to them unless they are brought into undue prominence, as they are on the screen. The boy is still something of a savage and wants to prove his prowess, to participate in adventures, to act as the hero; the girl shares these desires, but usually to a smaller extent, adding to them interest in the domestic arts of 'keeping house', nursing, and what not. Both are interested in animals, the countryside, the sea, and all the commonplace miracles of nature. It was upon these facts that the programs were based. Each contained a Pathe' Pictorial, two nature pictures, a picture dealing with the lives of people of other lands, and a suitable feature film, e. g., *Livingstone*, *Robinson Crusoe* and *Peter Pan*.

"So far as the elementary schools were concerned nearly forty districts in and around London were represented during the series, parties of children coming from various localities. The teachers were indefatigable in their support. All departments of the elementary schools were represented—central, boys', girls', junior mixed and infants'—and in more than one case every department in a given school brought a party at some time during the exhibitions. Secondary schools and private schools were well represented, but not, as was natural, to the same extent as elementary schools.

"By the end of the first program the experiment had justified itself. People at the Kingsway Hall during these exhibitions paused to listen, smile and inquire the nature of the entertainment which provoked such bursts of merriment. They were surprised to find that this was not due to a 'shot' in slapstick comedy, but to the fact that a caterpillar, after making a vigorous effort, had at last succeeded in discarding the coat it had outgrown! The laughter and applause were expressions of the instinctive sympathy felt by one young growing thing for another. Every film was followed with the same absorbed attention, the same swift grasp of conscious and unconscious humor, until one was forced to the conclusion that it is the palate of the adult, and

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not that of the child, which has to be tickled with obviously 'funny' pictures. The child finds all sorts of things delightfully funny—a bear at the Zoo taking its 'little daily dose' of condensed milk; a whelk retreating hurriedly over the sea floor at the ap-

proach of a diver; an Eskimo child showing some bashfulness over the business of having her photograph taken; a jolly negro miner enjoying a square meal after the day's toil.

"The great number of letters since received by British Instruc-

tional Films from teachers and others interested in children and their welfare leaves no doubt of the great desire for an extension of programs for children—programs which in the words of Mr. Charles Tennyson, C. M. G., 'shall appeal to their intellect instead of merely assailing their emotions.' " (*School and Society*, May 26, 1928. Pp.622-23.)

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School Notes

AN EFFECTIVE USE OF THE "CHRONICLES OF AMERICA"

Mr. I. W. Delp of Canton, Ohio, gives a brief account of the methods he uses in teaching with the Yale "Chronicles of America." He says:

"Each of my seventh and eighth grades makes in intimate study each year of one or more of the photoplays which bear directly upon the history work of the grade. I run the picture, stop it for comment on a "still" or for teacher's comment or pupil's question or comment. Pupils take notes. After the film has been shown they fully discuss what they have seen, raising questions as to accuracy; whether possible to have been pictured at the actual site; what other episodes might have been shown; what others had better have been shown and why; what new ideas were noted; what old ideas were contradicted. If any point remains in doubt, the film is run over again to be certain as to its story. If disagreement continues, the search goes into research for settlement. I recall, for instance, a boy raising the question as to whether glass should be shown in a western Pennsylvania log house. The picture clearly shows it. Investigation proved the picture to be historically accurate. It was an interesting chase after facts which taught much more than that glass was used at a certain place at a certain time. I neglected to say that we have some preliminary study before showing. The pupils make a list of picturable episodes which they think of sufficient value for the photoplay. They then cut their list to ten. The teacher then studies with them the historical back-

ground and synopsis sheet, checking the episodes against their choice. After the final showing and discussion the class prepares a lesson plan or study sheet."

Editorial

(Continued from page 220)

The results! The pupil-group taught with films showed gains over the pupil-group taught without films—but by equally skillful teachers—as follows:

In Geography 33%.

In General Science 15%.

Average gain for both subjects 24%.

The economic significance of such results is thus stated in the official announcement: "If properly planned classroom films can raise pupils' marks by an average of 24%, many failures will be turned into passing marks, since the great majority of failures are by less than 24%. Thus the time required for repeating courses will be saved in many children's education, and large cost will be saved to municipalities. The average expense of keeping a child in school for a year is \$100, which in Chicago, for instance, where there are 30,000 failures a year, would mean a saving of \$3,000,000 a year if failures could be completely eliminated."

The last page of the announcement is unexpectedly—and doubtless unintentionally—humorous. It is largely platitude, where we should expect new and illuminating deductions. For example, it is solemnly stated that pictures "appear more effective in imparting the concrete aspects of the subject than knowledge of the more abstract facts." This utterly obvious truth ranks as a truism of venerable age. Comenius knew it, and it hardly needs "proof" in 1928. Indeed, it has been proved endlessly, whenever, pictures have been used for instructional purposes. When the full, official report of the committee is available, we trust that the last chapter will contain the significant conclusions which should be forthcoming from an experiment of such perfection and magnitude.

The Theatrical Field

(Continued from page 231)

audience. He plays the part of the famous musical star's beloved child, the *Sonny Boy* of the song. Jolson, naturally, plays the star, unhappily married and living only for the boy. The baby dies, papa cries, staggers back to the theater, and goes on with the show—the clown with the breaking heart. Josephine Dunn does fairly well with an unsympathetic part, and Betty Bronson appears briefly, but pleasantly. (See *Film Estimates for October*.)

[85] *WARMING UP* (Paramount)

Richard Dix in a baseball comedy. It's just an everyday sort of story but it has the irresistible combination of Dix, Roscoe Karns, Wade Boteler, Philo McCullough, and a set of sure-fire titles. And besides, it has Jean Arthur who is rather a darling. Philo McCullough, by the way, is graduated from the ranks of the polished villains, and does a nice piece of work as a boastful ball player. (See *Film Estimates for October*.)

[86] *THE WOMAN DISPUTED*

(United Artists)

Unusually good performances by Gilbert Roland and the late Arnold Kent make Norma Talmadge's latest production stand out a little from the ordinary run of pictures. As close friends, a Russian and an Austrian, who become enemies, first because of their love for the same woman, and later through the war, Roland and Kent do most effective work. Miss Talmadge's impression of a woman of the streets is the traditional one. A drooping cigarette in one corner of the mouth, arms akimbo, a shrugged shoulder, define the limits of her characterization. Some very thin spots in the fabric of the plot and

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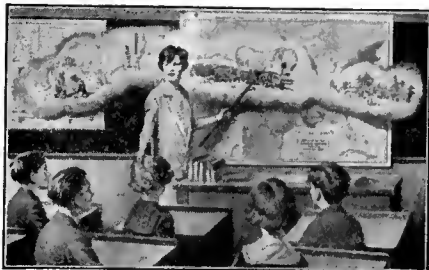
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an almost maudlinly sentimental ending weaken an otherwise satisfactory story. (See *Film Estimates in this issue.*)

[87] *THE RIVER PIRATE* (Fox)

An effective rendering of the underworld type of story, beginning in the penitentiary, where an old offender befriends a youngster who is unjustly imprisoned. Organized thievery along the water fronts, a dramatic clash with detectives, and a complicating love interest are the high spots in the plot. Victor McLaglen and Nick Stuart carry the burden of the action competently, with Lois Moran and Donald Crisp adding satisfactory performances. Unusually good photography is a feature. (See *Film Estimates in this issue.*)

[88] *WHITE SHADOWS IN THE SOUTH SEAS*

(Metro-Goldwyn-Mayer)

Offering more than the usual dusky romance and hula dance. Played by Monte Blue, Raquel Torres, and a cast composed

chiefly of Tahitian natives. Photographed in the actual locale of the story, it has some gorgeous tropical settings. It has also some, totally unnecessary sound effects. (See *Film Estimates for October.*)

Historic Williamsburg as a National Museum

(Continued from page 222)

pirates captured with Blackbeard and here also were confined General Hamilton and Major Hay, whom George Rogers Clarke took as prisoners of war at the fall of Vincennes in 1779 and sent to Williamsburg as captives for incarceration.

One of the features of the restoration plan is the repair and restoration of the main College building bringing it as near as possible to the design of the original Sir Christopher Wrenn building erected in 1692. Nothing will be spared to make the

Visual Education Service Inc. 7024 Melrose Ave. Los Angeles

GEORGE E. STONE, Producer and Director

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Slides also made to order from owner's negatives. For further information, prices and catalogue, please address 7024 Melrose Ave., Los Angeles, California.

restoration of this historic building complete and absolutely fire-proof. There are two other buildings in the College grounds that date far back into the Colonial period, the president's house, in excellent state of preservation, and the Brafferton House, originally used as the school for the Indians but at present used as the College administration offices.

The work of carrying out the stupendous project of restoring Williamsburg to its Colonial appearance will probably require some years and will involve the expenditure of vast sums of money, but when it is once finished it will be a national shrine and a mecca for the present and future generations of America. The dedication of this monumental work will be the occasion of one of the most elaborate and spectacular pageants ever witnessed in this country.



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AMONG THE PRODUCERS

Where the commercial firms—whose activities have an important bearing on progress in the visual field—are free to tell their story in their own words. The Educational Screen is glad to reprint here, within necessary space limitations, such material as seems to have most informational and news value to our readers

Pathe Educational Motion Pictures in 16 mm. Width

INDICATIVE of the growing demand for educational film subjects in 16 mm. width is the announcement from Pathe' Exchange, 35 W. 45th Street, New York City, to the effect that the Pathe' Science Series on Human and Physical Geography, the Screen Studies (Nature Study Subjects), two Pictorial Clubs films (*Singing and Stinging* and *Our Common Enemy*) besides the Children of All Lands series, are now available in 16 mm. film for outright sale to schools and other institutions equipped for 16 mm. projection.

The Human and Physical Geography Series were edited at Harvard University and comprise 10 subjects each.

The Children of All Lands series, are a notable contribution to a field of motion pictures which has been all too little developed heretofore. Mrs. Elizabeth Richey Dessez, Director of Pathé's Educational Department, announces a tie-up of particular interest to users of motion pictures for educational purposes. Mrs. Madeline Brandeis, producer of the Children of All Lands series: *The Little Indian Weaver*, *The Wee Scotch Piper*, *The Little Dutch Girl* and *The Little Swiss Wood-Carver*; has written a series of books under the foregoing titles to be used as supplementary reading in the schools. A. Flanagan & Company of Chicago will issue these books to the trade,

and Grosset & Dunlap of New York to the department and bookstores.

The motion pictures will be mentioned on the title pages of the books, and the books will in turn be mentioned in the title leaders of the films and the teacher's aid pamphlets issued in connection with the pictures.

New Film Depicts Hazards of Carbon Monoxide

As a means of reducing the heavy annual death rate caused by that insidious and almost universal poison gas, carbon monoxide, the United States Bureau of Mines, Department of Commerce, has completed a one-reel educational motion picture film entitled *Carbon Monoxide: The Unseen Danger*. This film, prepared in cooperation with one of the large automobile manufacturing companies, shows vividly how this deadly gas may be encountered in workshop, garage and home, points out ways of preventing accumulations of the gas, and visualizes methods of reviving victims of the gas. Copies may be obtained from the Pittsburgh Experiment Station of the United States Bureau of Mines. No charge is made for the use of the film, but the exhibitor is requested to pay transportation charges.

DeVry School Films

THE film courses developed by the Neighborhood Motion Picture Service and formerly distributed under that name, are now being issued by the DeVry Corporation, under the name of DeVry School Films, Inc.

These film lesson courses consist of approximately ninety film lessons (each with teacher's lesson plan) and cover eight of the established school courses—in citizenship, nature study, world geography, vocational training, industry, general science, health and hygiene, and history (American Statesmen.)

Each course is edited by a recognized authority in the respective subjects. All films are available in either 16 mm. or 35 mm. width, on non-inflammable stock.

Spencer Filmslide Library

EVERY user of filmslides in a school, church or community work will want a copy of the Spencer Filmslide Library catalogue and the recently issued supplement. In these he will find a most complete and comprehensive collection of filmslide material, covering a large number of subjects.

The Spencer Lens Company are this fall introducing several new groups of filmslides—notable among them, a visualization of history in chronological style. It is a well-planned and well-arranged series which includes a History of the United States, England, Greece and Rome. Each

group has been arranged to fit in with the standard course of study. They are also offering a very fine visualization of literary classics in film-slide form.

A Movie on a Popular Subject

THAT overweight is a serious health menace, is the theme of the new moving picture *Too Many Pounds* released by the Welfare Division of the Metropolitan Life Insurance Company. The picture shows how present-day lack of exercise and ease of living make overweight a very general problem. In a series of contrasting pictures the difference is brought out between pioneer days, when merely to secure three meals a day meant hard physical toil, and the present, when elevators, motors, delicatessens and electric devices of all sorts have reduced physical effort to a minimum. Having stated the problem, the picture shows what one can do about too

many pounds through exercise and diet under medical direction. The necessity of counting calories rather than dieting by hit-or-miss methods is made very graphic. So, too, is the efficacy of morning setting-up exercises and out-door recreation.

An Automatic Picturol Projector

FOR advertising and sales purposes, the Society for Visual Education announces the S. V. E. Automatic Picturol Projector, which shows pictures automatically and continuously on a translucent screen that permits its use under daylight conditions. Individual pictures are printed in sequence on a strip of non-inflammable film and the machine may be regulated so that each picture will remain on the screen from five to twelve seconds. The S. V. E. Automatic Picturol Projector is entirely enclosed and is portable, weighing approximately twenty-five pounds.

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Classroom Observations in Germany

(Continued from page 236)

Dr. A. Dressel. For the review and testing of knowledge of German fairy tales, eighteen slides made in black and white from the designs of Ludwig Richter, were used.

As each slide was shown, stimulating questions put by the teacher directed and quickened the spontaneous and socialized recitation of the children. Of the total number shown, fourteen fairy tales were readily recognized by almost the entire class, two were unknown to the majority of the pupils, and two were entirely strange.

There was almost unanimous reaction to such well-known pic-

tures as *Hansel and Gretel* and *Hans in Glueck*, and at the sight of *Dornroeschen* the children asked to sing the song of their favorite fairytale idol. To *Rotkaepchen* and *Der Wolf and die sieben Geisslein*, there was a lively reaction. The final slide shown illustrated a new story to be presented at the next meeting of the class.

During the entire period the keen attention of the children was observed and as the screen grew dark, the eager anticipation for the next lesson was felt.

In the school laboratory were seen slides with original designs made by the children themselves. One group of slides had been worked out by a class of sixteen and illustrated a series of native stories. Four little girls and a boy had also worked out an entire fairy tale in black and white

cuts, after a study of the well-known series of shadow pictures by Johann Seipp of Stuttgart.

From the work done in the Glashütte schools during the last several years, the supervisor, Dr. Dressel, has gathered enough usable material to maintain a circulating picture library from which loans are made free of charge to surrounding rural schools. This work receives financial aid from the local Board of Education and from the State Ministry of Education in Dresden.

—ELLA WHEELER FORKERT.

An increased export of the film products from Soviet Russia has been noticed the last two years. *Potemkin* was distributed in 36 countries. *The Postmaster* (which we have not seen yet) was shown in 37 other countries of the world.

STATEMENT OF OWNERSHIP, MANAGEMENT, CIRCULATION, ETC., REQUIRED BY THE ACT OF CONGRESS OF AUGUST 24, 1912

Of The Educational Screen, published monthly except July and August,
at Morton, Ill., for October 1, 1928.

State of Illinois, County of Cook, ss.

Before me, a notary public in and for the State and county aforesaid, personally appeared Nelson L. Greene, who, having been duly sworn according to law, deposes and says that he is the editor of The Educational Screen, and that the following is, to the best of his knowledge and belief, a true statement of the ownership, management (and if a daily paper, the circulation), etc., of the aforesaid publication for the date shown in the above caption, required by the Act of August 24, 1912, embodied in section 411, Postal Laws and Regulations, printed on the reverse of this form, to-wit:

1. That the names and addresses of the publisher, editor, managing editor, and business managers are:

Publisher, The Educational Screen, Inc., 5 S. Wabash Ave., Chicago, Ill.
Editor, Nelson L. Greene, 5 S. Wabash Ave., Chicago, Ill.
Associate Editor, Marie E. Goodenough, 5 S. Wabash Ave., Chicago, Ill.

2. That the owner is: (If owned by a corporation, its name and address must be stated and also immediately thereunder the names and addresses of stockholders owning or holding one per cent or more of total amount of stock. If not owned by a corporation, the names and addresses of the individual owners must be given. If owned by a firm, company, or other unincorporated concern, its name and address, as well as those of each individual member, must be given.)

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3. That the known bondholders, mortgagees, and other security holders owning or holding 1 per cent or more of total amount of bonds, mortgages, or other securities are: (If there are none, so state.) None.

4. That the two paragraphs next above, giving the names of the owners, stockholders, and security holders, if any, contain not only the list of stockholders and security holders as they appear upon the books of the company but also, in cases where the stockholder or security holder appears upon the books of the company as trustee or in any other fiduciary relation, the name of the person or corporation for whom such trustee is acting, is given; also that the said two paragraphs contain statements embracing affiant's full knowledge and belief as to the circumstances and conditions under which stockholders and security holders who do not appear upon the books of the company as trustees, hold stock and securities in a capacity other than that of a bona fide owner; and this affiant has no reason to believe that any other person, association, or corporation has any interest direct or indirect in the said stock, bonds, or other securities than as so stated by him.

5. That the average number of copies of each issue of this publication sold and distributed, through the mails or otherwise, to paid subscribers during the six months preceding the date shown above is _____. (This information is required from daily publications only.)

NELSON L. GREENE.

(Signature of editor, publisher, business manager, or owner.)

Sworn to and subscribed before me this 1st day of October, 1928.

(SEAL)

MABEL GRANT.

(My commission expires August 28, 1930.)

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Eastman Teaching Films, Inc.
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(See advertisement on page 239)

Edited Pictures System, Inc.
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Ideal Pictures Corp.
26 E. Eighth St., Chicago, Ill.

International Harvester Co.
606 S. Michigan Ave., Chicago, Ill.
(See advertisement on page 217)

George Kleine, Motion Pictures
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Pathe' Exchange Inc.
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(See advertisement on page 218)

Pinkney Film Service Co.
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Herman Ross Enterprises
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(See advertisement on page 241)

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(See advertisement on page 242)

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(See advertisement on pages 232-233)

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Monarch Theatre Supply Co.
395 S. Second St., Memphis Tenn.
(See advertisement on page 245)

James C. Muir & Co.
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(See advertisement on page 248)

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Ripe, red cherries and—Cherry pie! What would the world be without luscious cherry pie! While the pie is baking, let's take a trip to "The Land of Cherries" — see how the cherries that mean so much to the happiness of millions of pie eaters are grown. Many of the scenes that follow were taken in the largest cherry orchard in the world, located near Sturgeon Bay, Wisconsin.

Tractor power and giant powder help make cozy homes for cherry trees in cut-over lands.

M-m-m! Smell 'em! Cherries pretty soon!

Now for a little home-made hootch for visiting bugs, insects, and tree-disease germs.

Here's lookin' at you! The tractor-drawn power sprayer doesn't miss a single customer.

At last—cherries!

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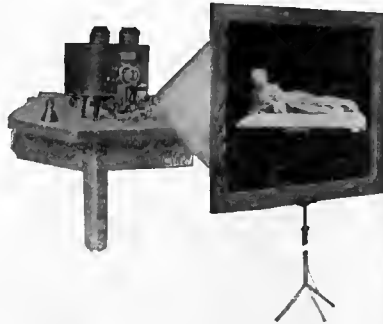
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VOLUME VII

NUMBER 7

THE EDUCATIONAL SCREEN

*The Only Magazine Devoted to The
New Influence in National Education*

DECEMBER, 1928

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THE EDUCATIONAL SCREEN, Inc.

HERBERT E. SLAUGHT, *President*
FREDERICK J. LANE, *Treasurer*

NELSON L. GREENE, *Editor*
MARIE E. GOODENOUGH, *Associate Editor*

Entered at the Post Office at Morton, Ill., as Second Class Matter
Office of Publication, Morton, Illinois
General and Editorial Offices, 5 South Wabash, Chicago, Illinois
Copyright, December, 1928, by THE EDUCATIONAL SCREEN, INC.

\$2.00 a Year *Published every month except July and August* Single Copies, 25 cts.

Some Suggestions for Using the Historical Slide

JAMES NEWELL EMERY

IN A previous article in this magazine* I discussed the idea of supplementing the use of the regular photographic slides in classroom work with much more extended use of slides which might well be called subtitles. This practice has been made use of almost from the start by the motion picture films, and to some extent with the film strip stereopticons. Strangely enough, its advantages with the regular lantern slide seem to have been rather lost sight of, in spite of the fact that it offers a quick, inexpensive and easy method of getting fairly valuable results. Some experimenting by the writer with various classes in content-subjects has convinced him of the substantial value of this device, and the desirability of its further development.

The ordinary classroom teacher generally has little or no training in the use of visual aids. For that very reason she often hesitates to attempt making use of them, knowing her own lack of technique in that line. She is fearful of her own ability to conduct a lesson using the lantern and the screen. She realizes that she does not know just how to take up the various pictures in connection with her textbook work.

Often when she does bolster up her courage to try this, to her, new and daring experiment, she either flashes on a bewildering succession of pictures without comment, groping rather blindly for something to discuss, and expecting the class to recognize and know all about them; or she expatiates in a long-winded fashion, trying to emulate some lecturer

that she has heard. Or, better, perhaps, but still far from the ideal, she assigns to certain individual pupils a talk to be learned verbatim about each slide, and repeated to the class, not always a joyful experience for the pupil, and a task frequently taking far more time and effort than the subject should proportionately have.

Here is an opportunity for the wide-awake supervisor or principal to put a well-connected line of comment on the screen that can be used by all his teachers. It has the advantage of brevity, of standardization, of comparative uniformity, and of giving the inexperienced teacher a practically foolproof assignment that will almost put itself over. The novice teacher may take her class to the screen and put on a connected lesson, at first almost without comment, if she so chooses. Later, as her technique develops, as well as her interest, it will not be necessary to rely upon the text slides so heavily, yet they will always be a support or staff to help out the lesson.

It is the writer's own experience that these short comments, put on the screen for the pupils to read, make far more lasting impression than any verbal discussion. There is a peculiar graphic vividness in seeing the letters standing out on the darkened screen that makes a comparatively deep imprint. Psychologists can probably tell us just why. Suffice it that the actual fact remains.

One, sometimes two or more sub-title slides may be used with each picture, telling the story, linking up one picture to another, commenting on the things to look

for in the picture which follows. The writer's own experience with this method of instruction has thus far been a happy one.

With the transparent material now available, it is possible to put nearly a hundred words of comment or explanation on one slide, with the typewriter, of course using single spacing. The salient points of a paragraph in the textbook may thus be presented to the pupil, forming a desirable review of the text, and clinching the important facts. Moreover, the attention and interest of the pupils are quickened, and it forms a welcome departure from the trend of making the history lesson one of dry facts to be learned.

I have found this particularly successful in the case of history, where there was a tendency on the part of teachers to emphasize the factual drybones. The picture of the Boston Massacre becomes something else than a queer old print. The sight of Washington taking command of the American army under the old elm at Cambridge makes it a real turning-point in history. Washington amid the snows of Valley Forge, the first recognition of the American flag abroad, the surrender of Cornwallis, the Constitution engaged in battle with the Guerriere, these things with screen comment make the teaching of history a vivid pleasure, and not drudgery on the part of the class and hard labor on the part of the teacher.

As to the practical side, this may be done with comparatively slight expense. Various articles in this magazine from time to time have outlined methods for making comparatively inexpen-

*The Sub-Title applied to the Lantern Slide—THE EDUCATIONAL SCREEN, April, 1928.

sive typewritten slides. At least two firms, possibly others, put up a complete slide, with transparent material, carbon paper and mat all made up, which simply needs writing or typewriting on, at a price of about four cents each.

The Keystone View Company has just put out a supply of material for making slides of this kind at an even lower price. It includes a tinted cellophane material and sheets of carbon, as well as a low-priced ceramic pencil which may be used for writing on the cover-glass itself. A supply of from fifty to a hundred cover-glasses will be ample for the needs of any school. When the lesson is over, the transparent material may be taken from between the cover-glasses, and filed away in envelopes for future use with a negligible amount of space required. The glasses may be used indefinitely. Once this material is prepared, lengthy task as it may be at first, it may be used from year to year, by class after class.

The salient points from a favorite textbook or for that matter the leading facts in almost any subject, may be condensed on a set of slides and used as the teacher desires. It is particularly desirable for review work.

With the use of these sub-title slides, the chief objection to those of the film strips disappears, in that they may be used in any sequence, and that they offer an opportunity for such local effort or arrangement on the part of teacher or supervisor as may be wanted.

In the sample lesson which follows, on certain events leading up to the American Revolution (a lesson which takes from half to three-quarters of an hour for presentation) the slides used are from the lists of the Keystone

View Company, and from Williams, Brown and Earle of Philadelphia. For the title-slides, which are given below, the subject-matter is taken, somewhat condensed, and without apology, from Marguerite Stockman Dickson's *American History for Grammar Schools*, a textbook in wide use in elementary school work, which makes a special appeal on account of the charm and vividness of its style.

The line of comment offered below is merely suggestive, a type-lesson in actual use in an elementary school under the writer's supervision. Every teacher of history of course would prefer to vary the line of comment somewhat, according to her own individual preference. Excerpts from Paul Revere's Ride might be used to good advantage in this lesson, and more slides, if available, about Revere and about the battles of Lexington and Concord Bridge. This lesson was made up from the material which was actually at hand, and might be supplemented ad libitum. The building up of a good collection of historical slides is a problem of no small size in itself.

The title-slides which follow are good examples of how much may actually be put on a slide for screen use. (The accompanying picture-slide is indicated under each title).

Just before the American Revolution there was on the throne of England a king who wanted to show that he was a real ruler. King George the Third was stubborn, vain and self-willed.

(Slide entitled, *Portrait of King George III*)

He insisted on taxing the colonies, without giving them any voice in saying whether or how much they should be taxed.

A few far-seeing Englishmen did not agree with the king's policies. Among them was Edmund Burke

(Slide entitled, *Edmund Burke*)

and William Pitt.

(Slide entitled, *William Pitt*)

Pitt was strongly in favor of the American idea that "taxation without representation is tyranny," and spoke earnestly in Parliament.

(Slide entitled, *Pitt speaks for America*)

Two regiments of British soldiers were quartered in Boston. The people hated the soldiers and the soldiers hated the people. Trouble arose constantly.

In front of the State House a group of British soldiers fired into a mob, killing four and wounding seven. This was known as the "Boston Massacre." (Slide entitled, *The Boston Massacre*)

The Old State House still stands in the heart of the Boston business district, much as it did 150 years ago.

(Slide entitled, *The Old State House, Boston*)

Probably the best known man in Boston at this time was Samuel Adams. He was the leading spirit after the Boston Massacre. He has often been called the "Father of the American Revolution."

(Slide entitled, *Samuel Adams*)

New taxes were put on colors, paper, glass and tea. Feeling ran high. In Boston a group disguised as Indians boarded the tea ships and spilled the tea into the harbor.

(Slide entitled, *The Boston Tea Party*)

Patrick Henry of Virginia made a speech in the Virginia assembly which roused the whole country. He ended it with the famous words, "I know not what course others may take; but as for me, GIVE ME LIBERTY OR GIVE ME DEATH!"

(Slide entitled, *Patrick Henry addressing the Virginia Assembly*)

The First Continental Congress was called at Philadelphia to discuss the wrongs of the colonists. All the colonists except Georgia sent delegates.

Each colony sent her ablest men. Among them were Samuel Adams, George Washington and Patrick Henry of Virginia, John Adams, Richard Henry Lee, John Jay.

(Slide entitled, *Washington, Henry and Pendleton*)

General Gage, the Governor of Massachusetts, sent an expedition to Lexington and Concord to arrest the rebel leaders, John Hancock and Samuel Adams, and also to seize supplies of arms.

(Concluded on page 257)

Starting a Visual Education Department [II]

HAROLD F. HUGHES

AS OUTLINED in the last article,* the Superintendent was sold to the idea of Visual Education. It was our problem to spend the first year's budget in such a way that he would realize that his confidence was not misplaced. With the first small appropriation, industrial exhibits, which were either sent free or on payment of a small sum, were acquired and classified on shelves according to their fitness under the headings, Food—Clothing—Fuel—Shelter—Tools and Implements. These made a good showing for the opening of the Center.

Flat Pictures

Next, according to our plan, we had mounted countless flat pictures and had covered little illustrated booklets cut from magazines. Immediately we could see that this material would be useless unless it could be readily found. Our first order, then, was for a large section of drawers in which to file this material. We decided upon a drawer 12 inches wide, 15 inches deep and 8 inches high as suitable, as our mounting papers were cut 7x10 and 11x14 to take pictures from the *National Geographic* and from such magazines as *Asia*. We ordered these built in a frame, back to back. Our first cabinet consisted of eight rows of six drawers on each side, making ninety-six drawers in all. Each drawer was equipped with a pull and a name plate and painted gray to harmonize with the room.

One side of our cabinet was la-

beled *Descriptive Geography*. The pictures were sorted and arranged by continents and by countries. On the other side of the cabinet we began our special collections to fit in with the requirements of our curricula. We developed drawers under such headings as follows:

How the World Dresses
Children of the World
Homes of the World
Transportation
Birds
Insects
Wild Animals

Some of these drawers were classified by the Director and his assistant; others were the "hobbies" of different members of the committee. Of this, more in the third article of the series.

We have found this method of classification quite satisfactory and have had no reason for changing. For the second year we added forty-eight more drawers, built on the same plan. All these drawers and sections are identical. This is quite important since there must inevitably be a shifting as the collections grow. For instance, we start a drawer on *Transportation*, the topic of our Social Studies for the Fifth Grade. Soon the drawer is full. We then shift nearby drawers and make three drawers under this main heading—*Land Transportation*, *Water Transportation* and *Air Transportation*. When these are filled we divide *Land Transportation* into *Primitive* and *Modern*; we divide *Water Transportation* into *Small Craft* and *Large Craft*; we divide *Air Transportation* into *Lighter Than Air* and *Heavier Than Air*; and so on. Each overflowing means merely shifting

some of the classifications along and replacing with empty drawers.

With the opening of the second year we found it necessary to go over the drawers to take the Japanese fishing boats out of the California drawers and correct other results of having many people looking through the materials. This time we bought a small rubber type set and stamped the classification on the mount. That method has simplified things for this year.

Lantern Slides

The department fell heir to two of the Keystone 600 sets of lantern slides. These we divided, as we had the flat pictures, into sets relating to specific countries and divisions and into sets to parallel our courses of study. At first we had the mechanics build wooden boxes holding about fifty slides. These we later discarded for two reasons: one was that the boxes were not made accurately enough and the slides slipped out of the slots; the second, and more important reason, was that these sets were entirely too large. Teachers were urged to select the slides which fitted their lessons, but the usual result was that they showed the entire fifty in a period and "a good time was had by all", with little educative result. We now use a heavy pasteboard box, linen covered and made to our order. These cost but \$5.50 a dozen and do the work very nicely. We separate the slides with corrugated paper and have little breakage. We use three sizes—the shortest box holding about ten slides and the longest one holding about twenty-five with separators.

*THE EDUCATIONAL SCREEN, November, 1928, Part I of the series of three articles by Mr. Hughes, Director of Visual Education in Fresno, California, dealt with "Selling the Idea to the Superintendent."

During the first year we spent \$500 adding to our lantern slide collection, buying not sets, but separate slides either to fill out sets already on hand or to build up new ones asked for by the teachers. Many of these were on commercial subjects, but later we found a firm willing to make slides from pictures at a very reasonable figure, with the result that we were enabled to have specific slides made to fit our needs. A part-time director has no time to spend in slide making. During the second year, in answer to repeated demands, we added sets illustrating the various English classics used in Junior and Senior High Schools. These subjects have been very popular but difficult to secure, our best sources of supply being the Pilgrim Photoplay Company, Chicago, and the Eastman Slide Co., Iowa City, Ia.

Stereographs

In order that we might have materials for the very small children, we purchased the Keystone Primary Set of Stereographs and a liberal supply of stereoscopes. Our Vocational classes made us some wooden boxes to hold 100 stereographs each. These boxes were partitioned into five compartments with twenty stereographs in each, arranged according to number. We quickly added to the first set, one on birds, another on animals, California trees, California flowers and California Marine life. These last three came from the George E. Stone Laboratories, San Francisco. Many of our teachers leave a standing order for ten stereographs per week. These they keep on the "browsing" table to enrich the experiences of the little folks.

(Concluded on page 273)

Visual Education--What Is It?

CHARLES ROACH

IT IS not an uncommon experience to learn that a popular phrase, or a particular meaningless expression, gains vogue and later becomes a part of common every-day vocabulary. To a certain extent, at least, this is true of the term Visual Education. In the strictest sense of the word "Visual Education" is a misnomer. When we speak of "Physical Education" we mean a more or less definite course of training, involving certain prescribed technique, subject matter and objectives which can be measured. When we speak of "Business Education", or a musical education, we know that both refer to a very definite course of training involving certain prescribed standards of individual attainment. Visual Education should be interpreted quite differently. Visual Education does not indicate a training involving optical gymnastics, nor does it seek to perfect the vision as vocal training may perfect the speaking or singing voice. Visual Education does not imply the development of the sense organ.

Visual Education is in reality an idea, the central thought being objective presentation rather than subjective discussions of abstractions. The teacher who employs anything that lends itself to pictorial reproduction or graphic representation uses the

tools of Visual Education. The teacher who introduces objects, miniatures, models, facsimile duplications, likewise utilizes tools of Visual Education. In the broadest sense, everything coming to the human consciousness by means of the sense of sight may be considered as Visual Education.

The present conception of Visual Education has been modified considerably by the introduction of projection equipment, hence some people think only of motion pictures and lantern slides when Visual Education is mentioned. A more comprehensive view would include photographs, charts, graphs, lithographs, stereographs, color prints, objets d'art and specimens such as are commonly found in museums. A field trip under proper guidance may be a most wonderful visual experience a child can have. In the absence of the experience with actual things, a picture may prove to be the best substitute. Herein lies the great advantage of the Visual Education idea. Pictures give a vicarious experience to the learner. To a greater or less degree, the same is true with other materials commonly called Visual Aids.

A few of the objectives of Visual Education include: Motivation of class activity. Providing new experiences not otherwise possible except through travel or personal contact. Creating an atmosphere for a proper interpretation of facts or conditions. Supplementing and reinforcing other sense impressions. Visual Education is a means to an end, not the end itself. Some have called it a happier way of learning.

Editor's Note—Mr. Roach, who is Director of the Visual Education Department of the Los Angeles City Schools, says of the above: "This is what I told an Englishman who came to my office recently. He had never heard of Visual Education before and I had to put it down in black and white for him."

Looking Round

OSWELL BLAKESTON

ALTHOUGH they are still with us, our enemies serve but to strengthen our interior conviction which warns us how right we are. Thoughts of Ash Nielson bring renewed comfort! "The Film Is An Art Form." Of Course! Again and again we have proved it. We knew all that. In the beginning it must have taken an imaginative and courageous mind to realize that the film was to develop into the most dynamic art medium. Today it is merely dense to ignore *The Street*, *The Golem*, *Doctor Caligari*. Neither stage, book, or painting could have achieved some of the effects which dazzled us in these early creations. The screen is an art form. We know all that! But is it enough to have gained that point, to sink back in an easy chair and enjoy our dream without fear or reproach? Supposing we consider in what direction we are looking to substantiate our claims? Backwards, or forwards? In other words when was *Doctor Caligari* made?

We have proved that the medium is there for the artists, have we proved that the artists are there for the medium?

You may laugh and say, "My dear sir, in America we—" I have no wish to hurt your feelings, in America you have — Von Stroheim. Mind you I am definitely adopting a so-called "highbrow" criterion; I am looking at pictures from the standpoint of art and education. The better class American picture has the slick-

Editor's Note—We present here, for the first time in THE EDUCATIONAL SCREEN, some of the comments of Oswald Blakeston—London correspondent—on European film productions. Mr. Blakeston is well known as a student and critic of artistic picture-production, and we hope to offer our readers more articles from his pen from time to time. In another department of this issue. Mr. Blakeston reviews recent books on the motion picture field, published abroad.

ness of quick cutting, the gloss of skilled photography, but when it comes to art it is a case of *Sunrise* over again. Look how a certain type of picture goer considers Jannings to be "so 'arty don't you know" because he takes longer than any other artist to do a simple action in close-up. Slow down the speed and make your picture highbrow, is the futile reasoning of those who imitate without comprehension. The unspeakable pretentiousness of *Sunrise*! (Jannings and Murnau, as I am well aware, are Germans but during their stay in America they have adopted the protective coloring of the new Hollywood.) Craftsmen in America are not so stupid as to be unaware that the medium is there, indeed they are pathetically anxious to seek wisdom and hence the frantic importation of Continental talent; but they are not clever enough to know how to use it. Praise that was given to the early work was often praise for the experiment, not for the achievement.

Years ago Lupu Pich made a picture called *The Trail* with Werner Krauss. It was one of the first pictures to have no subtitles. Critics praised it because it attempted so much; but how slow, how forced! Characters assembled round a breakfast table took hundreds of feet to pantomime a title. The modern American director remembers the eulogies of the press at the time the picture was shown and slavishly copies the slowness, the boredom. "Here is an artistic picture, I will make one like it." In the same way some tourists, led astray by dim memories of father's homily on art, stop before pictures signed by famous painters and sigh with

well-simulated ecstasy. Painters admire these pictures solely for their draughtsmanship.

American studios know their markets, and they go for them, then they make their best pictures. Occasionally the executive staff think that it is time that they showed the world that they too can be "artiste" and they allow one of their young hopefuls to go slow. Then they show how little they know of the screen that (say) Pudowkin knows.

A picture must be vital. It must be quick to command the attention. A picture must give the illusion of space, not by endless trolley shots, but by brisk cutting. It must show life instead of stressing detail that is naturally embraced by life. The camera should be an inanimate object left in a room or street, unnoticed by those whom it photographs, to record life just as a clock ticks away time.

What then of Europe? How does Europe respond to the calls made on it by this exacting medium?

Germany once was the foremost country in the world of films, now it has degenerated into specious imitation. Light comedies, based on librettos of famous musical comedies are as deftly timed as the American originals. Nothing that speaks of German folk-lore, nothing. The director of *Warning Shadows* made *The Last Waltz*, a picture that might have come from M. G. M's studios. Pabst is a solitary artist who is doing the finest work to-day outside of Russia. *Joyless Street* was unforgettable and poignant, harshly compelling. *The Loves of Jeanne Ney* gave us real people in a real Paris doing things which were

true to themselves. The man and the woman go to a little hotel in Montparnasse (true, true) and against the background of atrocious wall paper are etched characters of proprietors and clients. Here walls do speak; in a flash we know the whole history of the squalid little hotel. Yet not a foot of film is wasted. Pabst is vital, tremendously vital! Moreover he is true. Teach children to look at life with the penetration of a Pabst and they will draw richness from it, and face it soberly. Germany cannot claim Pabst—he makes his pictures in France and Germany—because Germany does not understand the prophet in her own country. Pabst should never cease from work. He has so much to teach others and a little to learn himself.

Where then may a Pabst learn? Where are the films of to-morrow to match Germany's films of yesterday?

Modern Russia alone understands the full possibilities of the screen. *The Ten Days that Shook the World*, *The Fall of Saint Petersburg* are gigantic essays in mass. Finticky lines do not belong to the screen; mass does. Crowds, architecture . . . these men know their business! Contrast *Ramona* and the new Russian masterpieces. *Ramona*, with its cloying soft focus photography, was deadly dull and spineless. I have seldom been so bored with a film in my life. The director thought in still pictures, and composed his scenes to make a pretty-pretty composition. Films are not still pictures and to treat a film in this manner reveals an utter lack of comprehension. Somebody epitomized it the other day when he said, "The composition of a film is in time, not in space." In other

words to analyze a group, place figures and draperies is not enough; the composition must be in the brain of the spectator. The film must build up and up in the mind till, at the end, there is a pattern woven in time. The Russians are true cinematic artists. We must not rest with pointing back, there is work for us to do; we must point to *Bed and Sofa* (and similar films), gently show those who have never heard of Pudowkin, Eisenstein, or Room. Until critics are acquainted with their work we have not proved that the cinema is a living art form.

Other European countries can be dismissed briefly; France with a promise. It is generally known that the French screen is sharply divided into two camps—the commercial screen and the artistic coterie. The first is fairly lamentable. Sets are Paris Exhibition, continuity ten years out of date, acting deplorable, photography flat, dark, uninteresting. Individual workers like Germaine Dulac or Man Ray accomplish much that is fresh but they are surrounded by a somewhat precious atmosphere. One day a certain director is "in the movement", the next his name must not be whispered.

It is only fair to mention that great things are expected of *Jeanne D'Arc* directed by Carl Dryer.

Sweden, whose early films were impregnated with majestic sincerity, has followed in Germany's footsteps. Italy, for some unknown reason, continues to produce occasional historical reconstructions. It must be just an unfortunate habit. Spain is a pleasing location for other countries. While England . . . well I hope to speak of England at some other time.

Some Suggestions for Using the Historical Slide

(Concluded from page 253)

The British troops were not the only ones to leave Boston. Every movement had been watched. Two horsemen were speeding along two lonely country roads—William Dawes and Paul Revere.

(Slide entitled, *Paul Revere's ride*)

On through the dark night they rode. Lights began to twinkle in farm house windows. Hastily dressed men rode off into the night. Bells rang. The country was aroused.

(Slide entitled, *The Old North Church*)

It is sunrise. When the first rays shine upon the green in Lexington, they fall on fifty or sixty Lexington minutemen. Dusty columns of red-coated soldiers are just coming in sight along the road.

(Slide entitled, *Battle of Lexington*)

The leader of the minute-men is an old soldier who had been with Wolfe at Quebec, Capt. Parker. He tells his men,

"Stand your ground. Don't fire unless you are fired upon. But if they want war, it may as well begin here."

(Slide entitled, *Lexington Common and monument*)

Failing to find Adams and Hancock, the British troops hurried to Concord to destroy the stores. These, too, had disappeared. But from all over the countryside, minutemen had been hurrying to Concord. They swept down on the British troops guarding the bridge.

(Slide entitled, *Battle of Concord Bridge*)

"By the rude bridge that arched the flood,

Their flag to April's breeze unfurled,

Here once the embattled farmers stood,

And fired the shot heard round the world."

(Slide entitled, *The redcoats fall back. The bridge is won.*)

It is noon. The soldiers begin their march back to Boston. The country seems swarming with minute-men. Behind trees, kneeling in the shadow of the stone walls—everywhere the rebels await them. All order is lost. The British soldiers are flying for their lives. The retreat does not stop till the redcoats reach the protection of the British men-of-war in Charlestown harbor.

AMONG THE MAGAZINES AND BOOKS

CONDUCTED BY MARION F. LANPHIER

Child Welfare Magazine (November)—The second instalment of Miss H. Dora Stecker's discussion of "Children and the Moving Pictures," presents the subject "as seen from the box office"—an angle from which Miss Stecker is amply qualified to speak, since she herself is an exhibitor.

She tells instance after instance of the ignorance and oft-times cruelty of parents in taking children to films which either frighten them or tire them unduly, or keep them up during late hours—and all because their parents want to see the show.

What, questions the author, are the movies doing to the children themselves? In the first place, she asserts, we are projecting our boys and girls, sometimes mere babies, into the lives of adults, since "the emotions, the reactions, titles, and surroundings of the theatre are all intended for grownups."

Commercial motion pictures at present are intended for adults; and—just as important—their sole purpose is entertainment. I wish you to remember these two statements, as they sum up the whole situation. In addition, it is apparent that the brash, successful young men who are writing the screen's "gags" so called, have an eye mainly on sophisticated adults.

The youngsters have learned to participate, through the screen, in things that grown-ups think interesting: the love interest and sex; the business scramble and the perennial emphasis on luxury and material success; night life and the never-ending succession of show girls and pony ballets;

rum-running, crook and underworld stories; the heroism of the ring; and the fun and glory of fighting.

The emotional tension of many children at the movies, further declares Miss Stecker, is a matter of common observance, since there is so much that is thrilling or suspenseful or cruel on the screen. Children suffer intensely at these times.

I have seen them wringing their hands and moaning with grief. Child after child has protested against cruelty, murder, bloodshed and fighting in the movies, according to the findings of an unpublished study. Children were horrified and hysterical during "While London Sleeps," "Sparrows" and the many ghost-like mystery plays of this season.

Even if there were no harrowing scenes, movies of themselves subject children to a good deal of emotional stress, as they live so entirely in what they see. Children vary as to what they can stand, even those of the same age. It is debatable whether the younger school boys and girls, especially those who are high strung, should go often until the upper teens.

Moreover, the movies have in some respects set up standards which are in conflict with what our educational systems and other ethical agencies are saying to our boys and girls.

For instance, children everywhere are being taught humaneness and kindness to man and beast, and they suffer when anyone is hurt or killed on the screen, even an animal. The amount of cruelty permitted on the American screen is amazing to enlightened Europeans.

Miss Stecker draws some valu-

able conclusions in the summary of her two articles—worth the time of any intelligent person to ponder in the interests of child welfare.

Children (November)—"Should Kids Read Comics?" is the title of a sensible, stimulating article by Florence Yoder Wilson. The answer "Yes" is supported by such arguments as "They meet the child's need for humor", "Comics never feature unkindness or cruelty", "Children do not imitate the comics", "The 'funnies' are delightful make-believe and children need it.", "They lighten situations met in real life", "It's fairyland stuff. Children know this as well as we do. So why should comics hurt them?"

On the other hand the "Nos" say that, "They tend to make children incorrigible", "Set examples of bad taste", "Emphasize a spiteful vindictiveness," "Give a distorted picture of life", and "Are a waste of time".

That the picture paper is engaging is revealed by a recent examination of five thousand school children in Kansas. Ninety percent of the children from eight to fifteen years checked affirmatively item No. 62 "Looking at the Sunday funny papers" on a list of 200 play activities in which they had voluntarily engaged during the previous week. Viewing the running sequence of comedy in pictures fascinates the child and seems to satisfy his hunger for stories and for humor. In any event it is clear that here again is demonstrated

the strong appeal which pictures make to the child mind.

Photo-Era Magazine (November)—A new department, "The Pictorial Educator," edited by Arthur L. Marble, makes its appearance in this issue, "dedicated to the service of all those who are concerned with the production and use of photographs in education, whether it be in school, college, church, or club."

No one more capable than Mr. Marble to undertake the work of such a department could have been found. We extend our hearty wishes for a full measure of success to the editor and his department.

In the same issue appears a further chapter by Mr. Marble in his series on "Photography in School and College"—this one entitled, "The Universal Language." He speaks especially of photography and the service it can perform for the student in providing a further means of self-expression in the wiser use of leisure time. Photography he sees taking its place beside art, music, literature and other subjects, as a splendid avocation. The author suggests various methods of motivating school photographic work—among them the International School Correspondence sponsored by the Junior Red Cross. Pictures are the ideal mainstays of this new activity.

For students to keep their eyes open for activities and events in school or community that are worth photographing is to have them realize a new meaning in

history. To see history—however narrow its significance and scope—made, and to take part in recording that history, is to make the students historically minded.

The student can never hope to discover the important geologic and scenic resources of his vicinity unless he is brought into close contact with them. When he is required to call the attention of others to the interesting things about his environment he must first choose the significant. And what gives him a better opportunity to select the definitely important than to choose and make photographs from actual visits?

Church Management (November)—"The Gospel on the Screen" by Arnold F. Keller, Utica, N. Y., enunciates some pertinent truths concerning the proper place of visual instruction in the work of the church.

Has the church recognized this great hand-maiden? When it does, every Church and Denomination will have its Secretary of Visual Instruction, who will furnish the Church Service, the Church Schools, the Young People's groups, and all study groups with the best available materials and methods for religious visual instruction.

The opportunities for the use of the still and motion pictures in the educational work of the church are obvious. The same opportunity in the Church Service is not so obvious.

Mr. Keller devotes the remainder of his article to recounting how he has used the still and motion picture for twelve years in church work.

Independent Education (October)—The leading article is entitled "Classroom Films" by Thomas E. Finegan, President of Eastman Teaching Films, Inc. The following excerpts from the article will serve to give the temper of what Dr. Finegan has to say on the subject:

"Motion pictures should be

what the term implies, and that is, pictures which represent motion or action. These pictures should deal with situations, activities, operations, and processes. With these restrictions in their use, there is an inexhaustible field of service for the motion picture. The subjects selected for filming should fall within these limitations. Certain subjects may be represented as well and even better by still pictures than by motion pictures. A program of motion pictures should not invade the still-picture field. In the activities and processes of every avenue of human effort and interest are subjects of vital relation to society which can be represented accurately by the motion picture only. In developing films to be used in the schools, these limitations should be respected. . . .

The motion picture programs in the schools usually include full reels. The great majority of schools set aside an hour and show three reels. Nearly all reels cover a period of fifteen minutes. Short reels should be made which will illustrate the main point or objective in a lesson. It may take one minute or three minutes to present the essential points of a lesson in a film. The time to show such film is when the lesson is under consideration. For instance, a lesson in geography dealing with the cocoanut industry of the Philippine Islands is given today. At the appropriate time during the recitation the teacher will show a three minute reel dealing with that product. The next lesson may deal with the sugar industry and the one following, with the hemp industry. As these lessons are considered in recitation, the proper film should be shown.

As far as possible films should be constructed on a unit basis which will readily adapt them to this type of service. Short films may be used for several subjects in the same school. This plan will prove to be economical and it will be of great aid in extending film service in the classroom. . . .

NEWS AND NOTES

CONDUCTED BY THE STAFF

The Movies Have Come to Harvard

A two-reel picture of Harvard life has been announced as the first production of the University Film Foundation. The film is a serious effort to show the grounds and buildings of Harvard, the work of its classes and its athletic life. The film will be the first example of the type of work which the Foundation is undertaking.

The object of the Foundation is to operate, in connection with Harvard University, a completely equipped center where films and photographs of educational and scientific value may be produced, collected and preserved. Officials of the foundation project the use of the moving picture camera to aid in studying subjects in botany, zoology, fine arts, industrial management, and most of the other fields of educational endeavor. Already such widely separate fields as anthropology and astronomy have found the medium a useful one.

The Foundation is a non-profit organization, incorporated under the laws of Massachusetts, to produce motion picture films of scientific, artistic and educational value in collaboration with the Faculty and Staff of Harvard University and to make these films available at a minimum cost to educational and cultural institutions. By an agreement with the President and Fellows of Harvard, the College has extended the free use of its laboratories and equipment to the Foundation for the production of educational films.

The Foundation will not confine its work to the production of films made in conjunction with Harvard, but will work under the scientific direction and with the assistance of specialists from other institutions and organizations, as well as from Harvard University. The Staff of the Foundation is already at work collecting and editing film material from a number of sources, scientific films made by earlier workers in the field and by museums, industrial films, and films on educational and scientific subjects made by the large film companies.

Visual Instruction in Art Appreciation

One of the latest pieces of constructive work done by the Los Angeles City Schools, Visual Education Department, is the preparation of nearly 50 individual Lantern Slide sets on "Art Appreciation". The work has been supervised by the head of one of the largest high school art departments. All of the photographic work was done in the photographic laboratory which is run as a part of the Visual Education Department. Each set of slides is accompanied by an essay not necessarily descriptive of each individual slide, but rather so constructed as to serve as a source of information whereby the entire set may be interpreted. The "canned lecture" idea has been purposely avoided.

One interesting bit of research was done wherein various color combinations were made and analyzed with a spectroscope. Study of color combinations, color anal-

ysis and complementary colors are now possible by the aid of two stereopticons. Art teachers will hereafter be able to present the general subject of color in a most advantageous way.

Visual Instruction at State Teachers' Meetings

It is significant to note the added attention being given the subject of visual instruction at state teachers' association meetings during the fall just past. In many cases, special sections were devoted to the subject, with demonstrations and exhibits in connection.

Several programs of such meetings have been submitted to THE EDUCATIONAL SCREEN. The Visual Instruction Section of the Colorado Education Association met in Denver on Thursday, November 8th, under the leadership of Mrs. Josephine N. Meyers, President of the Section. An attendance of 200 was present for the program, which included addresses by Charles F. Valentine of Colorado State College, on "The Development of Lantern Slides for Classroom Use;" on "Some Visual Aids in Primary Teaching" by Ruth Mills, University Park School, Denver; and "How to Start a Visual Education Program in a School" by Max D. Morton of the Thatcher School, Pueblo.

From Rochester comes a report of the meeting on November 2nd and 3rd of the Visual Instruction Section of N. Y. State Teachers' Association, Central Western Zone, whose chairman was Miss Lucie L. Dower, City Normal

School, Rochester. Demonstrations of Sixth Grade Nature Study with lantern slides, and Fifth Grade Geography with film, were given. Mrs. Ella K. Sporr, Instructor of Visual Education, Buffalo State Normal College, spoke on "Possibilities of Visual Aids," and Charles Cooper of the State Normal School, Brockport, discussed the topic, "How Visual Materials May Help in Teaching."

Equipment in Schools and Other Educational Institutions

Fifteen thousand educational institutions in the United States now use films for teaching purposes, says a recent statement from the U. S. Bureau of Education.

New Stereoscopic Camera Developed

Photographs which appear solid to the eye, and which show different sides of the object, depending on the line of vision, were demonstrated in Washington at the recent meeting of the American Optical Society, as reported by the *Film Daily*.

Dr. Herbert E. Ives, who is developing television with the Bell Telephone Laboratories, designed the camera. The picture is made from different angles, the Ives camera moving along a track in front of the subject during the exposure, so the center of the subject always is in line with the center of the lens and center of the plate. In front of the plate is a glass grating of alternate dark strips, the clear spaces being but one-tenth the width of the dark ones. The finished picture is made up of strips, but one part of each shows the picture from one angle, another part from another angle. A similar grating is placed over the finished transparency, so that the proper picture appears, with depth, no matter from what angle viewed.

Photoplay's Medal Awarded

Seventh Heaven has been awarded the eighth annual gold medal given by Photoplay Magazine, as the most outstanding production of the past year. Announcement of the award, resulting from a nation-wide vote of readers of the magazine, is made in the December issue of Photoplay.

The article points out that Frank Borzage, who guided Janet Gaynor and Charles Farrell into world-wide prominence and stardom with *7th Heaven*, is the only director who has attained the Photoplay gold medal twice. Borzage, who is only 35, won the first of the series with *Humoresque* in 1920.

Health Motion Pictures

The Department of Health of New York City, in co-operation with the New York Tuberculosis and Health Association, conducted outdoor motion picture shows in the public parks in various parts of the City during the past summer, as reported by Municipal Reference Library Notes. Popular health education is fostered constantly by the Department, and this method of motion pictures appeals to both young and old.

Each programme consisted of five reels of film which included such topics as care of the teeth, prevention and treatment of tuberculosis, value of periodic health examinations, significance and treatment of overweight and underweight, prevention of diphtheria, prevention of blindness, food value of milk, and smallpox vaccination. In Manhattan, 27 showings were held in six parks; in The Bronx, they were shown 17 times in four parks; and 18 showings were given in Brooklyn.

Museum Used Extensively by School Children

A new school service building in connection with the American Museum of Natural History was recently dedicated in New York City. It was stated at the dedication exercises by the superintendent of schools of the city that during the one year 1927 nearly 6,000,000 children had profited directly by the educational activities of the museum. Nature-study collections during that year were used by 765,790 pupils, lantern slides were shown to 4,358,423, and moving picture films to 530,955 pupils. Teachers and pupils to the number of 171,769 attended lectures, and 32,592 attended library loan exhibits. Nine hundred seventy special collections are circulated in the schools.

Films on Guatemalan Life

Educational motion pictures of Mexicans and Indians living in their modern way among ancient Mayan ruins will soon be available for general school use.

Emma-Lindsay Squier, author of "The Bride of the Sacred Well," a collection of Aztec and Mayan mythology, has been in Guatemala exploring the Mayan ruins in the neighborhood of Lake Peten.

Miss Squier's motion pictures of Aztec and Mayan scenes taken in connection with the hunting of legends reproduced in "The Bride of the Sacred Well" are being used by the visual education division of the Board of Education of San Diego, California.

The films are edited into four reels, each twice standard length, called:

1. Mexican Children and Pets.
2. Mexican and Indian Customs.
3. Mexico, Ancient and Modern.
4. Ruins of Ancient Mexico.

(Continued on page 274)

THE THEATRICAL FIELD

CONDUCTED BY MARGUERITE ORNDORFF

[89] *FOUR SONS* (Fox)

Ida A. R. Wylie's short story, "Grandma Bernle Learns Her Letters," emerges on the screen in fine form as *Four Sons*. John Ford is the director responsible, and to him should go credit for a great picture of mother love. If the picture has a fault, it is that it attempts too much. If it is to be a story of Germany in the war, the incidents of Mother Bernle's struggle to reach her son in America should be omitted or subordinated. If it is to be the story of an immigrant mother, then the whole war sequence should be minimized. It is difficult to decide. The honors go to Margaret Mann, who is perfect as the German mother. The sons are well played by James Hall, Francis X. Bushman, Jr., Charles Morton and George Meeker. Earle Foxe distinguishes himself as a Prussian officer. His role is really not necessary to the development of the plot, save as it exemplifies the arrogance of the military class, but it achieves greater importance than it deserves, through being well done. Albert Gran, too, does good work as the village postman. (See *Film Estimates for April*.)

[90] *OUR DANCING DAUGHTERS*

(Metro-Goldwyn-Mayer)

We all thought flaming youth had died down, but here it is again, hotter than ever. There are three blazing damsels in this one. The first marries a jealous husband who keeps her lined up, the second gets drunk, falls down stairs and breaks her neck, and the third turns out to have been a good girl all the time in spite of appearances, which even the most partisan defender will admit were certainly against her. Joan Crawford, Anita

Page and Dorothy Sebastian versus John Mack Brown and Nils Asther. (See *Film Estimates for November*.)

[91] *THE DOCKS OF NEW YORK*
(Paramount)

George Bancroft, Betty Compson, and Baclanova put on a good show in a waterfront dive, but if you don't like waterfront dives, keep away. Keep the children away, too. Very direct and



The last of the sons goes to war.

brutal is Bancroft's performance as a stoker who fishes a would-be suicide from the harbor, and proceeds in his simple fashion to show her a good time. The macabre Joseph von Sternberg directed. Interesting? Yes. True to life? I don't know—but then, probably, neither will you, so what's the difference? (See *Film Estimates for November*.)

[92] *CAUGHT IN THE FOG*

(Warner Brothers)

When you consider the cost and extra trouble of making talking pictures, it seems like a considerable waste of money and effort when the net result is a mediocre mystery story in which Conrad Nagel is permitted to squander his fine voice on inane puns. If we have to listen, why can't we listen to something good? I should like to venture the timid opinion that if producers continue to shower their cus-

tomers with shoddy sound pictures, and this applies especially to the short subjects that are now crowding the screen, there will shortly be a grand rush of audiences back to the legitimate theater—and I, for one, expect to be well up in the front of the press. (See *Film Estimates for November*.)

[93] *MASKS OF THE DEVIL*

(Metro-Goldwyn-Mayer)

John Gilbert has the rather thankless part of a young man with the face of an angel and the soul of a devil. He would like to be good, but his evil nature is just too much for him, and so he attempts to seduce the sweetheart of his best friend—in the friend's absence, of course. Victor Seastrom, the director, has introduced the novelty of showing, in the Eugene O'Neill fashion, what the characters actually say and do, and at the same time what they would like to say and do. There is very little action. The film is just a series of illustrated titles. Eva Von Berne reminds one of those oval-faced expressionless ladies so often found in Italian primitives. Ralph Forbes is undistinguished as the friend. Theodore Roberts, after his long absence from the screen, returns as an artist. (See *Film Estimates in this issue*.)

[94] *OH, KAY* (First National)

If somebody would only write a perfectly mad farce and turn Colleen Moore loose in it, seems to me there would be a lot more of happiness in this world. Just see what she does with the stingy little chance they gave her in the present instance, when she masquerades as the waitress. She's a born comic, that girl. This is the stage play, adapted by Elsie Janis, and it's all about a blue blooded young English woman who, to avoid a dis-

tasteful marriage, sneaks off in a sailboat, gets shipwrecked, and is rescued by a boatful of rum runners. It is funny in spots, with Claude Gillingwater, Ford Sterling, and Alan Hale entirely in their element, and Lawrence Gray entirely out of his. (See *Film Estimates for October.*)

[95] *THE WEDDING MARCH*
(Paramount)

Out of the thousands and thousands of feet of film that Eric von Stroheim considers it necessary to shoot in order to tell his story, there has been clipped and snipped what must be only the barest outline of what he wanted to say. Thus the picture starts out with a heavy handicap. The plot is simple. A poverty-stricken Austrian nobleman is obliged to marry for money. He carries on a clandestine love affair with a poor girl, but in the end does his duty by his family and marries an heiress. I find von Stroheim an excellent type, but not—this may be heresy—particularly good as an actor. He never defines his character sharply enough for one to decide whether to hate him or feel sorry for him. Fay Wray gives a consistent performance, but one does wonder how she could possibly be the child of such parents as Dale Fuller and Cesare Gravina portray. Matthew Betz is so horrible as the butcher and presents such an overwhelming contrast to the heroine that the idea of a marriage between them is altogether repugnant to the beholder. There are some lovely scenes, notably those of the Corpus Christi procession in colors. (See *Film Estimates in this issue.*)

[96] *TEMPEST* (United Artists)

Back in the days when John Barrymore was still an actor, and did things like Galsworthy's *Justice* on the stage, he might have played an uncouth Russian peasant and made us believe it—but not now. Nowadays we are never allowed to forget that he is Barrymore, and that spoils everything. In the whole picture he has just one fine moment, and that is in his dungeon

prison, when his regiment marches away to the war without him. Louis Wolheim, George Fawcett, and Boris de Fas are first-rate in support, but Camilla Horn doesn't register a distinct impression. (See *Film Estimates for June.*)

[97] *MOTHER KNOWS BEST*
(Fox)

Louise Dresser in one of her most gorgeous performances—the ambitious mother of a stage star. Madge Bellamy plays the daughter with fine understanding for the most part, but I wonder who ever thought of making her do audible imitations of Harry Lauder, Al Jolson and Anna Held! Barry Norton is pleasing as the lover. There are some talking sequences, but they can hardly be considered as an addition to the picture. It could do very well without them. (See *Film Estimates for June.*)

[98] *VARSITY* (Paramount)

Buddy Rogers attends Princeton, and gets drunk—a combination which will hardly appeal to either Princeton or audiences at large. The worst thing about the picture is that it gives an absurdly false impression of college life. Then, too, the story is dangerously thin, the entire cast overplays it, and on top of everything, there are speaking sequences in which Buddy's voice rumbles like an operatic basso's, Chester Conklin's squeaks like a rusty hinge, and Mary Brian's cracks like a gun. (See *Film Estimates in this issue.*)

[99] *SHOW PEOPLE*
(Metro-Goldwyn-Mayer)

Demonstrating the stages by which the small town girl crashes into the movies and rises to the top. King Vidor, one of our bigger and better directors, goes in for pie slinging, and it is my painful duty to report that he not only fails to raise it to an artistic level, but he doesn't even do as well by it as some lower brows who have been at it in a humble way for a longer time than he. Marion Davies clowns through the story as the girl with

movie aspirations, and William Haines clowns right along with her as the comedian who helps her get in. There is much inside information on the movies, mostly burlesqued. (See *Film Estimates for November.*)

[100] *SUNRISE* (Fox)

F. W. Murnau's altogether unusual setting for a simple, sordid story. It has much the same theme as Dreiser's *American Tragedy*, except that the husband's attempt to drown his wife is unsuccessful. The pictorial beauty of the film is unsurpassed, and the scenic compositions are striking. Comparatively few titles are needed. Janet Gaynor and George O'Brien are notably good as the rustic couple, and Margaret Livingston adequate as the city woman with whom the husband is infatuated. Bodil Rosing offers a fine character performance. (See *Film Estimates for November, 1927.*)

[101] *THE FIRST KISS* (Paramount)

Love among the oyster beds of Baltimore. Gary Cooper has a good role in which he gives a good performance—that of a young oysterman of disreputable family, who decides to make respectable citizens of his three good-for-nothing brothers. He first bears them into acceptance of the idea, and then steals to provide the money for their education. In a remarkably short time they become successful respectively as lawyer, doctor, and minister, coming tardily to his assistance when he is brought to trial for his crimes. The first kiss is contributed by Fay Wray, and the brothers are capably played by Lane Chandler, Leslie Fenton, and Paul Fix. (See *Film Estimates for October.*)

[102] *SHOW GIRL* (First National)

J. P. McEvoy's best seller made into celluloid with the piquant Alice White as Dixie and Charles Delaney as her boy friend. Some gorgeous sets and costumes, dancing and swift action make just fair entertainment. (See *Film Estimates in this issue.*)

(Concluded on page 275)

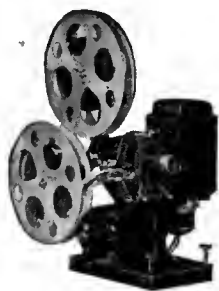
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OTION PICTURE CAMERAS AND PORTABLE PROJECTORS

THE FILM ESTIMATES

Being the Combined Judgments of a National Committee on Current Theatrical Films

The Film Estimates have been officially endorsed by

*The Motion Picture Committee of the General Federation of Women's Clubs
The Motion Picture Committee of the National Congress of Parents and Teachers
The Home and School Department of the American Farm Bureau Federation*

Titles of Films (Actors) (Producers)	For Intelligent Adults	For Youth (15 to 20)	For Children (under 15)	Titles of Films (Actors) (Producers)	For Intelligent Adults	For Youth (15 to 20)	For Children (under 15)
Aliaa Jimmy Valentine (William Haines) (Metro) Excellent "crook" play, with "sound" at the climax. Minimum of guns, maximum of human interest. Doubtful for the young, for the adored hero is a crook.	Fine as crook play	Perhaps	Doubtful	Detectives (Dane-Arthur) (Metro) Exciting and comical for those who laugh easily. Crook story.	No	Perhaps	Perhaps, if not too exciting
Anybody Here Seen Kelly? (Bessie Love) (Univ.) An A. E. F. Irishman is followed to New York by his little French sweetheart. First he flees, then pursues. Rather good little comedy.	Amusing	Amusing	Amusing	Do Your Duty (Charley Murray) (First Nat'l) Slap-stick melodrama—crude, but unobjectionable except for drunken scenes.	No	Passable	Doubtful
Annapolis (John Mack Brown) (Pathe) Not much of a story, but clean little comedy with interesting scenes of Annapolis.	Passable	Wholesome	Wholesome	Dream of Love (Joan Crawford) (Metro) Miscellaneous plots, phillanderings and seductions in the high society of a mythical kingdom. Notable photography, some good acting and much hokum.	Hardly	Unwholesome	No
Beware of Bachelors (Wm. Collier, Jr.) (Warner) Cheap, rowdy play with cave-woman vamp. Crude bed-room farce.	No	No	No	Driftwood (Marceline Day) (Columbia) Some more moral delicta in the South Seas. Good girl pursued, etc.	Hardly	No	No
Beware of Blondes (Matt Moore) (Columbia) Crook story—gang of thieves chase honest hero; two blondes, one honest, one not, etc.	Perhaps	Hardly	No	Dry Martini (Mary Astor) (Fox) Unusually risqué stuff—divorced American father lives with mistress in Paris—his daughter comes and plans companionate marriage with a French painter, etc.	Trashy	By no means	No
Beyond London's Ligh's (Jacqueline Gadsden) (F. B. O.) Young aristocrat gets familiar with housemaid, who escapes, etc.	Mediocre	Better not	No	Farmer's Daughter, The (Marjorie Beebe) (Fox) Crude burlesque of farm-life—city villain—rough and tumble slap-stick.	Mediocre	Hardly	Hardly
Bit of Heaven, A (Lila Lee) (Excellent) Follies girl marries society man. Meddling aunt wakes husband's suspicions of his wife—baby—reconciliation, etc.	Hardly	Passable	Hardly	Forbidden Love (Lili Damita) (Pathe) Atrocious title for charming love-comedy, produced in Paris and refreshingly different from the average product of Hollywood—both in theme and acting.	Interesting	Good	Beyond them
Captain Swagger (Rod La Rocque) (Pathe) A war-ace falls to level of a cheap dance-hall creeper, untroubled by moral conventions.	Mediocre	Better not	No	Four Devils (Janet Gaynor) (Fox) Janet Gaynor does fine work in story of two circus boys and two circus girls with sexy complications.	Fair	Doubtful	No
Circus Kid, The (Frankie Darro) (F. B. O.) Precocious orphan boy joins a circus and wins out. Interesting bits of circus life.	Hardly	Perhaps	Perhaps	Glorious Trail, The (Ken Maynard) (First Nat'l) Thrilling western—of some historical interest for it concerns running of first telegraph line through west.	Fair	Good	Good, if not too thrilling
Companionate Marriage (Betty Bronson) (First Nat'l) Judge Lindsey in person, and his ideas in particular. Direct propaganda for "companionate marriage", played with more dignity than convincing logic.	Fair	Very doubtful	No	Head Man, The (Charlie Murray) (First Nat'l) Slap-stick—as one supreme comic touch, a lot of women get drunk and parade through town.	No	Doubtful	No
Crash, The (Milton Sills) (First Nat'l) Another roughneck thriller, with Sills as the usual heavy hero, bossing a wrecking-crew and compromising a girl.	Hardly	Better not	No	Home Towners, The (Richard Bennett) (Warner) Genuine "all-talk" film—finely spoken and acted—rather a photographed stage action than a "movie". Action interesting but a bit slow—due to great care given to dialog and accurate synchronization. (Suggests new possibilities in "sound.")	Notable	Interesting	Good

Title of Films (Actors)(Producers)	For Intelligent Adults	For Youth (15 to 20)	For Children (under 15)	Title of Films (Actors)(Producers)	For Intelligent Adults	For Youth (15 to 20)	For Children (under 15)
Interference (Evelyn Brent) (Para.) A remarkable "all-talkie"—fine voices—excellent reproduction—dignified crook story—but the "sound" seems to slow up the story greatly. Wide division of opinion as to entertainment value, but it shows unmistakable advance in sound pictures.	Notable	Passable	Beyond them	Power (Wm. Boyd) (Pathe) Two construction hands on a dam are lady-killers in town. Gold digging vamp outwits them.	Mediocre	Doubtful	No
Lingerie (Alice White) (Tiffany) Rather sophisticated story of how the little French girl, "Lingerie," wins out over the unfaithful wife of the American doughboy she met and loved in war-time.	Fair	Doubtful	Hardly	Power of Silence (Belle Bennett) (Tiffany) Rather morbid melodrama of devoted mother who commits murder and keeps silent for twenty years.	Hardly	Hardly	No
Loves of An Actress (Pola Negri) (Para.) Mediocre story with Pola attempting the role of the great French actress, Rachel, as she played with the affections and wealth of various lovers.	Mediocre	No	No	Red Lips (Chas. Rogers) (Univ.) Usual sort of a "college" story, with college athlete, girl from the city, etc.	Mediocre	Passable	Perhaps
Marked Money (Junior Coghlan) (Pathe) Rather cheap melodrama with boy hero. "Just the stuff that goes good at a children's Saturday matinee," says the movie press, but we should say children deserve better.	Worthless	Mediocre	Hardly	Revenge (Dolores del Rio) (United Artists) Unusually picturesque setting for unusual gypsy characters. Fiery heroine well played by Del Rio.	Interesting	Good	Good
Masks of the Devil (John Gilbert) (Metro) Gilbert is exceedingly self-conscious as "handsome" hero-villain, admiring himself constantly in mirror. His occupation is seducing women, tricking his friends and posing for a painting of a Saint for the church. A new fade-out device is used monotonously to show the "thoughts" of the character—the hero's only thought seems to be how he would look kissing every woman he sees. ("Pretensions piffle," says one judge.) (See Review No. 93.)	Perhaps	By no means	No	Romance of the Underworld (Mary Astor) (Fox) Decidedly above average "crook" play—genuinely human, with notable acting by Robert Elliott.	Amusing	Entertaining	Unsuitable
Me Gangster (June Collyer) (Fox) Another crook picture, duller than usual, based on a young gangster's diary. Three-fourths glorification of the gangster-hero—the rest subtitles and final reformation.	Stupid	Unwholesome	No	Sally's Shoulders (Lois Wilson) (F. B. O.) Fairly realistic bumble life, with "crook" and "booze" elements. Sophisticated.	Passable	Passable	Hardly
Melody of Love (Mildred Harris) (Univ.) All-talkie (Universal's first) with some good voices—but some of the "sound" terrible. Wholesome enough war-hero story, where little French girl wins out over American fiancée. Obvious and unobjectionable.	Passable	Good	Perhaps	Show Girl, The (Alice White) (First Nat'l) Jazzy, night-clubby story of Broadway, with "sex-appeal" heroine. (See Review No. 102)	Hardly	No	No
Naughty Duchess, The (H. B. Warner) (Tiffany) The artful heroine momentarily poses as the Duke's wife and finds it impossible to stop. Rather original little story, bordering on "bed-room farce."	Fair	Doubtful	No	Singapore Mutiny, The (Ralph Ince) (F. B. O.) Brutal melodrama of usual Ralph Ince type, with the hard-boiled Ince committing suicide at end to save hero and heroine.	No	No	No
Outcast, The (Corinne Griffith) (First Nat'l) The stage play fairly well screened. Decidedly sophisticated and rather well acted. But, of course, Corinne is not Elsie Ferguson.	Interesting	Doubtful	No	Stool Pigeon (Olive Borden) (Columbia) Underworld drama concocted according to usual formulas.	No	Hardly	No
Plastered in Paris (Sammy Cohen) (Fox) Vulgar burlesque of the Foreign Legion. Slap-attack at its worst. Two drunken American soldiers adventure from Paris to Palestine.	No	No	No	Streets of Illusion, The (Virginia Valli) (Columbia) Ordinary thriller of stage life and jealousy. Two guns, one loaded and one not, are the chief actors.	Hardly	No	No
				Varsity (Charles Rogers) (Para.) A drunken janitor at Princeton (!) has son in college who does not know his father. There is no football game! But much drinking, and the worst talking sequence to date (by Chester Conklin). (See Review No. 98)	Mediocre	Perhaps	No
				Wedding March, The (Von Stroheim) (Para.) Nearly a record for the vast amount of time and money spent on production. (Question as to how much it is worth on the dollar.) Prodigious film of Vienna before the war, showing profligacy in high circles, Von Stroheim both acting and directing. Strong, realistic, thoroughly revolting in places. Notable for bigness and cost, rather than for art and charm. (See Review No. 95)	Interesting	Doubtful	No

FOREIGN NOTES

CONDUCTED BY OTTO M. FORKERT

The Position of the Educational Film in England

THE official communications of the International Educational Film Chamber recently contained reports on the educational film in the different European countries. We quote from the report of Mr. Harold J. M. Murray, H. M. Inspector of Schools:

The educational use of the cinematograph in Great Britain is still in an early experimental stage, and apart from a small but enthusiastic minority, the teaching profession appears to be very skeptical of the value of any contribution which the film can make to the schools. Thus, the London County Council, who have in 1913, 1917, 1921 and 1926 considered whether they should officially recognize the movement for the use of the cinematograph by affording facilities for children in London Public Elementary Schools to attend cinematographic performances, still refuse to sanction all proposals for the introduction of cinematograph apparatus into their schools by outsiders, and all proposals for children to be taken to cinematograph displays outside the school during school hours. On the other hand, the Council have allowed the school organization to be used so that children might be taken under the guidance of their teachers to witness certain films exhibited at a centrally-situated hall outside school hours, provided that no cost whatever falls on the Council. They have not objected to schools providing small portable projectors for their own use, and seven schools possess small projectors of their own. The Council, however, do not contribute in any way, other than the supply of electric current, to the

cost of maintenance of this apparatus or the films that are used.

The Battersea Scheme

Children are taken after school hours to a performance at a centrally-situated hall, which takes two hours, and pay for their admission. The performance includes:

- a) two purely educational films—the latest and best British "instructional" films;
- b) clean, wholesome comedy;
- c) a film (Drama, History) of the type that children would see at an ordinary Picture House, but censored.

All the films are what are called "universal" films, *i. e.*, films which have been passed as suitable for children under 16 years of age. The real motive behind this scheme is not educational but social—to make certain that children have the chance of seeing suitable films.

The Liverpool Scheme

Children are taken during school hours to a performance at a centrally-situated hall, which takes one hour, and do not pay for their admission. Attendance is counted as part of the attendance at school. The performance is limited to educational films which are selected by the Education Committee.

The Altrincham Scheme

Films are shown in the classrooms of individual schools as part of the ordinary school work. A considerable number of schools, chiefly Secondary Schools, possess projectors and hire films as they require them, and use them

for ordinary purposes of instruction. There are two British firms which manufacture "instructional" films: British Instructional Films, Limited, and Gaumont's. These two companies supply quite the majority of the films which are used in Great Britain.

Apart from these experiments a good deal of research has been carried out in recent years to determine the psychological and pedagogical value of the film as an instrument of instruction. Reference may be made to the Report prepared by the Cinema Commission of the National Council of Public Morals (*The Cinema, its present position and future possibilities*, London, Williams and Norgate, 1917, and *The Cinema in Education*, Allen and Unwin, 1925).

This note relates specifically to the position in England and Wales only. The position in Scotland is very similar. In Ireland little has been attempted as yet in the way of experiment, but it is understood that an experiment on either the Battersea or the Liverpool plan is contemplated in Belfast.

London Notes

OSWELL BLAKESTON

TWO NEW books on the films have just been brought out in London.

"This Film Business" by R. Messel is difficult reading. It is very long and what might have been effective in an epigram becomes tiresome when it is told in
(Concluded on page 276)

AMATEUR FILM MAKING

Conducted by DWIGHT R. FURNESS
Director of Publicity, Methodist Episcopal Board of Education

How A High School Produced An Educational Movie

VISUAL education has now an established place in the world of youth and the small motion picture projector is no stranger to the classroom, but the Health Committee of Roosevelt High School, Seattle, Washington, with nearly two thousand pupils, has gone a step further and produced its own educational movie film.

The long summer vacation was approaching and the Health Committee wished to emphasize certain warnings before the young people scattered to the woods, camps and beaches of Puget Sound. If they were to be on the beach they must learn how to handle a canoe or rowboat safely; an hour must elapse after eating before going in swimming. They must never drink doubtful water from old wells or from streams or lakes that might be polluted. They must be able to recognize poison ivy; they must realize that sudden and prolonged sunburn may cause illness. They should have some knowledge of life-saving and first aid treatment.

The Health Committee had the use of a sixteen millimeter projector and immediately began a search for a film that would illustrate their points and be suitable for showing in the school auditorium. They did not find it. Then the girls' gymnasium teacher, a member of the Committee, said, "Why not make our own?" The idea caught like fire, and the teacher who was an amateur

movie fan was consulted. He was enthusiastic and the plan grew until it included a number of the faculty and a considerable group of students.

The Health Committee was in charge and the boys' gymnasium instructor offered his summer camp as a location. One of the English teachers prepared a scenario with a cast of fifteen characters and also suggested titles, and a teacher of oral expression became dramatic director. A teacher of art tended to the make-up and the movie fan offered to do the "shooting." The students chosen for the actors' parts entered into the play most heartily and rehearsals went on merrily.

One Saturday early in May the whole party crossed the Sound by steamer to the gymnasium teacher's summer camp and the filming of "*What Price Folly?*" began. In the story Mrs. Macey and Marguerite and Bill Macey invite a group of young people to their summer home for a house party. Among the guests are Mary Jane Hill, an athletic, fine type of girl; Diane Chandler, the "flippiest flapper that ever flung a mean heel;" Phyllis King, "who looked like an E string and was still reducing;" Bob Murdoch, selfish and a very poor sport; and "Spike" Wilson, very fat and a gourmand at picnics.

The plot is complicated by the presence of an uninvited guest to whom a bogus invitation has been sent as a joke. True courtesy is illustrated by the manner

in which the Maceys receive him. The story now proceeds to make the Health Committee's points in realistic fashion. The flapper sprains her ankle because of her high-heeled shoes, and gets a painful dose of sunburn because of her sleeveless dress. The fat boy, who is continually purloining food, is no good at hiking. The heedless boy drinks from an unknown spring, despite his comrade's warnings. The boy who doesn't know poison ivy picks a spray for his buttonhole. The thin girl who is reducing refuses milk and sandwiches for lunch and demands pickles and pop.

But the real action comes after luncheon when Mrs. Macey says that though they may put on their bathing suits they may not go in the water for an hour. A disgruntled boy and girl slip away and go out in a rowboat though they do not know how to handle it. In changing places they tip over. The uninvited guest, who is a strong swimmer, rescues the girl and then goes back for the boy who has been taken with a cramp. First aid treatment for the drowning is given the limp actors and life is restored.

There was great eagerness among the students to see the film but first the lettering of the titles was done by a manual training student and humorous line cartoons were added by an art student. When pictures, titles and cartoons were all developed,

(Concluded on page 276)

SCHOOL DEPARTMENT

Conducted by DR. F. DEAN McCLUSKY

Assistant Director, Scarborough School, Scarborough-on-Hudson, N. Y.

"Teaching Aids For The Asking."

PROFESSOR Homer J. Smith of the University of Minnesota has prepared a 60-page booklet entitled *Teaching Aids for the Asking*,* which should be in the hands of all lower grade teachers. It contains (1) a selected, classified and annotated list of informational booklets, offered free or at small cost by manufacturing and sales organizations and (2) over five hundred items serviceable to teachers of industrial subjects, general science and geography. The list was prepared from the returns of a request sent to more than seven hundred firms which were "asked to submit for examination such booklets, job sheets, wall charts, etc., as they might have prepared for distribution as educational advertising. It was suggested that only such publications be sent as have educational merit and would be mailed to teachers upon request"

"All materials received", says Professor Smith, "were carefully examined in the light of educational objectives. About one-third was discarded and what finds place here has been judged worthy of school use". . . . He also adds, "the educational influence of such supplementary materials will depend upon the ways in which they are made available. They should not be retained as teachers' references, but should be used to stimulate such reading by students as will inculcate hab-

its of individual progress after the school experience. The writer will be pleased to learn of other similar publications and of techniques for using such material as may be now at hand or secured by requests based on this list."

The subjects covered in the booklets are: Trees and Woods; General Woodwork and Carpen-

try; Wood Finishing and Interior Decoration; Structural Materials; Drawing; Plan-Reading and Estimating; Plumbing, Heating, and Ventilation; Brickwork, Masonry, and Concrete; Electricity; Sheet Metal; Metals and Metal Working; Abrasives and Grinding; Lubrication; Automobile Work and Printing.

Four New Short Subjects On Nature Study

UFA has announced the release of 26 one-reel short subjects dealing with the unusual and beautiful in nature. We have had the good fortune to view four of the reels, all of which have strong educational values. One film is entitled "*Feeding the Angels*". In it the manner in which various water folk obtain their food is fascinatingly shown. Among the creatures which appear in the picture are hermit crabs, fishes, acoliidae, sea-butterflies, common slugs and pteropoda or wing feet. The title is derived from the fact that the wing feet when screened look like little angels swimming through the water.

Another film bears the caption, "*Fishes in Love*". Here the process of bringing the young into existence is shown and the different ways in which the tiny eggs are cared for by the parent fishes is interestingly recorded. In one case the eggs are released to float up into a nest and there remain until hatched. Another fish deposits its eggs on a rock. Another, a "mouth breeder",

holds the eggs in her mouth where they incubate two weeks before hatching. The film also shows how a parent fish gathers minnows by the mouthful and carries them under a sheltering rock when danger threatens. We have seen cats carry kittens in their mouths but have never before seen fish care for their young in the same manner.

The reel closes with a picture of Mr. and Mrs. Girarcimus Guppy and of the arrival of a little Guppy. This fish differs from others in that minnows are not hatched from eggs which have first been deposited in the water. The mother gives birth to well developed young ones.

The photography in "*Feeding the Angels*" and "*Fishes in Love*" is exceptionally good. The pictures are clear and the action excellent. When the titles say something is going to happen, *it happens*. The subtitles are a bit theatrical.

A third reel, "*Love's Witchcraft*," can be likened to "*Fishes in Love*". However, in this picture instead

*The University of Minnesota Press, Minneapolis. 50c.

of fishes the actors are the newt, the fire salamander, and the Mexican salamander. High spots are the casting of young in water by the fire salamander, the action of the gills on the Mexican salamander and the hatching of eggs. It is a pity the picture was not made in colors.

A fourth reel, "*Life in the Twilight*" is a picturization of life in, about and under an old oak tree. The stag beetle, a knight in clanking armor, is the first actor to appear. He emerges from his nest just in time to greet a neighbor, Mr. Toad. A baby beetle in the larva state is shown to be sucking the sap from the roots of the oak.

Did you ever see a toad stiffen its legs and raise its body when it senses danger? This bit of acting is done to perfection by Mr. Toad when an unwelcome neighbor, the snake, appears.

On the other side of the tree an unfortunate squirrel is busily engaged with his storehouse of nuts when an eagle swoops down from above and makes a killing. A lizard seeing the tragedy scuttles to his nest thankful to be alive.

Far up among the branches a hollow limb furnishes shelter for a nest of bees. Farther on a nest filled with young crows is seen. A wound in the tree trunk permits butterflies, bees and other insects to make a meal off the sap, while below a chain of processionary caterpillars is seen moving on to a new feeding ground. Thus the oak is shown to shelter and feed many creatures whose life is filled with success and failure, happiness and sorrow.

"*Life in the Twilight*" has continuity. The photography is excellent. The main events and actions are made to stand out forcefully. This subject should prove

valuable in stimulating a project in nature study. The other three, "*Fishes in Love*," "*Love's Witchcraft*," and "*Feeding the Angels*," excell in providing experiences that could not be had in the schoolroom in any other way.

School Notes

VISUAL MATERIAL IN FORESTRY

Teachers who are interested in forestry can obtain very valuable material from the District Forester, Forest Service, Washington, D. C., practically all of which is free, or requiring only transportation charges. The Forest Service has nearly twenty printed bulletins and circulars and a dozen mimeographed leaflets and circulars, on such topics as "Why Leaves Change Their Color," "The Forest's Part in National Building," and "Making Paper From Trees." It also has lithographed posters, sets of pic-

11,000 Children Underwent This Test

In the test of 11,000 children, conducted by two nationally known educators, the children using Eastman Classroom Films gained 33 per cent more in geography and 15 per cent more in general science than the children who did not use such films.

These eminent authorities consider this result to be a reliable index of the value of *Eastman Classroom Films*.

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tures, more than a dozen sets of lantern slides, four special exhibits, sets of samples of thirty representative American woods, and a number of motion picture films of one and two reels each. Write to the District Forester for a complete descriptive list of material available to teachers.

FILM ON SAFETY SUBJECT

As a part of a nationwide safety campaign designed to minimize the number of blasting cap accidents in which children suffer injury or death, the Institute of Makers of Explosives have completed a one-reel motion picture film entitled "How Jimmy Won the Game,"

designed to emphasize the danger to children of using the blasting cap as a plaything.

It is estimated that 500 children are maimed or killed every year in these accidents.

The film is printed on safety stock and will be screened in the public and parochial schools in those states where most of the blasting cap accidents occur.

Exhibit Materials Available to Schools

Mr. O. W. Freeman of the State Normal School, Cheney, Washington, who was instructor in geography at the University of Hawaii last year, provides the following valuable data for teachers. The following pamphlets have been prepared for the information of the public and may be secured by applying at the address given. Without exception they will be found to contain a great deal of highly interesting and valuable geographic material on Hawaii that can be used in the public schools.

The Story of Sugar in Hawaii, 96 pages, illustrated. Published by the Hawaiian Sugar Planters Association, Honolulu, T. H., 1926.

The following three booklets are printed and distributed by the California and Hawaiian Sugar Refining Corporation, 215 Market street, San Francisco, California.

Something About Sugar, 31 pages, illustrated, 1925.

Manufacture of Refined Cane Sugar, 27 pages, illustrated, 1925.

Crockett, a Name to Conjure By, 21 pages, no date.

"By Nature Crowned" is the title of an illustrated folder about the growing and canning of pineapples. Published by the Hawaiian Pineapple Co., San Francisco and Honolulu.

Hawaii, A Geographic-Historic Outline, 18 pages, illustrated, no date. Matson Navigation Co., 215 Market street. San Francisco, California.

Folder on Hawaii published by Los Angeles Steamship Co., Los Angeles, California.

Illustrated folder on Hawaii, also folders on each of the islands of Oahu, Maui, Kauai and Hawaii are issued by the Hawaii Tourist Bureau, Honolulu, T. H., or 215 McCann Bldg., San Francisco, California.

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Glimpses of our National Parks and Glimpses of our National Monuments are the titles of two illustrated pamphlets (1927) which may be obtained free upon written application to the director of the National Park Service, Interior Department, Washington, D. C. This Service also offers free pamphlets descriptive of our National Parks, the routes by which they may be reached, and the regulations governing them. The maps in the pamphlets (1927) on Mount McKinley and Hawaii National Parks are of more than passing interest. It is also interesting to note that the Kilauea Volcano House, a modern hotel of 100 rooms, provides steam and sulphur baths, using live steam and heat from the volcano.

Starting a Visual Education Department [II]

(Concluded from page 255)

Film Slides

The largest amount of money that first year went for film slides. While the Director was strongly in favor of the lantern slide as the best medium for education through projection, he could not shut his eyes to the fact that the building up of a complete library of lantern slides was a long and expensive task. The Visual Education movement in our city depended upon getting materials that the teachers could use, in the shortest possible time and with the most economical use of funds. The film slide seemed the ready-made answer to that need. For one, two and three dollars we could get these little strips of film containing from ten to one hundred pictures, carefully selected from motion picture reels to tell a large part of the story of the reel. In our two years we have made available to our teachers travels in all lands, the life of various peoples, historical and civic material, aids for observance of holidays; explanatory pictures on nearly every work of man and illustrations of most of the primary stories—

all through the medium of the film slide—and at a very modest expense. While the film cannot throw a picture on the screen with the same illumination as a lantern slide at the same distance, nevertheless with the newer projectors, a good clear picture, large enough for classroom instruction, can be projected in a half-lighted room. This, the writer contends, is all that is necessary for true visual education. We secured our library of film slides from the Bray Company, New York; Spencer Lens Co., Buffalo; Society for Visual Education, Chicago, and Visual Text Sales Co., Los Angeles.

Projectors

Of course, to use this material of the projection type it was necessary to have projection machines. Here again we had to be guided by the principle of buying the greatest service with the least money. The department purchased two projectors with lantern slide and film slide arms interchangeable. While it is possible to get the film slide projector alone which will show the films slightly better than the interchangeable one, yet that would have necessitated purchasing separate projectors for lantern slides, a thing we did not wish to do. We have continued to buy the original machine and still stand by our first judgment.

With our equipment ready, our next task was to get the materials to the teachers. We obtained permission to distribute the material on the library truck once a week. How our efforts were received and how we were able to supply twenty-five schools with projection by the use of only two machines may seem somewhat miraculous. That story belongs in the third article.

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A popular film on radio, showing the manufacture of a receiving set.

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The Historic Hudson (1 reel)

A trip by boat up the Hudson River, past points of historic interest famous in legend and story. A beautiful subject, with real teaching value.

Practical Cooking Lessons (5 subjects, 1 reel each)

Made especially for Domestic Science and Club groups. Show in a most interesting manner the preparation of special dishes.

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Teachers interested in buying enough copies to supply their classes will be entitled to quantity discounts.

Notes and News

(Continued from page 261)

An Unaltered Film Title

Chang, Paramount's jungle melodrama, has another claim to distinction, aside from having been selected unanimously by the critics for rank among the "Best Ten Pictures of 1927." *Chang* is believed to be the first film title which showed unaltered around the world. Its sub-titles, to date, have been translated into 37 different languages, but the main title of the picture always has remained *Chang*, except that in some countries, to convey the proper pronunciation, the spelling was changed to "Tjuang," or some other combination of letters that will produce the same sound in different languages.

Screen Advertisers Association Elects

The recent convention of the Screen Advertisers Association, held November 8th and 9th in St. Louis, was largely given over to a discussion of inter-organization problems. One session was entirely devoted to screening films recently produced along various lines of education and industry, contributed by members of the Association as outstanding examples of technique in different phases of screen expression.

Douglas D. Rothacker, who has guided the destinies of the Association for the past eight years, was named honorary president; James P. Simpson of Dallas, Texas, was elected president; C. A. Rehm, of the Atlas Educational Film Company, Chicago, and William Johnson, of the Motion Picture Advertising Service Company, New Orleans, were elected vice-presidents.

Regular Radiocasting in Austria

Development after development in the transmission of pictures by radio have followed in rapid succession of late. In view of the rapid technical improvements which have taken place in the United States, it is interesting to note that Austria has a definitely established radiocasting service available to the regular listener. With the Fultograph picture radiocasting apparatus, not only have pictures of a surprising clearness and beauty of tone been produced, but it has been possible for the onlooker to follow their development line by line. The Fultograph—named from its inventor, Capt. Otto Fulton—is said to be easy to manipulate, light in weight and cheap.

All that is needed for its use is a two-valve receiving set, unless the

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apparatus is connected to a radio transmitter, or to an ordinary wire telephone line. The amateur finds no difficulty whatever in using the apparatus, as may be seen from the success of several amateur wireless enthusiasts in London. In fact, Captain Fulton claims that the process is as simple as the present method of transmitting music. With a two-valve set, pictures as clear as those from an expert photographer can be obtained, and 4 minutes suffice for the whole process, provided the picture is the standard size for this machine, i. e., 9 by 12 cms.

The Theatrical Field

(Concluded from page 263)

[103] FORGOTTEN FACES

(Paramount)

An interesting story of crime and punishment and revenge, with Clive Brook and Baclanova as the outstanding figures. It seems to me I saw it long ago filmed under the title *Helio-*

trope. At any rate the scent of heliotrope runs through the plot, which tells of the efforts of a crook to keep his unfaithful wife from learning the whereabouts of their daughter, and making a criminal of her. Unusually good performances by Brook and Baclanova are supplemented by William Powell's fine work and some clever direction. (See *Film Estimates for October*.)

[104] THE CARDBOARD LOVER

(Metro-Goldwyn Mayer)

Marion Davies, pursuing celebrities with an autograph album, eventually tracks down a handsome French tennis champion, who is undergoing the agonies of a terrific love affair with one of those tantalizing sirens so irresistibly played by Jetta Goudal. In a moment of jealous misery, he begs the vivacious autograph hunter to help him break off his

overwhelming attachment. She agrees and works with such effect that the fascinating Jetta rises to do battle. In the middle of things, Andre changes his mind, but the determined assistant does not, and in the end he transfers his blighted affections to the fair Marion. It is all foolishness, but such ingratiating foolishness that you can't help having a good time. Miss Davies, quite in her element, does, among other things, an amazing, amusing imitation of Miss Doudal. Nils Asther, venturing for the first time into comedy, plays intelligently and cleverly as the lovelorn Andre. Tenen Holtz is happily cast in a comedy role. I might add, in case you saw Jeanne Eagels in it, on the stage and don't recognize the story, that it really was taken from the stage play. (See *Film Estimates in October*.)

How To Keep Up Student Interest!

The enthusiastic student is an asset. He assimilates knowledge with ease, makes good marks and gives the teacher a minimum of trouble.

Keeping even dull students interested is comparatively easy with a B. & L. Balopticon. Most youngsters are "eye-minded." That which they see objectively is im-



pressed on their minds as a definite picture—hence retained in memory. That which they read or are told is less readily impressed on their minds as a picture, and, unless the student is gifted with that faculty, rare in children, the ability of creating vivid mental images, he is seriously limited in his ability to assimilate educational subjects presented in book or lecture form.

Present your subject in picture form with a Balopticon and you will keep your pupils interested. The Balopticon can be used to project pictures from slides, opaque pictures, objects or with the proper attachment, from film.

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London Notes

(Concluded from page 268)

three paragraphs. Moreover the book is loosely constructed and some of the remarks about studio conditions are incorrect. Neither has Mr. Messel anything very new to say. He discusses *Potemkin* at great length (a few stills would have made his points so much more telling) and speaks cautiously of Mr. Eisenstein as if he were an infant prodigy who might, on reaching maturer years, make Mr. Messel regret his friendly patronage.

In case I may appear querulous I must say in self-defence that the book was expensive, and I protest against an expensive book on films with not a single still; for stills, in my opinion, add a great deal to the interest of any contribution to the critical works on the cinema. Surely Mr. Messel could have found something as interesting in the vast stack of unpublished stills that litter the

film offices of London, Berlin and Paris!

Also is anybody interested today in the early history of the man who made *The Birth of a Nation*? Would it not be more enterprising to tell us something about the man who made *The End of St. Petersburg*?

The other book is "Heraclitus" by Ernest Betts. There are no new startling theories to be found in Heraclitus that may revolutionize the reader's outlook on the cinema, but everything is summarized in ninety six small pages. Perhaps I should not think so kindly of Heraclitus if I had not just finished Mr. Messel's book.

Both these books, I am told, are selling very well; a good sign that intelligent interest is being taken in the cinema. In passing I might mention that by far the best book that has been published in England during recent years and that deals critically with the cinema is "The Anatomy of Motion Picture Art" by Eric Elliott.

How a High School Produced an Educational Movie

(Concluded from page 269)

the movie fan worked till two in the morning, cutting and splicing, and "*What Price Folly?*" was ready for presentation to the assembled student body and faculty members, two thousand strong.

Have you ever seen yourself moving about on the silver screen? If you haven't, there is still the thrill of a lifetime ahead of you. And when you do see yourself as others see you, you will know what the presentation of "*What Price Folly?*" meant not only to the actors themselves but to their daily companions in Roosevelt High School. The Health Committee felt that the time and effort expended and the expense of the films, which had been borne by the boys' and girls' clubs, had been well worth while.

ARTHUR RARIG

Visual Education Service Inc. 7024 Melrose Ave. Los Angeles

GEORGE E. STONE, Producer and Director

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(By a National Committee co-operating with The Educational Screen)

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NUMBER 1

THE EDUCATIONAL SCREEN

*The Only Magazine Devoted to The
New Influence in National Education*

JANUARY, 1929

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THE EDUCATIONAL SCREEN, Inc.

HERBERT E. SLAUGHT, *President*
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MARIE E. GOODENOUGH, *Associate Editor*

Entered at the Post Office at Morton, Ill., as Second Class Matter
Office of Publication, Morton, Illinois
General and Editorial Offices, 5 South Wabash, Chicago, Illinois
Copyright, January, 1929, by THE EDUCATIONAL SCREEN, INC.

\$2.00 a Year *Published every month except July and August* Single Copies, 25 cts.

Visual Education and World Friendship

CHARLES ROACH

THE Los Angeles City Schools were recently given the opportunity to enjoy the culmination of an investment in international good will and world friendship. The Visual Education Department presented an exhibit of objective materials received from eleven Tokio schools, together with a large array of objects, models, et cetera, prepared by twenty Elementary, Junior and Senior High Schools of Los Angeles.

It has been a very common practice on the part of certain principals and teachers to contact teachers in other countries and exchange letters between pupils. Some have co-operated with the Red Cross and similar agencies. The great lapse of time between letters and the very frequent failure to receive replies

principals. Last year, Mrs. C. L. Douglas of Los Angeles, prior to her trip to Japan, made arrangements with the director of the Visual Education Department, to supply pictures illustrating school activities of the United States. It was understood that she, in turn, would personally arrange an exchange between a few Japanese schools and the Los Angeles Visual Education Department. Upon her arrival in Japan, she took up her duties as a teacher in a Japanese girls' Christian college and was invited by friends to meet the city school administrators. She explained the Visual Instruction idea and immediately the Japanese teachers became eager to join the activity. In the course of a very short time, Mrs. Douglas had established the link in the name of World Friendship.

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One of the major High School activities of the World Friendship Committee was the inter-scholastic oratorical contest in which several hundred contestants participated, resulting in the final contest held in Belmont High School. On the same day, the exhibit of Tokio and Los Angeles was opened. A large jade green pedestal was placed in the center of a room. The Japanese objects were placed around and upon the pedestal. Upon tables surrounding the pedestal were placed objects from the Los Angeles schools. The walls were cov-

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*Editor's Note—Mrs. Douglas described this plan of exchange in an article, "An International Exchange Arrangement for Visual Aids," in The Educational Screen for March, 1928.

system. We plan to have a card for each article in the department. This card will be removed and placed in a compartment for the school when the article goes out, and be replaced with the article when it returns. It remains to be seen how this scheme will work. We started a fine idea with the film slides—that of having a checked card in the drawer with the films and entering the name of the school in one of the squares after the name of that film, when it was sent out. But in the rush of work this method failed to be accurate.

The third lesson has been a real one. The secretary keeps cards beside her telephone. If a call comes for a film which is out that name is listed and the card put in one file; if the call comes for something we do not have at all it goes in another file. In this way the Director can look over the cards at any time. If he finds many teachers disappointed in getting one of the stock films or exhibits, he orders another one. If the call keeps coming for something not in stock he tries to see if that lack can be remedied.

To go back to our salesmanship. We kept records of the amount of materials sent out to each school, charted it, then called the representatives together and asked them why the differences. Some said it was because the teachers did not have catalogs. This seemed reasonable, so when there was a lull in the buying operations a catalog was made and mimeographed.

This helped a little but was not the golden solution.

At the beginning of the second year the principals having good representatives were asked to continue them; those whose representatives created no enthusi-

asm were asked to change them. This brought us new and enthusiastic material and during the past year more and more material has gone out. The big jump came when one of the representatives spoke out in meeting:

"I find that my teachers forget to order even when they wish material. So I have been sending a paper around having them write down what subjects they would like to illustrate. Then I phone in the order."

That was the big idea in salesmanship. Carry the message to the customer! So the department mimeographed a sheet of paper carrying at the top the question, **WHAT DO YOU WISH FROM THE VISUAL EDUCATION DEPARTMENT?** Below was a column for the teacher's name, then columns headed—Flat Pictures—Films—Lantern Slides—Exhibits—Stereographs—Maps. Then our orders began to tax our capacity. We expect to spend most of this year's budget in enlarging the supply of materials on hand because we believe we have finally sold the idea to the teachers.

One other bit of salesmanship was necessary. I mentioned in the last article that I would tell the secret of making two machines serve twenty-five schools. We used a good principle of salesmanship: Let your prospect handle your machine and see its beauties. Handling one with pleasurable satisfaction increases desire.

We urged schools to borrow the machines and took particular pains to have films and lantern slides go to a school to improve the lesson of every teacher who asked for material. This was followed with the announcement that the best work could be done only when a school procured a

machine of its own and that the department had no funds for such elaborate financing. Representatives who could sell a machine to the school, either through school funds or through a Parent-Teacher Association went on the Honor Role. The Director, also, took considerable time to appear before P. T. A. groups, talk about the values of the Visual Education movement, show the work of the machines and appeal to them to raise the funds to give their children all the advantages waiting for them. The response has been most hearty. The machines of the Center are getting longer and longer rest periods. Not long ago the Superintendent suggested that the few remaining schools might be equipped at the expense of the department. The Director answered that it was only reasonable to suppose that a school that had made no stirrings toward acquiring one for itself was not likely to get much use out of one given it—a statement to which the Superintendent agreed.

Starting a Visual Education Department is a real bit of work. It has real thrills and many disappointments. If these articles help diminish the latter the writer will feel amply repaid for his trouble.

The New
"1001 Films"
is
Coming

Visual Education and World Friendship

CHARLES ROACH

THE Los Angeles City Schools were recently given the opportunity to enjoy the culmination of an investment in international good will and world friendship. The Visual Education Department presented an exhibit of objective materials received from eleven Tokio schools, together with a large array of objects, models, et cetera, prepared by twenty Elementary, Junior and Senior High Schools of Los Angeles.

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The Movie in the Child's Experience

AARON HORN

THE past experiences of pupils is a most important source for the materials of instruction. Where such materials are not immediately present or cannot easily be derived from the children's past knowledge, the school is developing techniques for their direct presentation. However, the method of past experiences remains the most widely used by teachers, as the most economical method. It is the only one feasible where the teacher lacks the material equipment—laboratory, projection machine, etc.—for direct presentation. Finally, it must be used in the many short lessons which arise incidentally out of the day's discussions and for which the teacher is not prepared with concrete materials. The teacher, therefore, must be ever observing the child's environment. He must be well acquainted with and have ready access to what the child has seen and heard in the past, must readily identify his own with the apperceptive mass of the pupil.

A most prolific source of experience for the child, and yet one on which the gaze of the teacher has not been prone to fall, is the motion picture. The movies serve to widen enormously the child's visual environment and it is indeed a great loss if some of the experiences they furnish are not occasionally utilized by the teacher and organized into socially useful knowledge.

When a class of youngsters was asked whether they had ever seen the up-stream spawning trip of salmon fish in the movies, all shook their heads negatively. But when the scene was described in greater detail, the signs of recognition were at once evident. In

proving to the teacher that they actually remembered, the children indicated that it was in the short subjects at the theatre that they had witnessed this scene. The picture had evidently been retained with considerable vividness but it was connected with the theatre situation rather than with the children's store of knowledge about nature. In such a way are retained many movie memories in a restricted apperceptive setting and they await the teacher who will help reassociate them in a completer and more significant system. Again, these children came across the word "jinricksha" in a story about Japanese life. No one knew what it meant. The teacher could with some success describe this object but wouldn't it be better if in a fraction of a minute he could present the object functioning in its natural background? The news reels were at that time replete with pictures from China and almost every one of the boys had noticed the jinrickshas in these pictures. Thus a new word was easily taught in association with its natural object and the children became, incidentally, more interested and attentive to their story.

While the major application of this technique lies in such short lessons as the foregoing, which very often arise incidentally and for which the teacher cannot be expected to prepare visual aids,—if she has the means for such preparation at all—it might even be employed in somewhat more extended lessons occasionally. Thus, a number of popular movies proved very useful with these fourth year youngsters in a preview of means of water travel

prior to the invention of the steamboat. For the galley type of ship the teacher referred the children to the *Sea Hawk* but the children supplemented these specimens with the galleys from *Ben Hur*. With sailing vessels they were well acquainted though they preferred to take as their example the ships of the then current *Black Pirate*.

With such living examples in mind the children were better able to compare the disadvantages of such ships with the present steamboats. One boy remembered having seen in the *Black Pirate* a boat that was propelled by oars and confused this with a galley. The class readily brought out the difference between the small boat referred to and the larger galleys. Teachers may be able to find, if they are interested enough to look, materials illustrative of many topics in geography, nature study, history, in the movies within the memories of their pupils.

Not only will the teacher find in the movie show a good supply of the raw materials of instruction, but he will also find that the movie show is an excellent tool for achieving a point of contact with the child and for enlisting his interest and effort. One teacher, at the head of a class which shouldn't be taught geography, was about to dispense with his scheduled lesson on Russia when one of the boys, who had seen *Michael Strogoff*, asked who the Tartars were. This was a cue for the teacher who then gave a successful lesson on his planned topic.

Let it be noted that the above suggestions do not involve the
(Concluded on page 15)

NEWS AND NOTES

CONDUCTED BY THE STAFF

Industrial Motion Pictures to be Exhibited at Ibero International Exposition, Seville, Spain.

According to advices received from the Motion Picture Section of the Department of Commerce the Government of the United States has received an exceptional invitation to join with the Spanish speaking countries of the old and new world in the Ibero-American Exposition at Seville, Spain, in 1929. Preparations for the celebration have been under way since 1913 and within the past two years the government of His Majesty, King Alphonso XIII, has assumed an active directing part. March 15, 1929, is now established as the opening date. The life of the Exposition is about nine months.

The government has caused to be erected at the Exposition a beautiful motion picture palace in which free motion pictures will be run continuously, including Sundays and nights, from March 15th to the end of the year. An elaborate system of reproducing and broadcasting music will also be installed for the pleasure of the patrons. As the exposition has been very carefully planned and has been widely advertised, there is every reason to believe that large numbers of people including many American tourists will attend the showings of these pictures, during the life of the Exposition.

The region around Seville has prospered greatly during the last decade and is rapidly adapting itself to modern innovations. It has a high buying capacity and a rapidly advancing standard of liv-

ing. With the absence of local manufacturing plants all manufactured commodities must be imported from abroad or from the industrial region of northern Spain. There is, therefore, a receptive and largely undeveloped market for American agricultural machinery, motor trucks, iron and steel, lumber, hardware, phosphates and many other lines. The coming exposition and the opening of the port to large ships will undoubtedly give an impetus to industrial and commercial activities that will operate to the economic advantage of all countries taking part in the fair. Commerce has opened the way for manufacturers to make a display in the market by reserving a liberal space in their motion picture programs for the exhibition of industrial films to be shown at the Motion Picture Palace.

During the Exposition the government expects to circulate these films in the principal cities of Spain under the auspices of the Bureau of Foreign and Domestic Commerce and to show them at the Barcelona Exposition. Arrangements are also in prospect for further circulation in Europe after the Seville Exposition.

It is understood that the program is now being made up and that a number of prominent producers and distributors are submitting commercial one and two reel subjects to the Motion Picture Section for the approval of the Exposition Committee. As the majority of the exposition audience will be made up of Spanish and English speaking people,

all titles are to be given in both languages the revision being made of course, after the acceptance by the committee.

The exposition offers a splendid opportunity for a wide showing of American films before the people of many nations.

Two Boy Adventurers to Take Motion Pictures of Trip Round World

Two youthful nomads, sons of wealthy parents, in a trip around the world in a fifty-foot sailboat, on which they start this month, will make complete motion picture studies of the entire cruise, using portable type cameras. The young men, both about 25 years of age, are Daniel C. Blum of Chicago and Stephens Miranda of Los Angeles. They will sail to every principal seaport in the world and in and out of every navigable stream in a voyage that they plan will take them from three to five years to complete.

The young adventurers are now in Seattle, fitting a Norwegian double-ender sailing yacht, *The Valkyrie*, which they purchased from Count Holstein-Rathlou, a Danish nobleman of Victoria, B. C. The craft has been re-christened *The Nomad* and is being altered to suit the youthful globe circlers. They will sail from San Francisco as soon as the craft is revamped to suit their specifications, making the cruise under the sponsorship of the St. Francis Yacht Club of San Francisco.

They are after real adventure with a thrill, and it is their intention to picture their entire trip on land and sea with their movie

cameras. Most of their actual water travel will be made under sail, but using a motor boat for the numerous side trips on rivers and inlets too small for their sailboat. They expect to travel at least 100,000 miles, writing articles and taking pictures of all nations and becoming acquainted with the customs and philosophies of the various countries visited.

Woman's Part in Public Life Shown in Film

A motion picture, *The Rise of Woman*, which depicts the part women are playing in business, in the arts, in science, politics, and homebuilding, has been produced by the Motion Picture Producers and Distributors of America in cooperation with the New York State Federation of Women's Clubs for use by women's organizations throughout the country.

Among the outstanding women of today who appear in the picture are: Mrs. Carrie Chapman Catt, organizer of woman suffrage; Mrs. Nellie Taylor Ross, first woman governor (of Wyoming); Miss Florence Allen, first woman to become a Supreme Court Justice; Dean Virginia C. Gildersleeve, editor, dean of Barnard College, and president of the International Association of University Women; Dr. Josephine Baker, director of the Bureau of Child Health Hygiene, Board of Health, New York City; Neysa McMein, commercial artist; Mary Garden, opera star; Gertrude Vanderbilt Whitney, sculptor; Dr. Florence S. Sabin, chemist and first woman member of the National Academy of Science; Madame Curie, discoverer of radium; Miss Mary Van Kleeck, first director of the Woman in Industry Service of the U. S. Department of Labor; Jane Addams, America's distin-

guished social worker and advocate of international peace; Mrs. Carl Akeley, explorer; and Mrs. John F. Sippel, president of the General Federation of Women's Clubs.

The news reel companies either provided the necessary film out of their vaults or made new pictures of the women who are included.

Film Arts Guild Builds Four-Screen Theatre

The new Film Guild Cinema, nearing completion in New York City, promises a number of innovations in theatre construction being carried out under the direction of Frederick Kiesler of Vienna and Paris, who is acting as architect and stage designer. In this theatre it is promised that films can be projected simultaneously on four screens, three of which are black.

The whole interior architecture of the house can be transformed in a flash—from, say, a Gothic cathedral to a night club, or whatever other setting is appropriate to the picture being shown.

Mr. Kiesler has created three distinct types of moving picture theatres which he calls the "ray," the "double cone" and the "megaphone." The one being built here is of the last named type, designed, as its name implies, to solve the problems of sound, and also to increase the scene surface and to permit instantaneous change of the interior of the theatre to suit whatever film is being played.

The spectator in this theatre—it will seat 500, all on the same plane sloping down to the stage—will find himself in a hall resembling the inside of an ordinary camera with the bellows extended. He will be facing, as the photographic film does, the camera's shutter. The walls of the

theatre are parallel, but he will not see them, for, placed out from each of them, is a black screen that spans the entire hall, running at an angle to meet the stage arch. These two black screens are 55 feet long and 20 feet high. They are joined overhead by another black screen that shuts off the entire ceiling and slopes down to meet the top of the stage arch.

The stage itself has a completely new form, which Mr. Kiesler calls the "screenoscope", which is a device providing new openings for the screen, eliminating the proscenium and the usual curtains. Instead Mr. Kiesler has substituted a "Camera-eye" opening and also "diaphragmatic" openings.

The whole funnel-like theatre is thus one huge four-sided screen. The picture, Mr. Kiesler says, can be thrown on all four screens at once so that the spectators themselves are suddenly and literally "immersed" in the drama that is being played. In a war film, for instance, this theatre would allow him to see long lines of trucks, as in *The Big Parade*, running down the screens at his side and airplanes flying over his head on the ceiling screen while the personal drama was being enacted on the saucer screen on the stage.

Another possibility claimed for the new theatre is that, by throwing slides on the three black screens, the architecture of the house can be transformed in the twinkling of an eye in the appropriate setting for the drama that is being concentrated on the white screen.

Talking Film for Use in Colleges

The Academy of Motion Picture Arts and Sciences has produced a sound film as the first of a series planned for use in col-

leges and other educational institutions. Milton Sills appears in the film which was recorded at the Warner studio, and had its first presentation as part of a discussion by Ray Kimmel, Dean of the School of Speech of the University of Southern California, at a recent convention of teachers of speech. Much interest attaches to this demonstration of talking pictures for informative purposes.

A Picture-Lending Library

As an outgrowth of the loan service in lantern slides which has been carried on by the Buffalo Society of Natural Sciences for the past ten years, the Society has recently instituted a new service, described in the December issue of *Hobbies*, the official publication of the Buffalo Society. It says:

With the added facilities for bringing its service to the people, made possible by the new museum building, the Society has added a new service known as a Picture-lending library. This is a logical outgrowth of our lantern slide aids for the study of pictures but a more intimate service which will bring copies of fine paintings to the very fireside.

The pictures—some of them faithful colored reproductions of fine paintings, some of them beautiful Alinari or Anderson photographs from Florence and Rome—are mounted on artistic photo-mounts of standard size. To the back of each mount is attached a large envelope in which there are two typewritten cards, one giving such facts about the artist as will help in understanding his work, the other giving an appreciation of the picture itself.

Besides individual borrowers, who will take the pictures into their homes to give pleasure to their family and friends, teachers may take them for lessons in art appreciation in the classroom, and clubs may borrow them for art study. Special arrangements as to the number of pictures that may be had at one time will be made for teachers and clubs.

A previous issue of *Hobbies*

gives added facts of interest concerning the work of the Visual Education Division of the Buffalo Society of Natural Sciences, now installed in commodious quarters in the new Museum. Its lantern slide loaning service is well known the country over, but it may not be so generally recalled that the Buffalo Society was the first institution in the country to offer the lantern and slide service to the public.

Schools, churches, organizations, lecturers, and private citizens have easy access to the facilities of this Division and use them in ever increasing volume for educational and recreational purposes. Indicative of the demand for this service is the fact that last year 236,526 slides were loaned. There are at present over 60,000 slides in the collection, probably the largest in the United States. In addition to slides and lanterns, this Division is a depository for the "Chronicles of America" series of moving picture films.

The Visual Education Division, in addition to operating the lantern slide service and the Picture Library, also conducts for adults a number of community centers throughout the City of Buffalo, in which, under the auspices of local committees, are held free illustrated lectures. Last year, there were nine centers. The lectures are given once a week from November through March. All of the lecturers are residents of Buffalo and are selected by the local committees from a list published every fall by the Visual Education Division. Through the cooperation of the Board of Education, these lectures are given in the auditoriums of public schools.

Study Made Regarding the Effect of Color

"Does Color Enhance the Teaching Value of Lantern Slides"? was the problem studied co-operatively by the Los Angeles Visual Education Division and the Psychology and Educational Research Division. Mr. Alfred Lewerenz, statistician, engineered the study with third and fourth grade children.

It is very significant this particular study indicated that color

in itself has very little to commend it. In a few cases color proved to have negative value. In other cases color made no appreciable contribution, while in other cases color enhanced the teaching value to a measurable degree.

While the tests may have been too meagre to be conclusive, they do seem to indicate an error in the popular notion that a colored picture or lantern slide possesses more value than a plain black and white. In Dr. Weber's study* on the "Effect of Perspective and Color", it was noted that color seemed to increase the observation span of the elementary school child approximately 6%, but Dr. Weber qualifies this statement with one equally important. He says: "This statement is not quite trustworthy, for the content of the picture may have caused more of the increase than the element of color". School administrators and commercial producers have an economic interest in the solution of this problem inasmuch as color printing and tinting photographic reproductions increase costs very materially.

Visual Instruction at State Meetings

News continues to reach us concerning visual instruction meetings held in various states. Mr. H. L. Kooser, in charge of Visual Instruction Service at Iowa State College, has forwarded a copy of the program of the Round Table of the Iowa State Teachers Association, held in Des Moines in November, 1928. The meeting was attended by approximately seventy-five persons—the largest number that have been present in the three years these meetings have been held.

*Weber: *Picture Values in Education, The Educational Screen.*

(Concluded on page 29)

AMONG THE MAGAZINES AND BOOKS

CONDUCTED BY MARION F. LANPHIER

The Film Spectator (December 15th) — An editorial paragraph comments upon the selection by readers of "Photoplay" of *Seventh Heaven* as the best picture of 1927.

The presentation each year of Jim Quirk's medal is a matter of importance to the industry. The critics of the country pick the best picture of the year for *Film Daily*, but their decision is not half so significant as that arrived at by *Photoplay* readers who don't pretend to know what makes the motion picture wheels go around, but who do know what kind of pictures they like. In succession they have liked *Humoresque*, *Tol'able David*, *Robin Hood*, *Covered Wagon*, *Abraham Lincoln*, *Big Parade*, *Beau Geste*, and now *Seventh Heaven*. Look over the list. You will not find one picture in which sex interest amounted to anything. You will not find one that belonged to any particular phase that the screen was passing through at the time it was made, such as the underworld phase that now is occupying so much of the industry's attention. The note common to all the *Photoplay* medal winners was cleanliness. They are wholesome pictures with heart interest in them, the kind of picture that the whole family could see and enjoy.

Movie Makers (November)—"Color Photography", by H. H. Sheldon, Professor of Physics in New York University, reviews the three fundamental ways of getting colored still pictures, and outlines the commonest methods of color motion picture photography. Most illuminating photographs, sketches and diagrams illustrate the article which will go far toward revealing the science of these processes to the novice.

The author concludes his article by saying:

The advance in camera work made since the time of Professor Draper, of New York University, who, in 1850, took the first photograph of a human being made in America, has been one of the most interesting stories imaginable. Then an exposure of six minutes in bright sunlight was necessary to get an impression.

Now ultra-slow motion pictures of several hundred a second are possible. Colored films will soon be possible. Films with a voice record on the side are in daily use. Steroscopic pictures have been produced. How long before colored, talking, stereoscopic pictures will be sent into our homes by radio-television?

The cure of nervous and mental diseases is being greatly facilitated by the motion picture, and particularly by the simplified personal cinema equipment now available to every physician, it is declared in an interview with Dr. Smith Ely Jelliffe, editor of the *Journal of Nervous and Mental Disease*, entitled "The Cinema in Neuropsychiatry," also in *Movie Makers* for November.

This he states, is so because in no other sphere of medicine can film be more practically applied than in the interpretation of nervous and mental disorders where the study of the motions of the patient constitute so important a factor.

Nothing, he declares, is so valuable to the neuropsychiatrist as adequate records of the motions of the patient. The cinema is able to provide and establish

these records and is proving to be of infinite aid in the interpretation and hence in the treatment of mental and nervous disorders.

The motion picture also gives greater possibilities for scientific research in this field. Hitherto it has been very difficult to establish an accurate comparison between a post mortem examination and the frequently inadequate records of the patient's movements. By means of the cinema it is now possible to picture permanently, for such comparison, the minutest detail with the utmost accuracy, thus aiding in arrival at new and demonstrably correct scientific conclusions.

School and Society—"Children and Motion Pictures in Foreign Countries."

A committee of the League of Nations investigating motion pictures for children reports that they are allowed to see educational films only, under 18-19 years of age, in Rumania, under 18, in Germany, Hungary, and The Netherlands, and at varying ages up to 15 in a large number of countries. In Canada age restrictions apply only to children unaccompanied. In certain countries a minimum admittance age of 6 years prevails, in others 5, in some 3. Censorship, general or local, exists generally to protect children's morals. The committee recommends international agreements and exchanges of censorship reports and of information in regard to films suitable for instruction and amusement.

BOOK REVIEWS

THE PAGEANT OF AMERICA: A Pictorial History of the United States. The Yale University Press, New Haven, Connecticut.

Following our reviews of the previously issued volumes of this great work (in THE EDUCATIONAL SCREEN for January and December, 1927, and May, 1928) it is a pleasure to note the publication of three additional volumes—VII, "In Defense of Liberty;" IX, "Makers of a New Nation," and X, "American Idealism." Comment on each will serve to indicate something of the sweep of the volumes and the method of treatment.

Volume VII, "In Defense of Liberty", by William Wood and

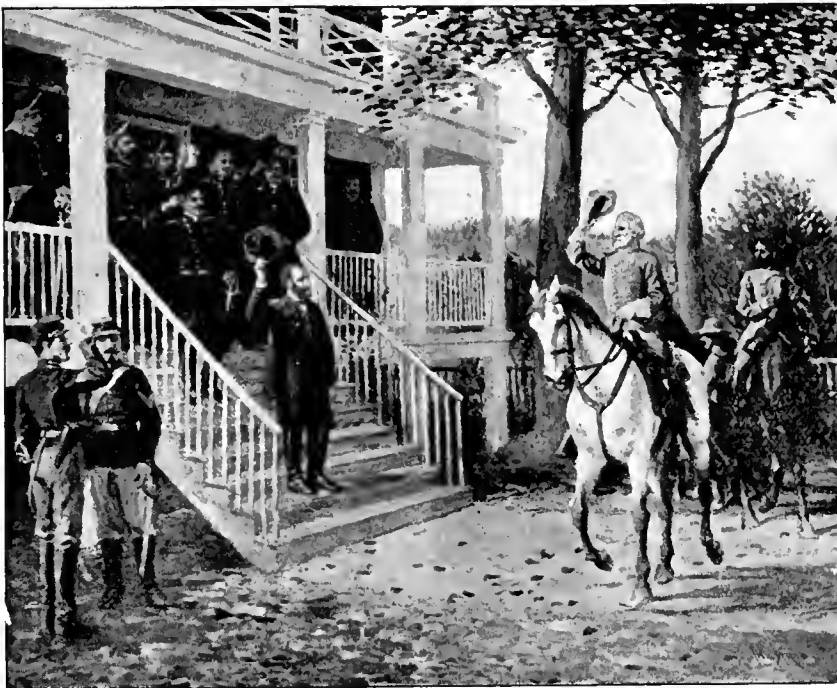
struggles from the Civil War to the present time, and reveals the characteristics of the American people which have stamped so unmistakably the military policy of the nation, and have sponsored a conservatism which seems unable to heed the lessons of war. Some of his utterances on the subject are classic in their terseness. "War is engendered," he says in one connection, "by weakness which invites as well as by strength which menaces."

Following the early agricultural era, Mr. Gabriel traces the transformation which industrialism brought to later-day America, making it "one of the small group of great powers which recognizes

alist, and have become more willing to listen to the advice of the man of the army and the navy." A renaissance in both these branches of the service followed the rise of industrialism, and in the World War, the American people showed a marked tendency to profit by their own past mistakes. Since the war, the Government has established a military policy adequate to the need of the nation. America has at last recognized the importance of organization and training.

The pictorial history of this volume begins with "The Plunge into Civil War," devotes eight chapters to the events of that struggle, follows with a chapter each on "The Spanish War," "The West Indian Campaign" and "The Boxer Expedition" and completes the volume with six chapters on phases of the World War. Distinguished by a fine literary touch in its text writing, the volume is a thrilling chronicle that one is loathe to put aside until the last stirring page has been scanned.

The volume, like all others in the series, is rich in telling pictures — contemporary records, most of them—including reproductions from drawings, lithographs, photographs, contemporary sketches, paintings, magazine illustrations, cartoons of the day, sprinkled with drawings and paintings made expressly for *The Pageant of America*. The story of America's military and naval struggles is told in pictures fascinating in their revelation of the thought of the day. They transport the reader far more directly than words possibly could, into the spirit of the time they depict. The illustrations are admir-



Vol. 7, In Defense of Liberty

From the painting, *Lee After the Surrender at Appomattox*, by Thure de Thulstrup.

Ralph Henry Gabriel, is a history of the nation's conflicts. The latter's introduction, "The Military Folkways of Recent America," points the philosophy of our

as among its chief problems that of living in peace with its neighbors." "The American People," he says, "have come to understand the significance of the spec-

ably organized to tell a connected story—and the selection, especially in later chapters on the World War, from the huge con-

which erased the primary reason for the divergence between the sections.

There is traced the inter-relationship between political history and developing industrialism, and the background of the nineteenth century out of which has sprung the organizations of the twentieth. Industrialism has changed the geographical sectionalism into economic groups instead — business, labor and agriculture.

“One of the most striking aspects of twentieth century America,” points out the author, “has been

the growth of a nationalist sentiment, as evidenced by the spirit of ‘Americanization’ and the epoch-making Immigration Act of 1924, in which the nationalism which had grown out of the war manifested itself.”

This volume is political history from the time of the Civil War to the present. Its twelve chapters deal with “Lincoln and the Imperiled Union,” “Reconstructing the Union,” “Readjustment under Grant,” “Hayes

and the Spoilsmen,” “Political and Economic Reform under Cleveland 1893-97,” “McKinley and the War with Spain,” “Roosevelt and Political Reform,” “Taft’s Efforts to Obtain Harmony,” “Wilson and Domestic Issues,” and “World War Politics and Reconstruction.”

Less easily told in pictures, perhaps, than the more objective story of the preceding volume, yet the political history of the time is seen in the events which shaped it and which in turn reflected its course. Especially interesting are the contemporary cartoons and drawings which have illuminated history and have made it live as the human document of former times.

In common with the plan of other volumes in the series, an introductory page of comment in each chapter, by the author of the volume, serves to point the significance of the pictorial content of the chapter, and interpret it in the light of the large tendencies of the period which it



Vol. 9. Makers of a New Nation

From a cartoon *The New Governor of Panama*, by McCutcheon in the *American Monthly Review of Reviews*, Dec. 1903, reproduced from the *Daily Tribune*, Chicago.

temporary supply of photographic and other material, must have been an exhausting task. That the selections have been made which best tell the story, is a commentary on the genius of the authors.

Volume IX, “Makers of A New Nation,” by John Spencer Bassett, follows fittingly upon the previous volume. In a very real sense it is a companion piece, recounting the spiritual and political history of the years covered by the events of the foregoing volume. Again in his introduction the editor of the series, Ralph Henry Gabriel, in “The Political Folkways of Industrial America,” points out the facts of common blood and common heritage between the North and the South which worked to efface the bitterness of Civil War, as well as the economic changes in the South



Vol. 10, American Idealism

The Washington Cathedral, from an architect’s drawing, courtesy of the National Cathedral Association, Washington.

covers. The volume is strictly up-to-date, bringing the political (Concluded on page 21)

THE THEATRICAL FIELD

CONDUCTED BY MARGUERITE ORNDORFF

Theatrical Film Reviews for January

[105] *THE AIR CIRCUS* (Fox)

Our new national awareness of the air is finding a natural reflection on the screen, and if the resulting pictures are all as good as *The Air Circus*, we air-minded people are going to have a good time for a while. It's the pleasantest, freshest, happiest sort of a tale, about two ambitious youngsters who journey to California to enter an air school. One boy is a born flyer, and the other one is scared to death; and the way he conquers his fear puts the drama in the story. Arthur Lake, one of the cleverest of the younger comedians, makes the most he possibly can of every opportunity, as the boy who just couldn't wait to try his wings. His perfect naturalness is his greatest charm.

I once had a college English instructor who completely scared out of me a tendency to write like the lady-novelist, whose hero is always "cleancut" and "upstanding", with "an adorable smile." I find it imperative, however, at present, to brave that instructor's scorn, and borrow from the lady novelist's vocabulary to tell you that David Rollins has an adorable smile, because that is exactly the kind of a smile he has. Used with discretion, it should be a big asset to him. David and his smile are very good as the boy who is afraid. Louise Dresser is at home in a mother role, and Charles Delaney lends his pleasant personality as the flying instructor. A happy addition is

Sue Carol as the flying instructor's sister, who doesn't—Hurrah!—fall in love with either of the heroes.

There are two or three talking sequences which neither help nor hinder the action. Intelligent and unobtrusive direction by Howard Hawks and Lew Seiler is a feature of the film. (*See Film Estimates for November.*)

[106] *THE FLEET'S IN!*

(Paramount)

Flashing Clara Bow is competent to entertain the entire Pacific fleet, and does so with effective thoroughness. James Hall and Jack Oakie are the two gobs most heavily involved in the goings-on, and of the two, I think Oakie is to be preferred because he hasn't yet acquired the artificiality of the movie veneer. But this is not to say that Mr. Hall doesn't make a lovely sailor who will probably knock over all the romantic ladies in rows and heaps. Very good entertainment of its kind. (*See Film Estimates for October.*)

[107] *TWO LOVERS*

(United Artists)

Any distinction this picture may have attained arises, no doubt, from the circumstance of its being the last to feature the popular combination of Vilma Banky and Ronald Colman. It is retold from Baroness Orczy's *Leatherface*, a romance with historical leanings. Lavish costumes and the usual performances by the two lovers are its main attractions. (*See Film Estimates for May.*)

[108] *BEGGARS OF LIFE*

(Paramount)

A hobo tale by Jim Tully, who, one supposes, is eminently fitted by experience to write hobo tales. So far as the ordinary observer is qualified to judge, the hobo part of the story is authentic. It is in the other aspects of his plot that the robust Mr. Tully runs a little awry. His casual young murderess and the circumstances surrounding the murder are outside the range of the probable, as anyone who reads the papers could tell Mr. Tully. Wallace Beery is as good as he can be, playing the leader of the tramps, and Richard Arlen is pleasing as the young tramp, temporarily—one feels sure—down on his luck. But Louise Brooks just doesn't belong with that crowd—not even temporarily.

(*See Film Estimates for November.*)

[109] *THE WHIP* (First National)

The old Drury Lane racing thriller turns out to be exceedingly tame after all. The conventional villain—Lowell Sherman—and adventuress—Anna Q. Nilsson—make a good deal of trouble for the equally conventional lovers—Dorothy Mackaill and Ralph Forbes—aided by the hero's loss of his memory in an accident. But of course everything untangles itself properly, and the Whip—a horse, by the way—wins the big race, as we suspected he was going to. (*See Film Estimates for October.*)

[110] *THE PERFECT CRIME*
(Paramount)

One of the most interesting crime stories I have seen in a long time, with such an apparently logical and fitting end that I was just about to applaud loudly and call for author, director, producer, and who not, when it collapsed suddenly into a dream! Not that I was anxious to see Clive Brook hanged by the neck but my goodness! If he *would* commit a crime like that, he ought to pay the penalty. There is the usual excellent work of Mr. Brook and Irene Rich to note in passing, with fine support from Tully Marshall, Ethel Wales, and Carroll Nye. (*See Film Estimates for October.*)

[111] *THE HOME TOWNERS*
(Warner Vitaphone)

One of George M. Cohen's lesser efforts affords us an opportunity to hear the voices of some old screen friends. *The Home Towners* is one long, wordy wrangle between an old bull-headed banker from Terre Haute, Indiana, who goes to New York to argue an old pal out of what he considers an extremely ill-advised marriage. His quarrelling with his wife, his friend, and his friend's friends is well done, but tiresome, not being especially original. It seems to me that less than a dozen pleasant words were spoken in the entire course of the picture. Acting honors go to Robert McWade as the peevish troublemaker. Richard Bennett, whom we know better on the stage, is next in line as the long-suffering friend. Doris Kenyon and Gladys Brockwell are adequate, and Robert Edeson, another old stage favorite, is amusing in a small part. The picture is most interesting, perhaps, as an example of what is happening to the screen; the talkies are taking the move out

of the movies! (*See Film Estimates for December.*)

[112] *MANHATTAN COCKTAIL*
(Paramount)

A feature of this otherwise modern story is a beautifully presented prologue depicting the Greek myth of the Minotaur who lived in a labyrinth on the island of Crete, and demanded a yearly sacrifice of Athenian youths and maidens. It has no particular bearing on the story except to intimate vaguely that New York is a modern labyrinth which swallows up the youth of outlying sections. Three young persons in particular are drawn into its mazes. One becomes a victim of its vicious influences, but the other two, made of sterner stuff, struggle out of the monster's clutch after some hair-raising experiences, and straggle back to the country, where they live happily ever after. Included in a lively cast are Nancy Carroll, who sings a couple of songs not badly, Richard Arlen, Danny O'Shea, Lilyan Tashman, and Paul Lukas. (*See Film Estimates in this issue.*)

[113] *SUBMARINE* (Columbia)

There are some of the tensest moments you ever experienced in the climax scenes of a sunken submarine, with its crew waiting for death, while a diver attempts to reach it with an air line. Jack Holt is the diver, and Ralph Graves his best friend, an officer on the submarine. Both give fine, human performances, backed up by a good supporting cast and splendid direction. The story falls down a little when it makes its biggest scenes depend on a flimsy bit of a love affair; but this weakness may be overlooked by an otherwise worthy production. Dorothy Revier and Clarence Burton are notable in the cast. (*See Film Estimates for November.*)

[114] *CRAIG'S WIFE* (Pathe)
William de Mille has transferred George S. Kelly's stage play to the screen with fidelity in all its essential details. The story of a selfish woman is excellently told by Irene Rich, Warner Baxter, Virginia Bradford, and others. (*See Film Estimates for October.*)

[115] *EXCESS BAGGAGE*
(Metro-Goldwyn-Mayer)

The clown with the breaking heart in the jovial person of William Haines, is a little more believable than usual. With Josephine Dunn as his partner he plays the part of a vaudeville performer who carries his wife along to success on the strength of his own popularity. Then the wife makes good in the movies and the husband takes his turn as "excess baggage." Well produced and enjoyable. (*See Film Estimates for November.*)

The Movie in the Child's Experience

(Concluded from page 7)

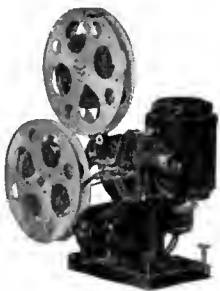
displacement of any method for the presentation of experiences. They cannot be applied with any degree of regularity and it is only a matter of chance that the teacher will find in current movies, material that is useful in the lessons he is planning or in the lessons that come up unexpectedly. Moreover, there is no guarantee that all children will have seen the picture that is being discussed. Nevertheless, the writer feels that in the absence of any other method of presentation, the method under discussion is well worth its insignificant cost in time and effort. We are constantly exploring the child's environment for materials to help us in our work of instruction. The movie is part of his environment and should not be allowed to pass without contributing its share towards our instructional resources.

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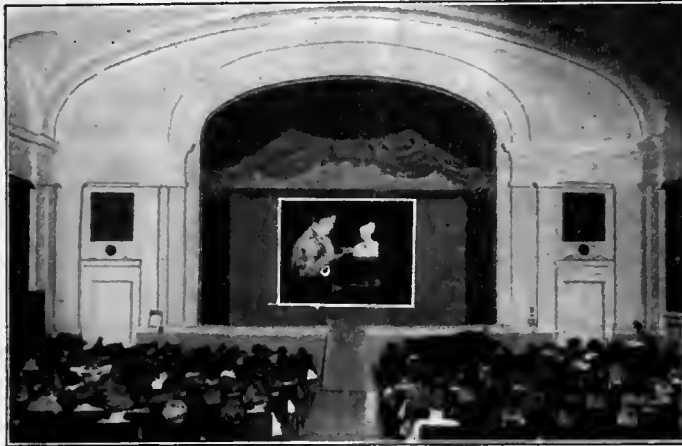
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Assistant Superintendent in charge of Visual Education, Public Schools, Irvington, N. J.

April 27, 1923.

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THE FILM ESTIMATES

Being the Combined Judgments of a National Committee on Current Theatrical Films

The Film Estimates have been officially endorsed by

*The Motion Picture Committee of the General Federation of Women's Clubs
The Motion Picture Committee of the National Congress of Parents and Teachers
The Home and School Department of the American Farm Bureau Federation*

Titles of Films (Actors)(Producers)	For Intelligent Adults	For Youth (15 to 20)	For Children (under 15)	Titles of Films (Actors)(Producers)	For Intelligent Adults	For Youth (15 to 20)	For Children (under 15)
Adoration (Billie Dove) (First Nat'l) Overdrawn Russian-revolution-melodrama — hero artificially made to think his wife unfaithful — sinks into Paris slums but she finds him, etc.	Perhaps	Doubtful	No	Domestic Meddlers (Claire Windsor) (Tiffany) Hard-drinking husband wrongly suspects his wife's relations with his caddish friend. Sexy situation constitutes whole film.	Mediocre	Unwholesome	No
Apache, The (Margaret Livingston) (Columbia) Cheap underworld story of Paris. Made risqué to counteract its mediocrity.	Worthless	No	No	Fashion Madness (Claire Windsor) (Columbia) Hero tries to cure his snobbish New York fiancée by shanghaiing her to the wilds of Canada. Feeble attempt at an idea better handled in <i>The Water Hole</i>	Mediocre	Hardly	No
Awakening, The (Vilma Banky) (U. A.) Alsace during the war finely pictured. Elaborate attempt at seduction defeated by heroine's appealing innocence. Wolheim does a notable part as devoted peasant lover. Story marred by several examples of bad taste and suggestiveness but total effect is one of great dignity, sincerity and charm.	Good	Good	Beyond them	Floating College, The (Sally O'Neill) (Tiffany) Two sisters chasing same man. "Silly," "stupid," "cheap," "vulgar," "unhealthy," the judges say.	Worthless	Better not	No
Barker, The (Milton Sills) (First National) Sills at last has a more human role than usual in a strong and appealing story of circus life on its seamy side. Picture approximately as good as original stage play. Sophisticated and vulgar elements.	Passable	Doubtful	No	Gate Crasher, The (Glenn Tryon) (Univ.) Slapstick crook comedy, fast-moving nonsense and little else.	Mediocre	Perhaps	Hardly
Bellsmy Trial, The (Leatrice Joy) (Metro) Murder-mystery story told in rather unusual style with considerable human interest.	Perhaps	Fair	No	Geraldine (Eddie Quillan) (Pathe) Cheap story of tutor hired to "jazz up" heroine so she would be more attractive to wealthy future husband — and she "falls for" the tutor. Probably harmless except for much drinking.	Hardly	Perhaps	No
Beyond the Sierras (Tim McCoy) (Metro) Western thriller — usual McCoy heroics but not so good as usual.	Mediocre	Perhaps	No	Give and Take (Jean Hersholt) (Univ.) Son returns from college to show father how to run his business. Fine work of Hersholt and George Sidney make it fair comedy.	Perhaps	Amusing	Amusing
Blindfold (George O'Brien) (Fox) Stupid policeman, his sweetheart, amnesia, crooks, jewel-robberies, court ridiculing the police, are the ingredients of this hashy melodrama.	Hardly	Hardly	No	Gun Runner, The (Ricardo Cortez) (Tiffany) Lively melodrama of imaginary South American republic, mostly unobjectionable save for "booze" scenes and Captain's efforts to establish a "kissing record."	Hardly	Perhaps	No
Brotherly Love (Dane-Arthur) (Metro) Largely unobjectionable and very funny comedy — satire on prison life. However some crudities and vulgarities will spoil it for many.	Hardly	Amusing	Perhaps	Haunted House, The (Chester Conklin) (First Nat'l) Clumsy thriller that will bore intelligent adults and perhaps scare children. Conklin, having nothing to do but shiver and looked scared, becomes very monotonous, and crude "sound" effects make the film ridiculous.	Hardly	Harmless	Perhaps
Busranger, The (Tim McCoy) (Metro) Somewhat above average Western in interest. Hero well-born in England becomes Australian outlaw, a sort of a "Robin-hood." Usual thrills.	Hardly	Fair	Doubtful	His Private Life (Adolphe Menjou) (Para.) Very sophisticated and amusing French comedy, deftly done, with Menjou back in his old role of chronic lovmaker. Thoroughly unsuitable for the young.	Amusing	Better not	No
Conquest (H. B. Warner, Monte Blue) (Warner) Airplane flights to discover South Pole — the villain a cad and the hero more or less so. All talkie — crude English from hero, excellent from H. B. Warner, Lois Wilson and Tully Marshall. (But think of using Warner like this after his work in <i>Sorrell and Son!</i>)	Passable	Good	Good if not too exciting	Head of the Family (William Russell) (Gotham) Two very "jazzy" children and their shrewish mother dominate the household until a plumber takes charge and shows the poor father how to assert himself and be really "head of the house."	Passable	Doubtful	No

Titles of Films (Actors) (Producers)	For Intelligent Adults	For Youth (15 to 20)	For Children (under 15)
House of Shame, The (Virginia Brown Faire) (Chesterfield) Heroine's husband both crooked and unfaithful. Banker, who employs him, loves the wife and unmasks the husband. An obliging accident then kills husband. Objectionable mainly in theme, not in action. A story of some originality.	Passable	Unwholesome	No
Lady of Chance, A (Norma Shearer) (Metro) And now Norma Shearer is used as a lady-crook in a picture that is clever beyond the average. She outcrooks the crooked companions of her crooked past—is then fooled in turn into marrying a man supposedly rich, actually poor—starts to leave but finds she loves him, etc.	Amusing	Perhaps	No
Little Wildcat, The (Audrey Ferris) (Warner) Notable only for amusing "sound" dialog between Fawcett and Edeson. Story rather inane but practically harmless.	Mediocre	Fair	Fair
Loves of Casanova, The (Ivan Mosjoukine) (French production) A notable picturization of the famous—and equally notorious—17th century lover whose account of his amorous travels through Europe constitute a classic in licentiousness. Fortunately, the picture was made abroad, with foreign acting and direction. It is elaborate, artistic, has much charm, possesses decided historical value on life and customs of the day. With less taste and art in the making, it could have been disgusting. As it stands, the English titles are the most offensive feature. Obviously, the picture is thoroughly unwholesome for the young, and worth seeing only for adults whose historical and scholarly background enables them to see much besides "sex" in the subject.	Interesting	Unwholesome	No
Manhattan Cocktail (Richard Arlen) (Para.) Pretentious and absurd picture, suggesting that New York City consists mainly of sex appeal and seduction. Only thing worth noting is the real acting of Nancy Carroll—not Sue. She makes the heroine convincingly innocent though she has to spend most of the picture nearly nude or dodging the clutches of the villain. (See Review No. 112)	Hardly	Unwholesome	No
Man in Hobbles, The (John Harron) (Tiffany) The troubles of a young husband who found he had married a whole family.	Passable	Amusing	Harmless
Marriage by Contract (Patsy Ruth Miller) (Tiffany) Offered by the industry as "a powerful preaching against companionate marriage." Heroine marries companionately four times, four failures, grows old in the process—but three of the marriages were her dream. A rather interesting and effective film.	Interesting	Interesting	No
Night Bird, The (Reginald Denry) (Univ.) Romantic melodrama semi-convincing. Champion fighter befriends and comes to love a little Italian girl, who leaves him for fear of hampering his career. But he finds ring-glory less important and comes back to marry her. One cafe and dance scene perhaps objectionable.	Perhaps	Fair	Perhaps
Ned McCobb's Daughter (Irene Rich) (Pathe) Worthy heroine, involved in bootlegging game by her worthless husband, until he is killed and she and her children are freed for a chance at happiness. Some excellent acting.	Fair	Good	No

Titles of Films (Actors) (Producers)	For Intelligent Adults	For Youth (15 to 20)	For Children (under 15)
On Trial (Pauline Frederick) (Warner) A notably good example of "all-talkie," from the old but famous stage play of the same name. Contains notable child actor.	Interesting	Perhaps	No
Power of the Press (Doug Fairbanks Jr.) (Columbia) Lively newspaper story, with cub reporter doing incredible things as usual. Here he solves a murder, wins a girl, etc.	Ordinary	Fair	Perhaps
Riley the Cop (J. Farrell McDonald) (Fox) Slapstick comedy—very lowbrow—with hero drunk through a large part of it.	Worthless	Hardly	No
River Woman, The (Jacqueline Logan) (Gotham) Tough life on river-boats and wharves—saloons and floods for thrills. Heroine is a trade-getter in a cafe.	Worthless	No	No
Scarlet Dove, The (Robert Frazier) (Tiffany) Lax love-affairs in Russian army life—drunkenness—duels—and the villain drowns.	Hardly	Better not	No
Show Folks (Eddie Quillan) (Pathe) A vaudeville pair—the boy thinks he is the whole act, the girl is. She loves and sacrifices and, of course, wins out.	Mediocre	Perhaps	Hardly
Sins of the Fathers (Emil Jannings) (Para.) He starts as a waiter—to wealth as a bootlegger—and back to waiter again. Less heavy than previous Jannings films but convincing, pathetic, amusing, faster moving because of fewer long-drawn-out close-ups.	Worthwhile	Strong	Beyond them
Son of the Golden West (Tom Mix) (F. B. O.) A regular Mix western—with Tom as a pony express rider. Some slight value historically.	Hardly	Passable	Passable
Some One to Love (Brian-Rogers) (Para.) Romping little romance—genuine, human, lively, clean. Charles Rogers' best work to date. It is a better picture than movie-dom realizes. It will pay to "imitate" this one, if they know what it is that makes it so good.	Amusing	Excellent	Good
Stolen Love (Marceline Day) (F. B. O.) The innocent girl—the smooth city stranger—his evil intentions, etc. Cheap and vulgar scenes lugged in keep this from being a really pleasing and charming little film.	Passable	Doubtful	No
Synthetic Sin (Colleen Moore) (First Nat'l) Farce-comedy that gives Colleen a chance for her usual tricks.			
Three Weekends (Clara Bow) (Para.) Another Bow-Glyn concoction—less objectionable than some but hardly less tiresome. Clara is a cabaret girl—large eyes and few clothes—after a million-dollar insurance policy by her usual methods, etc.	Hardly	Hardly	No
Viking, The (Pauline Starke) (Metro) Historical material—interwoven unskillfully with a complex love story—but the historical value and charm are there—and the whole film in beautiful technicolor.	Worth Seeing	Notable	Excellent
West of Zanzibar (Lon Chaney) (Metro) More depressing, gruesome, revolting than previous Lon Chaney films. He is little more than a monster, deformed in both body and mind, with slimy jungles of Africa as the setting for his machinations.	Gruesome	No	No

Visual Education and World Friendship

(Concluded from page 6)

ered with mounted specimens of children's work.

Six Japanese school girls, dressed in beautiful kimonos, served tea to visitors. Local Japanese scholars, the office of the Japanese Consulate, and several Japanese merchants gave their time or loaned hangings and draperies to add atmosphere.

Among the things prepared by the Los Angeles Schools were two miniature American homes with bedroom, living-room, kitchen, dining-room and bathroom furnished complete. A miniature library with World Friendship books and folios elegantly bound, contained pictures and descriptions of our national holidays, our great men and women and other views of our city, state and national government. One very striking part of the exhibit included beautiful dolls costumed according to various modes common in certain periods of our history. The dress of the Pilgrims, the Colonial, the Civil War times, and the costumes of modern school boys and girls were portrayed. A miniature kitchen set included a model kitchen cabinet with kitchen utensils and packages of food. A miniature bedroom set included a dresser, a bed and a baby doll in a bassinet.

The Art, Architecture and Drawing classes of several High Schools added many splendid

pencil, brush and pen and ink contributions. Block prints, stencils and art metal were included.

The dominant theme of the exhibit centered around the American home. Books, parks, and libraries represented the manner in which we spend our leisure. Our national resources and transportation facilities accounted for our varied occupations. The entire exhibit was a tangible illustration of civic, social and educational ideals.

The Visual Education Department sent the Los Angeles School exhibit to Tokio late in January of last year. The Japanese materials will be placed in small units and circulated the same as pictures, slides and other objective materials are now being distributed.

The Los Angeles Visual Education Department feels the efforts have been very much worth while. The exchange has permitted the department to obtain a large quantity of objective materials for the permanent use in the city schools. It has also opened up a new means of a correlating Visual Aids and World Geography.

The Means to End War

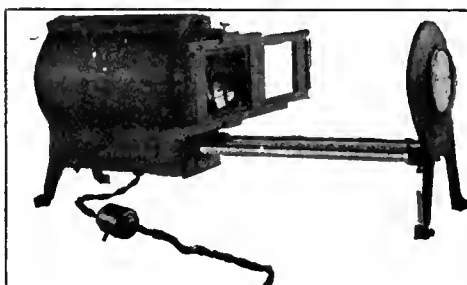
Education is the only means by which war can be stopped and the

only agency that will change the old world attitude toward war to a new world attitude toward peace. The next important question is: What form of education is most effective in reaching the apathetic public, enabling it gradually to grasp the proper understanding of war and peace?

The greatest educators of today are advocating visual education. The picture and the drama provide the most popular forms of visual education, and their influence on the public mind is growing day by day. What people see they believe. The plate of the camera registers an exact reproduction of conditions, active and inactive, the human emotions, the growth of population, and prosperity; in fact, the entire fabric of our existence today can be truly and forcibly portrayed by the picture.

We have had and still have many and varied movements to bring about a world peace. Some have fallen from selfish motives, others from a desire to accomplish results by antagonisms; while there are others which are gradually coming to the view that only by education—visual education—carried to the masses of the people in all parts of the world—can the epoch of worldwide peace be eventually realized.

The clergy strives to accomplish peace through the church, the teacher endeavors to attain peace through the schools, the editor through the newspapers and magazines, the writer by means of his publications, the dramatist through the theaters, the lawyer through law, the statesman through statesmanship, the psychologist through the science of psychology, the economist through the science of economics, and so on down the long list of human occupations. But their various efforts are not connected and have no center of approach.



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Book Reviews

(Concluded from page 13)

history down to the Coolidge administration.

Volume X, "American Idealism" by Luther A. Weigle, is in substance a history of religious and cultural development in America, from the time of the Spanish and French missionaries to the days of the Pilgrims and the Puritans, the Church of England in the Colonies, and the growth of religious freedom. Later chapters cover "The Churches and the Revolution," "The Development of Free Churches," "The Maturity of the Churches," and "Religion on the Frontier." Two final chapters are devoted one each to "Elementary and Secondary Schools" and "Colleges and Universities."

"The life of no people," says Ralph Henry Gabriel in his introductory chapter on "Religion in American Life", "can be understood by examining merely their economic institutions, their political customs or even their social and intellectual habits. Their adjustments to the invisible environment as expressed in their religion is vital to a true insight into their character."

The author in this introductory chapter points out one result of Puritanism on American history, in the establishment during the first half of the nineteenth century, by many denominations, of academies and colleges where the rising generation might be trained in things of both mind and spirit. Particularly was this tendency noticeable throughout the Mississippi valley, where denominational colleges flourish.

"No aspects of American life lie closer to the hearts of everyday folks, or are more intimately related to the diverse needs of local communities, than religion

and education. The author of this volume has undertaken to present a panorama of the onward movement of American idealism, as expressed in churches and schools."

In each volume of "The Pageant of America" there is a separate section giving additional notes on the pictures.

VISUAL INSTRUCTION IN THE PUBLIC SCHOOLS, by Anna Verona Dorris. Ginn and Company. 481 pages, illustrated; \$2.64.

Sound good sense and practical wisdom in regard to visual instruction, characterize Mrs. Dorris' attractive volume. She looks at the subject critically, from the standpoint of the philosophy of education, and concretely, in the light of its use as a classroom tool. Her experience indicates pitfalls and dangers to be avoided, as well as benefits to be derived.

This book comes at an opportune time, when school systems are reaching out as never before to this method of instruction. "The efficient use of visual instruction today," says the author in her introduction, "involves many problems which have never confronted teachers before, and time and money are apt to be wasted through a lack of adequate knowledge of both materials and apparatus and the technique of their pedagogical use. There is a great need, therefore, for an intelligent study of these problems on the part of all educators, and the scientific educator who will apply himself to the establishment of visual instruction upon a sane and solid foundation has a unique opportunity."

"The child's time is precious," she further declares, "and the methods of instruction employed must be not only appealing and effective, but must be executed

with the least possible waste of time and energy."

The purpose of the book is to show how the judicious use of visual instruction may enrich teaching and bring greater efficiency to learning. As such, it is of practical value to administrators, and certainly vastly stimulating to teachers in its wealth of specific suggestion. Mrs. Dorris does not deal in abstractions—her book is rich in accounts of actual procedure, in classroom anecdote, and in illustration.

Above all, Mrs. Dorris has made her book entertaining and readable. The subject is divided into three parts: I, The Background of Visual Instruction in Modern Educational Procedure (in which are chapters dealing with the functions of visual aids in the teaching process, and an excellent evaluation of the various types of visual aids); II, Visual Instruction Applied to the Teaching of the Various Subjects of the curriculum (showing its relation also to the problem and project methods, the appreciation and drill lessons); and III, Administrative Problems of Visual Instruction in the Public Schools (the need of teacher training and the organization and administration of a visual instruction department).

Appendix A gives a valuable list of sources of supply for illustrative materials and Appendix B a special list of visual materials applied to the study of specific subjects.

As head of the Department of Visual Instruction and Geography of the State Teachers College of San Francisco and Instructor in Visual Education in the Extension Division of the University of California, as well as President of the Visual Instruction Department of the National Education Association, Mrs. Dorris knows whereof she speaks and her book should go far toward bringing to the subject of visual instruction the attention it deserves.

SCHOOL DEPARTMENT

Conducted by DR. F. DEAN McCLUSKY

Assistant Director, Scarborough School, Scarborough-on-Hudson, N. Y.

Arithmetic in Cartoons

M. W. ARLEIGH

TRUTH crystalized in epigrammatic form is comprehensive only to the intellectual. To the child such a group of words is devoid of meaning. Most texts are written in a style foreign to the child, and aptly called high-brow. Only the exceptional child is able to master such. Aids are required which will make the essential facts immediately intelligible to the little "Average Child."

Such a practical aid is the cartoon. It can be drawn on the blackboard, placed on a chart, or a glass lantern slide. A series may be arranged in sequence on a film slide ready for use by all teachers. How hungry children seem for the newspaper funnies, yet they seldom find them humorous. There is in them some irresistible attraction that the adult has not yet fully analyzed.

The charm of the cartoon seems to lie in the fact that it gives in-

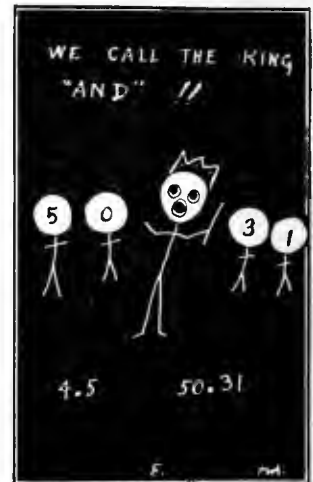
formation in the natural child language—ideography—or picture writing. The cartoon is not an illustration, and is not intended for entertainment. It is an effective aid in the school room, especially in the teaching of arithmetic. The primary pupils are delighted. It holds their attention and interest. But, quite surprisingly, it is of greatest value in the upper grades. These older pupils take it seriously. With a few strokes of chalk, an idea can be put over—everyone gets it immediately—better than with weeks of dull drill.

Select any school topic, and analyze it. Pick out the important features and personify them. Let each little picture tell one thing, but do that dramatically. Show the true relative values of the various factors in the situation. This can be best explained by a few samples from decimal fractions.

This topic is so easy that there should be no difficulties, yet the child will *forget* the decimal point, after weeks of drill. That little point, just a dot, is so inconspicuous that it is almost impossible for the child to realize its supreme importance, to comprehend that it is the determining factor in the whole topic.

Therefore I crown him king. That crown symbol tells the child more than many words. He never forgets it. The Decimal Point is King of Numberland. He is the boss. He talks big. All you can see of him is the dot for his mouth. He tells the Figure Fairies where to stand. This King bestows *titles* on each figure according to its *place* and *position*. This makes clear the idea of *place*, which is so elusive. Then to call the names of the periods, *titles*, makes their purpose clear.

Such a series of cartoons may be continued from day to day,





*The Greatest
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Experiment
Ever Conducted*

11,000 children and 232 teachers in twelve cities took part in a ten weeks' test—the greatest single experiment ever conducted in education. 5,500 pupils taught with the aid of *Eastman Classroom Films* gained 33% more in geography and 15% more in general science than an equal number taught without them.

The results brilliantly justify the present program—scientific, deliberate, discriminating—by which Eastman Teaching Films, Inc., will ultimately fill the film needs of every branch of education.

Every teacher, superintendent, board member and director of visual education should know about this significant new note in education.

Write for the booklet that tells the story of Eastman Classroom Films

EASTMAN TEACHING FILMS, Inc.

SUBSIDIARY OF EASTMAN KODAK COMPANY
ROCHESTER, N. Y.

with one new step each day. What do we call this King when we read the number? Sometimes we call him *and*, sometimes we do not name him at all. What is the title of the first place on the left? His title is unit, but we do not name it. We just say, 5, or 8. The title of the first place on the right is tenths; 4, .4; 8, .8; 2.3. What is the title of the second place on the left? It is the tens place and we name it -ty; 6, 60; 8, 80; 42; 63.2; 84.5. When we have figures on the left only, we do not need to write the Decimal Point, but he is there just the same. Since he is a fairy he can be invisible if he wishes. In this way each point can be developed and explained. One or two new cartoons a day, and the child is soon master of the entire topic.

In these cartoons everything unimportant must be eliminated or omitted. Each stroke must be

purposeful. The crudest drawings are best. Details and accessories only tend to dissipate the attention. Let the one point of each fairly jump at you, sharp and clear. Any dull rule can be interpreted in cartoon style, and thus made to live and to function. This aid should not be used for entertainment, but as a true language medium.

School Film Courses

AS THE science of visual instruction advances, more and more does the use of films in teaching gravitate toward a definitely correlated course of study in motion pictures to supplement and enrich the content of the regular school courses.

Such a carefully planned and skilfully edited series is that put out by DeVry School Films (formerly Neighborhood Motion Picture Service). Eight courses are

available at present, and each course consists of from 6 to 18 film subjects. THE EDUCATIONAL SCREEN has made frequent references to this material, and, in response to requests for more detailed information, will review in its pages from time to time certain films picked at random from the library.

Each film lesson course is available on non-inflammable film in both 35 mm. and 16 mm. width. Class lesson plans are furnished free of charge with each film.

Transportation (1 reel) From the course in General Science (9 reels in all) prepared for the upper grades and the High School and edited by Morris Meister of the New York Training School and College of the City of New York.

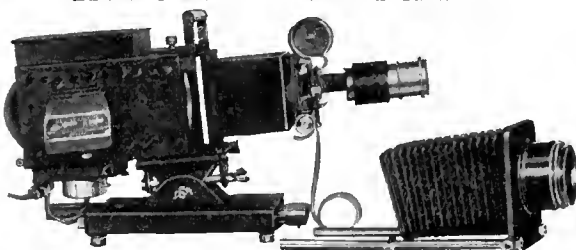
A brief resume' of transportation, from the days of the Indian horse-drawn litter and pack train

Do Your 1929 Plans Include Spencer Visual Aids?

They should if it is to be a successful year!

Daily use of this material
prevents failures—increases interest—eliminates inattention

SPENCER LANTERNS ARE



This is Model DC—note the carrying handle, horizontal and vertical tilting base and hinged lamp house.

designed for **all** types of projection.
especially adapted for class work.
equipped with special features for the
teachers.
easily handled and simply operated.
sure to give the **best** results.

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Pathé

the Criterion of Excellence in Educational Pictures

Pathé's world-wide staff of camera men has for many years been gathering an amazing volume of pictorial experiences. From this great mass of film material, Pathé Educational Department Editors have fashioned entertaining and accurate film studies on an ever increasing number of subjects. Teaching and research experts in America's great educational institutions such as Harvard University have aided in the preparation of these film studies to assure their scientific accuracy.

Pathé Teachers Aid Pamphlets, prepared in equally expert manner, point out clearly and simply how to get the maximum value from these subjects in the classroom. This splendid teaching material, grouped in course form, is available to you at a very reasonable price, either for daily rental or on long term lease from thirty branch offices, conveniently located at strategic shipping points, thus assuring the utmost in quick, accurate service of your needs.

Over one hundred subjects of this type are now available. In addition, a special bi-weekly release covering the outstanding elements from four issues of Pathé News is especially designed to vitalize the teaching of Current Events.

Among the courses now available are the following:

Human Geography	10 subjects (New)
Physical Geography	10 subjects (New)
World Geography	6 subjects
Commercial Geography	6 subjects
Children of All Lands	4 subjects (New)
Music Study	9 subjects
Nature Study	15 subjects
Aviation	4 subjects
Physical Education	19 subjects
Educational Features	12 subjects

The new releases listed herewith and other educational subjects are now available on 16 mm. as well as standard width film.

These 16 mm. subjects are offered for outright sale at \$35.00 for 400 foot reel.

Dealerships are being established in various conveniently located cities throughout the country to make these narrow width releases available on a rental basis.

We suggest that you write us for complete list of subjects on both 16 mm. and standard width film, with full information concerning prices, lease arrangements, etc. Pathé experts will assist you in the selection of the best programs for any purpose, if desired, without obligation. Address

Pathé Exchange, Inc.

35 West 45th St. New York, N. Y.

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 35 W. 45th St., New York City
 Please send me descriptive literature on Pathe
 Pictures. I am interested in a program for
 the purpose of

Name

Address

City

travel to more modern forms, introduces a study of the steam locomotive—the first and still most important method of mechanical transportation to supplant horse and human-drawn vehicles. Some of the types of early engines are combined with explanatory diagrams to show the application of steam to mechanical power.

The internal-combustion engine is analyzed in animated drawings, and the film pictures its application to air transportation.

Other films in the General Science course are on the subject of "Air," "Fire and Heat," "Water," "The Earth," "Communication," "Energy and Work," "Life" and "Man."

The Engineering Profession (1 reel) From the series on Vocational Guidance prepared for upper grades and high school, edited by Fred C. Smith, Editor, Magazine of Vocational Guidance, Harvard University.



From the Film "The Artist," in the course on Vocational Guidance

In this subject a narrative form is adopted, following the career of a boy who decides to adopt engineering as a profession. A view of the bridge over the East River introduces a diagrammatic explanation of the manner of laying the foundation. Animation shows

the lowering of the caisson and the work of excavation. Putting up the cables is interestingly pictured, as well as the building of the roadway as the bridge progresses.

Scenes at engineering school and shop illustrate the steps in the boy's career which lead to the big job—the problem of laying a tunnel under the river and excavating the two shafts which are to meet. Lining the tunnel is most interestingly shown.

The reel will serve as an inspiration to the boy considering engineering as a profession. Others in the series include "The Farmer," "The Industrial Worker," "The Skilled Mechanic," "The Executive," "The Salesman," "The Doctor," "The Journalist" and "The Artist."

A Film on Subject of Women in Industry

Within the Gates (2 reels) Women's Bureau, U. S. Department of Labor, Washington, D. C.—More than usual interest attaches to this film on the subject of women in industry, showing how they have shared with man the work of the world.

In primitive times women followed the cattle to the grass lands or treked after the camel caravan, making the family home with tents in the nomad pilgrimage. Women's work also involved spinning of crude cloth for the family clothing.

Centuries later men and women made home their workshop, until the Industrial Revolution converted the simple trades into machine-governed factory industries, and mass production engulfed the individual worker. Women, like men, were

forced to follow the trail to the factory.

To make vivid the large part played by women in industry, the film points out that of the 572 occupations in which Americans engage, women work at all but 35—and nowadays one of every five workers in gainful employment is a woman.

Scarcely a modern product is



Spinning in the Days of Home Industry

turned out but what bears women's work, and to show the large part which women play in production, one industry is chosen and one product traced from field to wearer. The manufacture of a shirt forms the subject of the remainder of a film and the various steps in cotton-picking, milling, weaving, cutting of the cloth, stitching, etc., bring out the lesson forcefully. All the attendant industries, such as the manufacture of the sewing machines and the boxes in which the product is shipped, all involve the work of women, as does also the retail marketing of the product.

Surely no one could witness this film without a new respect for woman's part in industry and an enlarged vision of the problems it entails.

Museum Exhibits for Geography

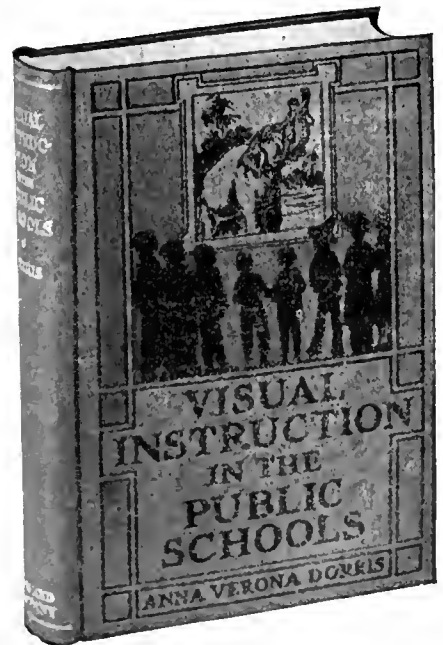
A bulletin from Clark University (Number 61, March, 1928) carries announcement of an undertaking being carried forward by the Geography department, to assemble and distribute exhibits of important products which will be furnished at cost of preparation and transportation. These are prepared in convenient form for examination and study. The specimens are placed in glass tubes, sealed, and labeled. Most of the exhibits are accompanied with appropriate literature. The tubes may be exhibited on a desk or table in the school-room, or they may be passed around among the pupils for careful ex-

amination under the supervision of the teacher. The tubes containing the specimens may be mounted by the teacher and pupils on wood, composition board, beaver board, or other suitable material, with maps and pictures pertaining to the specimens, thus making an attractive exhibit easily and effectively displayed.

These museum exhibits are now available on the subjects of Asbestos, Asphalt, Cereals, Cocoa, Coffee, Cotton, Fertilizers, Fuels, Minerals, Naval Stores (pine-tree products), Portland Cement, Seeds, Shellac, Soils, Spices, Sulphur, Tea, and Woods.

"Geography Source Material" is the title of a new 14 page mimeographed bulletin, prepared by Anne M. Goebel of Kansas State Teachers College, Emporia. Its cost is 20 cents. It contains the addresses of firms from whom free circulars, pamphlets, charts, and exhibits may be obtained.

A New Book



by Anna V. Dorris VISUAL INSTRUCTION IN THE PUBLIC SCHOOLS

"What are the fundamental reasons for using visual aids?" "How may visual aids make problem, project, appreciation, and drill lessons meaningful?" "How may the graphic chart and cartoon be most effectively used in teaching the social studies?" "Where are visual materials obtainable?" These are a few of the questions helpfully and interestingly discussed in this book.

Visual Instruction in the Public Schools is the work of a specialist in visual instruction. It offers up-to-date information on teaching technique, materials, and apparatus. For the classroom teacher it provides type lessons which show how the teaching of the various subjects of the curriculum may be enriched by visual aids. Catalogue price \$2.64.

GINN AND COMPANY

Boston New York Chicago London
Atlanta Dallas Columbus San Francisco

Visual Education Service Inc. 7024 Melrose Ave. Los Angeles

GEORGE E. STONE, Producer and Director

VISUAL EDUCATION SERVICE, INC. is a non-profit institution organized under the laws of California for the purpose of establishing a central international library and laboratory for the collection, production and wide-spread distribution of illustrative aids to education. This material is sold to educational institutions for a reasonable profit; but with the distinct reservation under our charter that all net revenue can be used only for extension of the service and can never be distributed as dividends. Our present library includes:

LANTERN SLIDES, STEREOGRAPHS & FLAT PHOTOGRAPHS

AMOEBA TO MAN—100 slides covering the subject of General Zoology.

TREES OF CALIFORNIA—115 slides or 87 stereographs.

MARINE LIFE—25 slides and stereographs.

CALIFORNIA WILD FLOWERS—50 slides and stereographs.

WESTERN BIRDS—75 slides and stereographs.

Also, a large and representative collection of negatives on Arizona and parts of California, the West Coast of Mexico, Panama, Cocos and the Galapagos Islands, from which slides or flat pictures may be ordered.

Motion Pictures: We are in a position to deliver new prints on any of Mr. Stone's motion pictures on either standard or slow-burning stock. These productions include:

HOW LIFE BEGINS: (4 reels)

THE LIVING WORLD: (4 reels)

FOOD: (1 reel)

THE FLAME OF LIFE: (1 reel)

WE HAVE NOW IN PROCESS OF PRODUCTION:

Motion Pictures: Theory and Revelations of the Microscope
The Mendelian Laws of Inheritance
The Movements of Plants

Stereographs and Lantern Slides:

General Botany (Slides only)

Our National Parks (Slides and Stereographs)

Slides also made to order from owner's negatives. For further information, prices and catalogue, please address 7024 Melrose Ave., Los Angeles, California.

A Decorative Poster

The Quaker Oats Company, through their School Health Service, 80 East Jackson Blvd., Chicago, makes available to schools a colored poster, "Carrying Grain in Ancient Times." It is an illustration from the booklet "Grain through the Ages," published by

the Quaker Oats Company, and in itself will prove a beautiful addition to the decoration of a schoolroom, as well as an attractive contribution to the pictorial study of the subject.

Booklet on Health Subject

In our issue of May (1928) ap-

peared a review of *Red Head*, a film produced by the Cereal Soaps Company, who have also made available to schools a 16-page booklet, "Practical Lessons on Hair Hygiene," which may be had on application to the company at 334 East 27th Street, New York City. It treats of the care of the head and scalp and contains valuable teaching helps on the subject.

Geographic News Bulletins

Teachers can secure from the National Geographic Society, Washington, D. C., weekly bulletins containing pictures and news items of current interest. These bulletins are entitled, "Geographic News Bulletins"; the price is twenty-five cents for thirty issues.

Visual Instruction

Daylight Lanterns
Stereographs
Lantern Slides
Stereoscopes

A Visual Aid for Every Visual Need

Social Sciences
Primary Reading
High School Sciences
Map Slides

Write for further information

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COMPANY
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CONVENIENT TRANSPORTATION
TO EVERYWHERE

*Personal
Direction Of
CHAS LA PRELLE*

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News and Notes

(Concluded from page 10)

Miss Lillian Hethershaw, of the College of Education in Drake University, spoke on "Visual Aids to Teaching;" Principal Russell C. Hartman, of the High School in Oskaloosa, on "Visual Instruction in the Daily Assembly Program;" W. E. Lyman, of East High School in Des Moines, on "Demonstration of the Micro-Projector Recently Purchased by the Des Moines Schools;" Supt. B. C. Berg of the Public Schools in Newton, on "Use of Visual Education Agencies;" Principal Mable F. McKee of the High School in Perry, on "The Use of Film Slides;" and Supt. G. G. Bellamy of the Public Schools in Nichols, on "Visual Instruction in a Small School."

From the Visual Education Society of West Virginia comes news of the Visual Education

Section of the State Education meeting in Wheeling in November. Addresses were given on "Visual Education in Ohio Schools," by Dr. Paul Stetson, Supt. of Schools, Dayton, Ohio; "Using Films in Teaching of History," by Z. A. Clark, Prin. Fellowshipville High School; "Using the Stereopticon and Hand Made Lantern Slides for Grade Work," by Mrs. Margaret Miller, Teacher Kingwood Schools; "The Camera Club," by Harvey B. Bowman, Teacher of Vocational Agriculture, Wadestown High School; "Visual Education Problems in West Virginia," by J. V. Ankeney, State Department of Education.

In connection with the state teachers meetings in Pennsylvania during holiday week, the section on Visual Education held a day's meeting under the direction of W. L. Eikenberry, President.

A discussion of the Blackboard as a Visual Aid was combined with a demonstration of technique, by a special committee. General principles were outlined in English, Mathematics and Science, Geography and Art and Latin.

Significant Move in California

The California State Department of Education has recently created a new and interesting position bearing the significant name, Director of Avocational Education. Mr. Samuel Hume is the present incumbent and is putting his major emphasis upon the organization of Music, Art and Drama. He is surveying the Visual Education field in the state, looking forward to placing the matter before the state administrators for their consideration. This carries the possibility of a State Bureau of Visual Instruction.

How To Keep Up Student Interest!

The enthusiastic student is an asset. He assimilates knowledge with ease, makes good marks and gives the teacher a minimum of trouble.

Keeping even dull students interested is comparatively easy with a B. & L. Balopticon. Most youngsters are "eye-minded." That which they see objectively is im-



pressed on their minds as a definite picture—hence retained in memory. That which they read or are told is less readily impressed on their minds as a picture, and, unless the student is gifted with that faculty, rare in children, the ability of creating vivid mental images, he is seriously limited in his ability to assimilate educational subjects presented in book or lecture form.

Present your subject in picture form with a Balopticon and you will keep your pupils interested. The Balopticon can be used to project pictures from slides, opaque pictures, objects or with the proper attachment, from film.

Write for full details.

Bausch & Lomb
Optical Company
 629 St. Paul St. · Rochester, N. Y.

AMATEUR FILM MAKING

Conducted by DWIGHT R. FURNESS

Director of Publicity, Methodist Episcopal Board of Education

Amateur Films for Churches

THE securing of proper films for showing in churches is one of the first problems with which the pastor is faced when he decides to teach religious truths through motion pictures.

Curiously the churches have stood by and allowed the motion picture to utilize the dramatic incidents of the bible for commercial exhibition without attempting on any large scale to make films for themselves by using themes that from time immemorial have been sermon material. The minister has preferred to paint his pictures with words. His training has been pointed toward making him an effective speaker. The motion picture producer speaks from the pulpit of the screen. Until talking pictures came, his appeal was to the eye.

Some day there will be pictures produced by the churches for church use whose sole objective will be the teaching of religious truths. They will be made by church organizations just as Sunday school texts, magazines, and religious books are published by printing concerns of the churches.

But the pastor and Sunday school need not await these developments to make use of the motion picture, for there are many films available for use that teach moral lessons or contribute to the understanding of bible lands.

Then, too, the advent of 16 mm. cine' film makes it possible for

churches to produce their own films—a task made simpler by the fact that churches are already familiar with dramatized versions of religious subjects. Pageants and church plays are often a part of religious services. These dramatizations can easily be filmed and preserved for future showing or for interchange.

In selecting pageants or plays for filming, care should be used to choose those that may be done in settings afforded by the environs of the church. The action demanded of the players should be within the capabilities of those taking part. The theme should be in keeping with the object of religious dramatizations and teachings.

While first attempts at such filmings may appear crude, the players and directors will learn as their work proceeds. They will profit from their experiments and the ultimate results will be a permanent store of film for the years to come.

Camera Clubs

Camera Club activities are being encouraged by the Visual Education Society of West Virginia, says J. V. Ankeney, in the *West Virginia School Journal*. The society recognizes the camera as a valuable device in the hands of the learner. It recognizes that the camera has done and is doing a great deal to acquaint not only its own citizens but citizens of

the nation and foreign lands with West Virginia.

There is not a branch of science that does not use photography daily. It is for this reason that photographic activities are so very appropriate to science club activities. Physics, chemistry, and art have practical expression here.

Talkies for the Home

With the introduction of a synchronized unit for the 16 mm. projector, sound movies for the home have made their appearance. The DeVry Corporation has announced the Cine-Tone, consisting of a turn-table mounted on the same base with its 16 mm. projector, and geared direct to the mechanism of the projector so that the two move in perfect time together. The new machine will run any of the electrically produced phonograph records.

It may be used individually as a motion picture projector, as an electric phonograph with electrical reproduction through a radio, or a synchronized talking motion picture from the DeVry laboratories.

Regular releases of the "talking and singing" movie films will be issued each month. These will be in the form of dramas, recitations and songs. As the voices come from the phonograph record, the portraying characters will appear on the screen in synchronization.

The Greatest Teacher in the World —

Motion pictures speak a universal language. They are understood by young and old. They both entertain and instruct. Their teaching is vivid and graphic. They are remembered. *They make learning easy.*

In the schools, motion pictures are of great value in visualizing lessons. Records show that educators using the Acme Motion Picture Projector thoroughly cover as much as a year's work in one week.

The Acme is the ideal projector for school use. Safe and easy to operate. Gives a combination film and slide program. Can be used in auditoriums, class rooms, laboratories, indoors or outdoors, *anywhere*. Just plug in a socket and it is ready for use.

We will be glad to give you further information and to arrange *free* demonstration in your own school. Send in the coupon today. No obligation.



Viewing educational motion picture, Aurelian Springs High School, Middletown, N. C.



The same audience a few minutes later seeing an entertainment film.

Study the people in these pictures. They show their natural reaction to motion pictures. In the first, they are giving serious attention. They are seeing and understanding the lesson on the screen. In the second, they are just as intent, but also amused. The people in this North Carolina community realize that the easiest way to instruct and entertain is by motion pictures.

ACME DIVISION

International Projector Corporation

90 Gold Street

New York City

Gentlemen:—Please send me FREE pamphlet N-12

Name

Address

City State

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A Trade Directory for the Visual Field

CURRENT EVENT PICTURES

Visualized Current Events
Department of Visual Instruction
Illustrated Current News
New Haven, Conn.

DEVELOPING and PRINTING

Worldscope Motion Pictures
111 W. 18th St., Kansas City, Mo.

FILMS

Carlyle Ellis
130 W. 46th St., New York City
Producer of Social Service Films

DeVry Corporation
1111 Center St., Chicago, Ill.
(See advertisement on pages 16-17)

Eastman Kodak Co.
Rochester, N. Y.
(See advertisement on Outside Back Cover)

Eastman Teaching Films, Inc.
Rochester, N. Y.
(See advertisement on page 28)

Edited Pictures System, Inc.
130 W. 46th St., New York City

Ideal Pictures Corp.
26 E. Eighth St., Chicago, Ill.

International Harvester Co.
606 S. Michigan Ave., Chicago, Ill.
(See advertisement on page 1)

Pathe' Exchange Inc.
35 W. 45th St., New York City
(See advertisement on page 25)

Pinkney Film Service Co.
1028 Forbes St., Pittsburgh, Pa.

Ray-Bell Films, Inc.
817 University Ave., St. Paul, Minn.

Herman Ross Enterprises
729 Seventh Ave., New York City

Rothacker Film Corporation
7510-14 N. Ashland Ave., Chicago, Ill.

Rowland Rogers Productions
74 Sherman St. at Harris Ave.,
Long Island City, N. Y.

Society for Visual Education
327 S. La Salle St., Chicago, Ill.
(See advertisement on Inside Back Cover)

Spiro Film Corporation
161-79 Harris Ave., Long Island
City, N. Y.

United Cinema Co.
130 W. 46th St., New York City.

United Projector and Films Corp.
228 Franklin St., Buffalo, N. Y.

Visual Education Service, Inc.
7024 Melrose Ave., Los Angeles,
Cal.
(See advertisement on page 27)

MOTION PICTURE CAMERAS

DeVry Corporation
1111 Center St., Chicago, Ill.
(See advertisement on pages 16-17)

MOTION PICTURE MACHINES and SUPPLIES

International Projector.
Acme Division, 90 Gold St., New
York City.
(See advertisement on page 31)

DeVry Corporation
1111 Center St., Chicago, Ill.
(See advertisement on pages 16-17)

Edited Pictures System, Inc.
130 W. 46th St., New York City.

Ideal Pictures Corp.
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United Cinema Co.
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United Projector and Film Corp.
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PUBLICATIONS

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Boston, Mass.
(See advertisement on page 27)

A. J. Nystrom and Company
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(See advertisement on page 2)

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Sims Visual Music Co.
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(See advertisement on page 20)

SLIDES and FILM SLIDES

Edited Pictures System, Inc.
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Ideal Pictures Corp.
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Keystone View Co.
Meadville, Pa.
(See advertisement on page 28)

James C. Muir & Co.
10 S. 18th St., Philadelphia, Pa.

Sims Visual Music Co.
Quincy, Ill.
(See advertisement on page 20)

Society for Visual Education
327 S. La Salle St., Chicago, Ill.
(See advertisement on Inside Back Cover)

Spencer Lens Co.
442 Niagara St., Buffalo, N. Y.
(See advertisement on page 24)

Visual Education Service, Inc.
7024 Melrose Ave., Los Angeles,
Calif.
(See advertisement on page 27)

STEREOGRAPHS and STEREO- SCOPES

Keystone View Co.
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A New Harvester "Movie"



"Home Builders"

THIS is a new three-reel feature picture which illustrates, by comparison, the advantages and economy of tractor farming over horse farming. A plot runs through this three-reel picture embodying four principal characters. A tractor farmer, Ora Sells, lives across the road from his good friend and neighbor, Wilbur Hall, who has always prided himself on his good horses, and has steadfastly refused to purchase a tractor. Ora Sells has a daughter, Rose, who is engaged to Wilbur Hall's son, Frank. The young man is mechanically inclined and has become disgusted with the hard and unprofitable work connected with farming with horses. He has almost decided to leave the farm unless his father purchases a tractor and some modern power machinery. He has a staunch ally in Ora Sells, who has been trying, by suggestion, to convince Hall that a tractor would be a wise and economical investment. Most of the subtitles represent conversation of these four characters and bring out clearly the advantages and increased results to be obtained from the use of power machinery.

This educational motion picture is printed on standard 35 mm. non-inflammable stock. The film is loaned free, provided the recipient agrees to pay transportation charges both ways, and with the understanding that care be exercised in its use. It is also understood that it is to be returned to us immediately after being used, with a report covering the number of showings and the total attendance.

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VOLUME VIII

NUMBER 2

THE EDUCATIONAL SCREEN

*The Only Magazine Devoted to The
New Influence in National Education*

FEBRUARY, 1929

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THE EDUCATIONAL SCREEN, Inc.

HERBERT E. SLAUGHT, *President*
FREDERICK J. LANE, *Treasurer*

NELSON L. GREENE, *Editor*
MARIE E. GOODENOUGH, *Associate Editor*

Entered at the Post Office at Morton, Ill., as Second Class Matter
Office of Publication, Morton, Illinois
General and Editorial Offices, 5 South Wabash, Chicago, Illinois
Copyright, February, 1929, by THE EDUCATIONAL SCREEN, INC.

\$2.00 a Year *Published every month except July and August* Single Copies, 25 cts.

Motion Pictures in Geology

KIRTLEY F. MATHER, PH. D.

Professor of Geology at Harvard University

FOR several years the writer has been experimenting with motion pictures as an aid in classroom instruction in both his elementary and advanced classes in geology. During the past year he has been systematically cooperating with Pathé Exchange, Inc., in the preparation and production of a series of films entitled "The Structure of the Earth", especially intended for use in classrooms. Selected portions of these films, most of which have not yet been released for general use, will be presented.

Certain phases of classroom instruction can best be developed by oral discussion, others by formal lectures, others by a study of maps, diagrams and charts, others with lantern slide illustrations and still others with motion pictures. The motion picture should be used solely for these latter phases of instruction. Thus it becomes an additional tool which may be acceptably used by the teacher. For example, two or three moments spent in observing a motion picture of a river in flood or of waves breaking on a storm raked coast or of the eruption of a volcano, give to the student a much better impression of the real nature of these phenomena than can be obtained in any other way. Laboratory experiments such as those made upon a "stream table" may be pre-

sented for a large class without loss of time or without the danger that the desired phenomena may fail to appear to the best advantage. Animated drawings may be used to illustrate such obscure features as the transmission of earthquake vibrations through the interior of the earth and the methods of recording them upon seismographs.

Among the motion pictures presented in illustration of such principles, there will be some very spectacular and vivid photographs showing volcanic eruptions. Views of the crater of Kilauea show the turbulent motion of cooling lava in the great lava lake which occupies a portion of the crater floor. Closeups of Vesuvius in explosive eruption present a most impressive view of this type of volcanic activity. A particularly successful series of animated drawings is used to explain the passage of earthquake vibrations from a hypothetical tremor originating beneath the coast of California to seismograph stations at St. Louis and Boston. The several kinds of waves appear to pass through the earth shell at velocities which are mathematically proportional to the actual velocities of such waves. Upon arrival at the recording stations the needle of the seismograph traces a record which shows clearly the different phases of a seismogram. The two records, made at Boston and at St. Louis, are compared to show the method used in determining the distance from the seis-

mograph to the point of origin of the earthquake. Finally, these distances combined with the distance from a third station at Honolulu are used to locate the epicentre of the quake.

The motion picture has one marked advantage over still pictures when it is used to present geological relations in the field. A terminal moraine may be thrown upon the screen and then the observer may be led as the camera turns in either a vertical or horizontal panorama to observe the relations between the moraine and the glacier from which it has been deposited. To present those relations in a still picture would mean so distant a view that details would not be recognizable. With the motion picture the attention may be directed as the camera turns from one object to another in the broad landscape or on the high mountain face towards which it is pointed.

Careful tests made of the results of the use of such films in geographical and geological instruction point unmistakably towards the high value which they possess. It is not strange that motion pictures are rapidly being recognized by educators as an extremely important part of the technique of instruction.

Note—With Dr. Mather's address, were presented two reels of film, illustrating the features of volcanoes, glaciers and running water to which he refers. The films also pictured the laboratory displays—the stream table and the seismograph model—as well as the animated drawings showing the transmission of earthquake vibrations, and the determination of the epicentre.

Editor's Note—An address delivered before The Geological Society of America at the American Museum of Natural History, New York City, Friday, December 28, 1928.

Motion Pictures and Informal Education

NATHANIEL W. STEPHENSON

JUST what do we mean by "informal education?" It is to be feared that many people mean "approximate education." The distinction is sharply in point as concerns those existing commercial films that profess to depict the past. Mere reporting by means of the film—news reels, travelogues, and the like—may, of course, be passed over. Their value and lack of value are obvious. What I have in mind are such films as "Janice Meredith," "Old Ironsides," "Nero." Do we get "education" of any sort through looking at such films?

Take "Old Ironsides" as a test case. It is an honest film. It announces frankly that it does not stick to the facts of history but gives a picture of the time true in "essentials." Well, what are essentials in a film showing the start, the climax and the culmination of a war—our strange little war with Tripoli? Have we been "educated" by the film if we have not got from it a true notion of what caused the war, of what were the determining factors in it, of what brought it to an end? None of these things is given by the film. We are asked to be content with three contributions to our knowledge—an impression of how people dressed at the time.

Editor's Note—The author of this article is professor of history and biography at Scripps College, California, and author of several volumes of the *Yale Chronicles of America*. Professor Stephenson brings to bear on the movie problem his five years' experience as editor of the *Chronicles of America Photoplays*. (This article is reprinted by permission from "The Journal of The American Association of University Women".)

pictures of the type of ship that was distinctive of the American Navy, evidence of the courage of American seamen. All these are good as far as they go. But do they take us over the line between amusement and education?

I should say that almost all the ambitious commercial films are valueless as education, however informal it may be, unless they are supplemented by leaflets, or something of the sort, pointing out just what they have that is true, and guarding against false conclusions that might be drawn from them. A bureau of film correction, or film orientation, might by means of such information render it safe to use "Old Ironsides" as an educational instrument. The observer would then be told that, while the Tripolitan war was conducted as gallantly as is here indicated, it was a long-drawn-out, complicated affair, that it was not settled by storming a city, that many elements were involved not here intimated, that the United States can not be said to have gained its point, and at last was in such a hurry to get out of the tangle that it let Tripoli off with terms astonishingly easy.

The question naturally arises, is there inherent reason why the large commercial films, in six, seven, eight reels, are pretty certain to be unsatisfactory educationally? Probably, yes. The commercial film has to assume a large audience in order to make profits. Can educational groups produce the large audience? Is it not quite certain that their audiences will be small? To serve

a moderate number of small audiences in some way that will pay dividends is the problem of every producer who cares to cooperate in using the film as education.

One factor in the problem is highly encouraging. The invention of a portable projector that will give good results has released everybody from bondage to the motion picture theatre. It is no longer necessary to have a costly projection booth in order to have good exhibitions. A portable projector, no larger than a large suitcase, can be used in any school room or drawing room, in any place where ten or thirty or fifty people assemble, fronting a wall where hangs a white sheet.

Assuming the demand for films with educational value, assuming the means of their use by small informal audiences, the underlying difficulty then is one of supply. This brings us back to the reasons why the large commercial film is likely to be unsatisfactory. Its great cost is due to features that appeal to the average of the large theatrical audiences, to that crude young woman whom movie makers know as "Lizzie." I would be very interesting to hear whether films like "Grass" appeal to Lizzie. Here is a film which is not simply a travelogue on a big scale; it deals with a phase of primitive life that throws a flood of light upon the relations of geography to the movement of population. But so far as I have been able to inquire of Lizzie, she finds "Grass" boring. It has no "human interest," by which she means no story of the emotional

adventures of a youth and a maiden. Let us hope that my experience has been exceptional and unrepresentative. If ever a film had human interest from the educated point of view, "Grass" has it, the deep, elemental interest in the struggle of a pastoral community for existence, with nature pitilessly in opposition!

As to the historical film, Lizzie insists on a simplification of history which life insists on contradicting. Here, again, she wants an undue amount of what she regards as human interest. A very clever director has satirized her despotism by saying that some day he will produce the truly Great American Historical Film. In it, Benedict Arnold and Nathan Hale will be in love with the same girl. Hale will win her; thereupon Arnold will betray him to the British; but Hale has a true friend, Paul Revere, who will ride furiously to tell George Washington of Hale's peril; Washington with his army of heroes will respond by crossing the Delaware amidst floating ice; he will march swiftly against the British, will arrive just in time, defeat them in a great battle, and thus save Hale, who promptly marries the lovely heroine.

You may say, why not discard all this nonsense, which is obviously very expensive to produce, and spend your money on accurate historical pictures? The Yale Press did that in the field of confessed education with its now well-known pictures based on the "Chronicles of America." One of the things which was demonstrated by that venture was the great cost of real historical accuracy. The Yale films were special cases in the problem of supply because they were financed in such a fashion that they could

wait almost indefinitely for the return on the investment.

The crux of this whole matter is in the question, can there be a supply of commercial films, produced for profit, that have a real value as education?

Turning away from the long films, one can answer confidently that this is possible. In the realm of the short film a great deal has already been achieved. Especially is this true of scientific and mechanical subjects. A large number of one-reel and two-reel films portray, for example, biological developments, surgical operations, or the creation and operation of machines. Virtually, these are short, illustrated lectures. They are made possible by their use in schools, in classes for adult education, and as occasional "fillers" in theatrical programs. They are so brief that Lizzie is willing to yawn through their exhibition and they appeal to much the same interest in other parts of the audience that is met by the travelogue.

Surely two things are plain—the present supply of films must be greatly changed in order to be of much use in any sort of education, and this change can not be expected to take place unless the audience that is minus Lizzie is systematically organized so as to produce a demand upon which commercial producers can rely. A bureau of film information is not enough. Something like the old-fashioned circulating library has to be rediscovered and applied to this problem. Regular circuits of film-users, with guaranteed subscriptions, would make possible the preparation of films for educational use in far greater numbers than at present.

And now comes the final question. Like all the rest, it is at

bottom a financial one. Can an audience be built up sufficiently large to justify the preparation of instructive films that exhibit the qualities peculiar to the motion picture? These qualities are not always in evidence in the short inexpensive films which, upon analysis, resolve themselves into illustrated lectures. The difference between a screen lecture made up of "still" photographs—mere slides showing pages of print with illustrations in the way of stationary views—and the same words with corresponding pictures projected by a moving film is not highly significant. It is when the true peculiarities of the motion picture appear that a new rule is created. These peculiarities are all in the one word "motion." The movie justifies its existence in competition with the much cheaper slide only when its subject matter necessitates continuous motion in order to make its exposition complete. Of certain short films now being produced this is strikingly true. Broadly speaking, it is when progress rather than result is the essential thing that the motion picture comes to its own. Especially is this true when the slow camera combines with the natural camera. The technique of a musician's hands on a piano, of the surgeon's knife, of an athlete clearing a bar—one has but to mention these things to establish the contention that certain subjects can never have as thorough exposition in any other representative medium as in the motion picture. All this class of subjects form simple problems in production. They need not be expensive. But, they are too technical to have a large role as "informal education," with the exception perhaps of artistic and mechanical

(Concluded on page 52)

The Educational Museum —of— The Cleveland Public Schools

W. M. GREGORY, *Director*

THE Educational Museum of the Cleveland Public Schools supplies pupils and teachers with visual material to aid instruction. The materials which are supplied are listed in each course of study of the Cleveland Schools. The Educational Museum collects, classifies, organizes and distributes the prescribed visual material to the class rooms of the Cleveland Public Schools.

Equipment

The Educational Museum has made only a beginning in collecting and organizing the essential visual aids to instruction. The materials which are chosen are closely related to class room instruction. There is a distinction made between material of class room value for instruction and those for general entertainment in the auditorium. The constant demand for classroom material requires all the present funds. All visual materials must be adapted to use in the school by pupils. Costly, fragile, bulky, or dangerous materials are not considered in selecting visual aids for classroom use.

The general equipment of the Educational Museum is as follows:

1. Unit sets of lantern slides.
2. Mounted pictures in sets.
3. Motion picture films.
4. Exhibits of raw materials, and manufactured products.
5. Strip film.
6. Sets of charts.
7. Sets of stereographs.
8. Models.
9. Historical objects.
10. Elementary Science materials.
11. Maps.
12. Mounted animals and birds.

All materials are housed in the east wing of the Thomas Edison School, 7211 Hough Avenue. Three floors and a basement are used. A large modern film vault cares for the motion picture films. Offices, work rooms, and dark room are on the second and third floors.

Organization

All material to be used as visual aids in instruction is organized into unit sets to be used with the unit as prescribed in the course of study. In the lantern slide unit sets, twenty-five slides or less form a unit. Each lantern slide set is definite material rather than general. Each set is accompanied by a brief outline and placed in case ready for immediate shipping. The mounted picture sets consist of twenty-five or less carefully selected pictures mounted on 9x12 stiff steel gray mounting board. Descriptions,

numbers, questions and other information are placed on the back of the mount. Each unit set of pictures is placed in a heavy envelope which is indexed on the outside and has a pocket for the charge card. A file for holding the unit sets of mounted pictures is organized so that each set has its definite place and can be instantly located. Exhibits consist of raw materials in glass bottles or cases, map, pictures, and descriptive matter. Exhibit materials are placed in pasteboard boxes and shipped in fiber cases. Mounted specimens of birds and animals are placed in wooden cases, so as to be easily accessible and protected from injury in shipment. Each mounted bird specimen is accompanied by a description. Charts are shipped in cases which protect them. Folded maps are placed in heavy envelopes and indexed with charge card so



"The Robin"—Elementary Science Unit Set

as to be readily handled and protected in shipment.

The accompanying illustration shows the Wild Flower unit set of mounted pictures. This set consists of colored pictures mounted on heavy steel gray board with description on backs, index card and inclosed in a heavy envelope. The robin ma-

the Educational Museum. Orders may be telephoned or sent on regular order blanks through the mail. The city is divided into five districts and the truck calls at each school once a week. Special deliveries are taken care of by schools concerned. It is possible for a school to reserve material for a definite date and some

articles. The number of lantern slides used from the Educational Museum in the above year was 420,570.

Demands for Visual Materials

The Educational Museum at the present time is supplying a little over one half of the requests that are made upon it for visual material. Each year new materials are added and the demands are increasing more rapidly than it has been possible to add material and organize it. Plans are made to supply 10,000 class rooms each month with the necessary visual aids. At present over 8,000 class rooms are supplied each month.

Relation of Visual Aid to Courses of Study

Geography, history, hygiene, elementary science, biology, vocational guidance and English, demand and use visual material at the present time. It is the practice in Cleveland when courses of study are being formulated to consider carefully the visual materials necessary for the instruction in each unit. The visual material is given a trial and organized to fit the unit. Duplicate sets are then selected and become an integral part of the course of study. The course in Elementary Science is practically organized about the visual material. The units for the course in geography are closely related to the subject matter. The history material is as yet provided with little illustrative material for a very few units. The Educational Museum owes its growth to the service rendered to the classroom teacher in providing aids to classroom instruction.

ANNOUNCEMENT

Visual Education Service, Inc., announces a change of address from 7024 Melrose Ave., Los Angeles, to Carmel, Monterey County, California.



"Common Wildflowers"—Mounted Picture Set

terial is sent out for bird study and consists of a set of mounted pictures, unit set of lantern slides, and the mounted specimen of the bird. Such material is easily shipped and can be used by pupils in class room.

Circulation Methods

The visual material from the Educational Museum is sent to schools for one week. This short period is not long enough but it is the most suitable arrangement that can be devised with the present small amount of equipment. All materials are delivered to the office of the principal and a truck is devoted entirely to this service. Materials are ordered through the office of the principal and sent to

schools have material reserved in advance for an entire term.

Circulation Statistics

The following statistics show the circulation of various material from the Educational Museum, for the school year of 1927-28.

Unit lantern slide lessons.....	14,019
Unit sets of pictures.....	14,333
Exhibits	7,297
Motion picture films.....	3,468
Strip films.....	576
Sets of charts.....	3,401
Machines, stereopticons, etc.....	1,198
Total	44,292

It is well to note that the above statistics are given in *unit sets* and not in the circulation of numbered

NEWS AND NOTES

CONDUCTED BY THE STAFF

Three Famous Films Given for Use of Harvard Science Departments

A gift of copies of the three most famous non-fictional motion pictures of the past three years has just been made by the Paramount Famous Lasky Corporation, on behalf of the makers of the productions, to the University Film Foundation at Harvard. These are *Chang*, *Moana* and *Grass*, internationally known films. The gift consists of complete versions of the original films, especially printed on non-inflammable stock for the use of the Film Foundation.

It is intended that the three films just received shall be used by various Science Departments in the University. Already the Anthropology Department has expressed a great interest in the gibbon which appears in *Chang*, the film taken by Major Merian C. Cooper and Mr. Ernest Schoedsack in the Siam jungle. The parts of the film dealing with the gibbon, his gestures and expressions and general behavior, are said to be almost the only photographs of this sort in existence. Many other parts of the film, depicting native life in Siam, are also of much interest to anthropologists, while the wild animal scenes are said to be very valuable to the Department of Zoology.

Grass, the migration of an Asiatic race filmed by Major Merian C. Cooper, Mr. Ernest Schoedsack, and Marguerite Harrison (Mrs. Arthur M. Blake), is also of the greatest value to scientists. This portrayal of the great trek across the mountains of a

whole people, interests students of anthropology immensely. Many of the scenes are extremely useful to geographers as well. Likewise in *Moana*, taken by Robert J. Flaherty in the Samoan Islands, interest centers around the habits and customs of the Polynesians. Moreover this film includes much material of value to courses in Botany, in the scenes of gathering of fruits and vegetables, and the making of clothes from natural products.

Already the Foundation has prepared, and is showing in Harvard classrooms, pictures illustrating the subject material of several courses. Beginning with courses at the Business School, the Foundation has within the past two months embraced another field in the natural sciences. In connection with courses in elementary biology, and more especially economic botany, films have been exhibited showing the world distribution of plants and the economic uses to which they are put, including scenes from the South Sea Island Ceylon, Philippines, Hawaii, Brazil, West Indies, Northwestern United States, and elsewhere.

The work of the Foundation grows rapidly. Industrial films continue to arrive to swell the large library of those received from more than one hundred industrial firms, illustrating both major and minor branches of economic activity. But the gift from a professional film company for the sake of rounding out the Foundation's library, is a new development.

The only event of the sort comparable with this gift from the Paramount Famous Lasky Corporation is the arrangement which the Fogg Museum of Art at Harvard made with the motion picture industry through the Hays organization for the collection of the best films each year. These films were of course, fictional. The Museum authorities have taken advantage of the new film vault which the Foundation has installed to arrange for the storage of their collection of "the best films."

National Museum Issues Handbook on Health

The use of exhibits including models, pictures, posters, diagrams, motion pictures, is constantly being developed as a method of teaching health, declares *Hygeia* in its issue of December. Impressions gained through visual means are at once most vivid and most effective in motivating action, health teachers find.

An extensive permanent exhibit showing the evolution of curative and preventive medicine, which is in process of collection at the U. S. National Museum, is described in a handbook published by the Smithsonian Institution, Washington, D. C. This exhibit is housed in the southeast court gallery of the Arts and Industries Building of the museum.

Disease parasites, sewage disposal, transmission of disease by rats and insects, nutrition, oral hygiene and social hygiene are some of the subjects treated. The handbook describing the exhibit

is so written that it constitutes an admirable small compendium of facts for health education.

Motion Picture Section Becomes a Division

The Motion Picture Section of the Department of Commerce is to be elevated to the rank of a Division, in recognition of the important work it is doing in connection with motion pictures and foreign trade. Under the competent guidance of Clarence J. North, the Section has contributed generously to the field. Still greater things may be expected of it with the added facilities which it should carry as a full-fledged Division of the government Department of Commerce.

Course in Picture Appreciation

Definite announcement is made through the Academy of Motion Picture Arts and Sciences that the University of Southern California would inaugurate as a permanent part in its curriculum, a course on "The Appreciation of Motion Pictures."

The first test, which will be made before a class picked from the student body, is scheduled for February and will be in the way of an introduction to the course.

Douglas Fairbanks, president of the academy, will lecture on "Photoplay Appreciation" to be followed by a lecture by Dr. Rufus B. Van Kleinsmid, President of the University of Southern California, on the subject "Photoplay and the University."

It is planned to make all necessary revisions, with the assistance of prominent authorities, at the close of this trial course and record them for use in the future.

The course, a cultural movement to promote the standing of the photoplay in the intellectual's mind, has limitless possibilities. declared, "that the greatest individ-

Talkies to Make Speech Uniform

A prediction that America's speech will be uniform throughout the land in twenty-five years if talking pictures keep on developing was made by Professor John H. Muyskens, of the University of Michigan, as reported in the *Journal of Education*. The southern drawl, the nasal twang of the easterner, the broad "A" of Boston, the provincialism of the westerner, all were heard when representatives of these sections gave readings to show sectional differences in speech. Professor Muyskens urged uniformity in speech as an asset to national progress.

Valuable Shoes

Charles Chaplin, in telegraphing his best wishes to the Film Arts Guild on the occasion of the opening of the Film Guild Cinema in New York City, consented to lend a treasured pair of his shoes (the ones that he used in making *The Circus*) for exhibition in the Film Guild building.

One of the conditions on lending the shoes was that they would be insured. The Film Guild accordingly has taken out a policy with the North River Insurance Company in the amount of \$10,000.00 against theft and damage.

An amusing clause in the policy reads that "this policy shall cover any direct loss or damage caused by lightning, and in no case to include loss or damage by cyclone, tornado or wind-storm."

Films Furnish Navy's Entertainment

Approximately 43 per cent of the Navy's funds for the recreation of enlisted men are devoted to the purchase and showing of motion pictures, according to annual report of the chief of the Bureau of Navigation, submitted to the Secretary of the Navy.

"It can be seen," the report de-

motion pictures, the reason therefor being that by this means the idle hours at the end of every working day can best be filled to provide contentment and to furnish contact with life outside the confines of the Navy. The Bureau of Navigation makes acknowledgment to the motion picture producers of the country for their interest and cooperative efforts in making preeminently successful the Navy motion picture service, which reaches to the farthest limits of the Naval establishment. The Army transport service as well benefits from the Navy motion pictures when transporting films to outlying stations."

Check on Picture Attendance

A recent check made by the Portland Motion Picture Censor Board in five of the city schools and covering 2,647 pupils, disclosed that 1,821 were regular screen theatre patrons, attending at least once a week; 251 had never attended a picture show of any kind; that 221 attended infrequently; 354 attended once, twice or three times.

Viewing some 129 pictures in the course of a few weeks at 51 different houses, the board reports that scenes of dissipation were in 7 per cent; of crime, violence and intrigue, in 35; those of vulgar humor, in 8; scenes showing promiscuous love making, low conceptions of family life and womanhood, virtue being made a source of mirth, in 22.

The remainder were called "educational, good drama, harmless drama and comic."

Report Shows Increase in Use of Motion Pictures in Agriculture

Statistics submitted by C. W. Warburton, Director of Extension Work for the Department of Agriculture, indicates that the use of motion pictures in agricultural edu-

(Continued on page 52)

AMONG THE MAGAZINES AND BOOKS

CONDUCTED BY MARION F. LANPHIER

Journal of the American Association of University Women (January)—An editorial on the subject of "Reforming the Movies" says in part:

No one who studies the influence of motion pictures in this country can doubt that here is a severe test of our ability to utilize for good the products of modern invention. Modern science has conjured up a genie whose powers make the Arabian Nights seem pale. Have we invoked a spirit beyond our control?

The motion picture offers a two-fold problem: first, how to develop the educational possibilities so obviously inherent in the motion picture; and second, how to curb the flood of pictures whose influence is objectionable. . . .

But in attacking the second phase of the motion picture problem no appreciable advance has been made. On all sides we hear the cry that the influence of the movie is demoralizing at home and damaging abroad. Attempts to encourage the good and discourage the bad by some form of endorsement or review have resulted, on the whole, in advertising some of the better films without checking in the least the continued production of objectionable ones. As a last resort, some are advocating federal regulation of motion pictures at the source—as they are produced. Meanwhile the great difficulty in the way of bringing the pressure of local public opinion to bear is the fact that the theatre manager is himself the victim of the "block" system, which requires him to engage in advance a series of films, with no choice as to individual pictures and often without opportunity to know the

subjects or even the titles of some of the films which he has engaged.

Welfare Magazine (November)—"The Menace of the Movies" quotes at length from the contentions of M. Maurice Rouvroy, director of the famous home for abnormal children at Moll-Huttes, Belgium, and an educator of note.

"All kinds of film are bad except such as are specially intended for children," he says. "Censorship and age limits are no protection whatever but delude parents into the belief that the censored film of today is perfectly harmless. This view is mistaken as it takes no account of the receptiveness of the youthful mind nor of the fact that even the best films for adults contain scenes of violence and crime which are highly suggestive. So-called 'social propaganda' films are also extremely pernicious for they propagate knowledge of vice in minds which would have otherwise ignored it.

"The moving picture appeals first and foremost to the eye, the most receptive part of the child's organism. The cinema monopolizes the whole of the child's capacity of attention; its power of fascination is unbounded, especially if seconded by musical accompaniment. The result is frequently physical and mental exhaustion. Experimental tests carried out after a matinee performance lasting two hours, including two ten-minute breaks, show a diminution of physical capacity in child spectators of twenty percent; among the weaker children, the fatigue was twice as great as after a day spent at school. Nervous and anemic children and those suffering from congestion or physical defects are especially affected.

"The cinema leaves a child no time for thought, nor for asking, why? or how? It drags his plastic mind at breakneck speed through a wholly fantastic world which is frequently confused with the existing one—to such an extent that the cinema is often responsible for cases of social disability and total loss of mental balance. The cinema may not lead all predisposed delinquents to conflict with the law but it induces more moral delinquency than we care to acknowledge and which there is no legal method of preventing.

"Cinema gestures, gradually stereotyped by drilled actors, make direct call on motor centers; their effect on the subconsciousness of receptive spectators is immense. A whole class of physically and mentally subnormal children—who may have long passed the regulation age of sixteen—mentally record these gestures; in times of crisis these automatically shoot out and we are faced with 'inexplicable' cases of theft, deceit and even murder.

"Experiment has proved that, while lantern-slides are harmless, cinema films cause the most serious disturbances in the minds of the subnormal. Children on the border-line, when taken to the pictures, automatically repeat the gestures seen and even continue them to a close when suddenly interrupted. Nightmares and fevers after cinema performances are due to the over-excitement of the nervous system, reacting directly on the muscles of the body."

M. Rouvroy, who has made a careful study of the subject, does not deny the artistic and educational possibilities of the cinema. His aim is to issue a warning as to the danger of this form of entertainment for the subnormal—

of whom, he says, there are far more among children and young people than is generally admitted.

Journal of Social Hygiene (December)—“What About Children and the ‘Movies’?” is a question raised editorially.

How important is the question of children attending the “movies,” asks the United States Department of Labor, and in answer to the question says: Rather so, because of the enormous number attending. In Los Angeles it was found that 60,000 children under the age of twelve were going to the picture shows every week, and in a large group of school children in Kansas, a typically rural state, nearly half of the 8-year-old children and two-thirds of the 14-year-olds went once a week or oftener. These facts indicate the need for regulating indiscriminate attendance by children, for higher standards in the matter of pictures on the part of parents and the general public, and for the cessation of the habit of parking unattended children at the moving picture theaters, which some parents seem to find an easy way to assure themselves an evening for their own amusement purposes free from responsibility for their offspring.

Child Welfare Magazine (December) — Elizabeth K. Kerns, National Chairman on Motion Pictures of the Parent-Teacher Association, contributes an article on “Motion Pictures in Recreation at Home and Abroad.” Mrs. Kerns notes at the outset that the influence of the motion picture on child life and its place in their leisure time are questions which are receiving increased attention in this country as well as in foreign lands. She summarizes the steps which have been taken in a number of other countries to protect children against the motion picture.

Most of the leisure time of children today is spent in the role of spectator. Consider the vast throngs that fill the football sta-

dium, devote themselves to radio or acquire the movie habit, all passive in effect with the movies as the greatest attraction for luring the children away from outdoor life. The keynote of well-rounded childhood is activity and self-expression, but the youngster of the present gets much more of a “kick” from the grown-up atmosphere of the movie theatre than from actually playing the lady when dressed in mother’s old clothes. Dr. Shaw, a former New York health commissioner, strongly advises against the presence of children of less than eight years of age in the movies. Theatres are built and pictures are made for *adults*. Seats are not designed, nor is the screen focused, for the comfort of young patrons, consequently eye strain, nervous excitation and exhaustion are the results of frequent attendance. Two or three movie performances a year, with specially arranged, well-balanced programs which parents or some other equally responsible persons have supervised, are a great treat for these younger children, and will be found sufficient and satisfying to them.

Parents should exercise eternal vigilance to prevent the *movie habit* which slips so easily into the daily or weekly routine, and which, once acquired, is difficult to control.

The Nation (December 5th)—“Padlocking the ‘Talkies’” is a blast by James N. Rosenberg, directed against censorship of talking motion pictures. “Can the censors throttle speech via the talking movie as they are permitted to muzzle the film without vocal accompaniment,” is the question.

And how does all this relate to the talking movie? The present censorship statutes and ordinances on their face are broad enough to cover any kind of movie; the accompaniment of the voice does not preclude the censor from presuming, under the express language of the statutes, to rule over and suppress them. The Pennsylvania censor has

firmly announced he has such authority. Here, then, is a nice question which must some day come before our Supreme Court. If a silent news reel, including its printed matter, may constitutionally be made subject to the censor’s “previous restraint,” why not a news reel with words? Why not a speech of Al Smith or Herbert Hoover? And if the talking movie is to be subject to censorship, what has become of our constitutional safeguard that “Congress shall make no law abridging freedom of speech”? Is speech, when mechanically reproduced in its every accent and intonation, no longer speech? If not, what is it?

Movie Makers (December)—“Cutting School Costs with Talkies” is the title of a thought-provoking article by Dr. Joseph J. Weber, whom readers of THE EDUCATIONAL SCREEN will recognize as the author of several standard books on the subject of visual instruction and a contributor to our pages. Dr. Weber declares in this instance that the mounting cost of modern schooling may be checked by the talking motion picture, when the time comes that demonstration lectures from leaders of research can be seen and heard in college and university auditoriums, when current events of notable importance will be edited annually and syndicated for history students, and when the common elements of our curriculum will be presented in talkie form. At present, every topic or lesson is prepared individually for every classroom, by several hundred thousand teachers, as text and reference material used to be prepared, individually, before the era of printing. Some such analogous emancipation with its resultant economy of time, effort and money, can be expected to follow from the use of the talking film.

Syndicating a few master teachers by this method to do part of the work of many will save money. Instructing pupils more quickly and interestingly, as can be done with the talkies, will save money. Consequent reduction in failures and repetition of courses will save money. Liberating teaching from the slavery of cramming facts and freeing them to exercise personal leadership with their pupils will save money. Thus, both directly and by giving us more for our money, we cannot escape the inference, no matter how critically we consider it, that the talkie holds out

MOTION PICTURES FOR DIFFERENT SCHOOL GRADES, by Mary Allen Abbott. Bureau of Publications, Teachers College, Columbia University, New York City, 1928. 48 pages, paper bound.

The booklet carries a sub-title, "A Study of Screen Preferences, beginning with the Sixth Grade in Horace Mann School, Teachers College, Columbia University." It has been published as an outgrowth of the work done by the Motion Picture Committee of the "Bulletin," issued by the Parents Association of the Horace Mann Schools, who have studied motion pictures for young people from several angles—first, in evaluating the screen product itself for the purpose of recommending in the "Bulletin" the best and most suitable films, and, second, from the standpoint of the opinions, likes and dislikes of the young people themselves.

The present study was, for the most part, informal — watching the reactions of children in motion picture audiences and hearing discussions on motion pictures in one of the classrooms of the Horace Mann School. A considerable, and most illuminating, portion of the book is given to a record of

a big promise of reducing the cost of formal education.

Neither can we escape the conclusion that the shadow screen teacher will by example challenge our hundreds of thousands of teachers to strive for a higher quality of instruction. It is well known that example is the most powerful stimulus to change in conduct. Talkie films may thus accomplish more in teaching teachers to teach than many of our so called "education" courses in normal schools and teachers' colleges.

Dr. Weber makes it clear that he does not suggest the talking

BOOK REVIEWS

these motion picture discussions which throw light on the likes and dislikes of children of pre-High School age for various sorts of screen fare.

With the record of these discussions at hand, it became an interesting subject of further study to examine the answers of the Horace Mann High School students to a questionnaire the previous year in order, "to trace some of these strong likes and dislikes characteristic of pre-High School age and see what became of them." The effect of increasing maturity, developing tastes, the difference between boys and girls at various ages, are all shown most interestingly in the tabulation of films which are grouped according to the interest rating given them by the children themselves. This portion of the booklet will be invaluable in assisting adults in picking films for children through the insight it gives into their inherent likes and aversions. The best liked and the least liked films of each year are given as a basis for the generalities drawn.

Finally, the basis for judging films which are recommended in the "Bulletin" of the Parents As-

sociation, is outlined, and the standards of selection set forth, such as might well be adopted for similar judgments elsewhere. A list of recommended films released February 1927 to May 20, 1928, concludes the study.

motion picture to take the place of the teacher, but to act as another aid in the hands of the teacher to use along with silent films, textbooks and other materials of instruction.

In support of his contentions as to the economy of time in the learning process to be accomplished with the talking movie, Dr. Weber cites the results of frequent experiments in the past, in which comment in connection with motion picture presentation produced higher learning scores than the picture alone.

sociation, is outlined, and the standards of selection set forth, such as might well be adopted for similar judgments elsewhere. A list of recommended films released February 1927 to May 20, 1928, concludes the study.

PSYCHOLOGICAL STUDIES OF MOTION PICTURES, II. OBSERVATION AND RECALL AS A FUNCTION OF AGE, by Harold Ellis Jones, assisted by Herbert Conrad and Aaron Horn. The University of California Press, Berkeley. 20 pages, paper bound.

The current study is the second in a series, the first, "Attendance at Moving Pictures as Related to Intelligence and Scholarship," having appeared in *Parent Teacher* Volume IV, 18-21 (1928).

The investigators were interested in this instance in results of psychological tests of observation and recall, based upon motion picture narratives. The tests were given in eight villages in Vermont, selected as representative of rural communities in that state, and arrangements made with the local exhibitor to advertise and present the films selected for the experiment under condi-

(Concluded on page 53)

THE THEATRICAL FIELD

CONDUCTED BY MARGUERITE ORNDORFF

Theatrical Film Reviews for February

[116] *SOMEONE TO LOVE*

(Paramount)

The main elements of *The Charm School* and *The Fortune Hunter* are combined in a decidedly uninteresting plot for Charles Rogers and Mary Brian. It is thoroughly innocuous except for one sizzling scene in which the lovers discover that they love. And since the youngsters are otherwise such innocents, it seems inappropriate, to be mild about it, to allow them to nose-dive so deeply into the purpler passions. William Austin and Jack Oakie are in the cast, and James Kirkwood, whom it was a pleasure to see again on the screen. (See *Film Estimates for January.*)

[117] *A WOMAN OF AFFAIRS*

(Metro-Goldwyn-Mayer)

Mr. Hays has apparently been asleep at the switch again, for *The Green Hat* has got past him. And barring a few changes in names, and a slight confusion over the terms *purity* and *decency*, the *Hat* is just as Green as it always was. Greta Garbo is almost good as Diana Merrick of the *Mad Merricks*, who makes such a gallant but futile gesture. Douglas Fairbanks, Jr., does excellently as the drink-shattered brother. John Gilbert, however, is a total loss as the lover who simply clutters up the scenery. Any first class wooden Indian could have done all that he was called upon to do. Still, the story is well done, and if you adore your Arlen, you will not be disappointed. (See *Film Estimates in this issue.*)

[118] *THE AWAKENING*

(United Artists)

The extremely romantic history of the love of a beautiful peasant, and a

titled officer, and a homely suitor who first swears vengeance upon the girl and her noble lover, but finally sacrifices his life to bring them together. Does it sound familiar? Vilma Banky is as beautiful as ever in the role of Marie, Walter Byron is adequate as the officer, and Louis Wolheim is good if unpleasant as the devoted rustic. (See *Film Estimates for January.*)

[119] *THREE WEEK ENDS*

(Paramount)

Elinor Glyn and Clara Bow are at it again, but with no great degree of success. This time Clara is a hard-working chorus girl after a millionaire. But he turns out to be only a poor insurance agent, and then guess what! Clara falls in love with him anyway, that's what! Neil Hamilton and Harrison Ford assist. (See *Film Estimates for January.*)

[120] *THE SHOP WORN ANGEL*

(Paramount)

A trite situation, well directed, competently acted, and provided with a somewhat unusual finish. Nancy Carroll is very good as a cheap, jaded chorus girl, who finds that there is somebody worth loving and sacrificing for, after all. Gary Cooper is quietly effective as the young soldier who worships the girl, believes in her, and because of his belief, finds the best in her. Paul Lukas as the girl's lover contributes an almost brilliant piece of acting. (See *Film Estimates in this issue.*)

[121] *THE TRAIL OF '98*

(Metro-Goldwyn-Mayer)

With a noticeable effort, this chronicle of the feverish days of the Alaska gold rush starts out to be an epic. Clarence Brown, the director, has a

broad canvas, but it takes a finer theme and a more powerful sweep than his to make an epic. He is too fussy. He misses the more significant aspects in stopping along the way to pick up minor ideas and follow them to their conclusions. But for all that, there is much of interest in the story, and some great beauty of scenery. The large cast includes Dolores del Rio, Ralph Forbes, Harry Carey, Karl Dane, Tully Marshall, George Cooper, Cesare Gravina, Emily Fitzroy, Tenen Holtz and others. (See *Film Estimates for June.*)

[122] *THE RED DANCE*

(Fox)

Russia in revolt again, with Charles Farrell as the young prince marked for death, and Dolores del Rio as the instrument of his doom. Unfortunately for the plans of the revolutionists, the girl and the prince are lovers. Add to this that she doesn't know who her victim is to be, and that she is a remarkably poor shot, and you have the ingredients for a most dramatic scene; she creeps upon him unawares, takes careful aim at his back, fires, misses him by several feet. He turns, they recognize each other—Caramba!—or no, what is it the Russians say? But you get the idea. The hero of the piece is Ivan Linow, who starts out to be the villain. Mr. Farrell has a dress-uniform role. Miss del Rio is about as usual. (See *Film Estimates for November.*)

[123] *THE POWER OF THE PRESS*

(F. B. O.)

Douglas Fairbanks, Jr. carries off successfully the part of a precocious cub reporter who inadvertently stumbles upon a vital clue in a murder

case. After the usual false starts and wrong trails have complicated the plot, he solves the mystery triumphantly to his own immense satisfaction and the disgust of all the old newspapermen. Jobyna Ralston is the beautiful one whose fair name is besmirched, and Philo McCullough and Wheeler Oakman are a pair of black-hearted villains. Mildred Harris runs a little to villainy, too. (See *Film Estimates for January.*)

[124] *THE RESCUE* (United Artists)

A Joseph Conrad story with almost all of the Conrad extracted. It deals with one Captain Lingard, sailor and adventurer. A friend of the rulers of small islands of the South Seas, he furnishes guns and ammunition for their petty warfares. An English yacht, inconveniently stranded in the path of his illicit commerce, causes trouble. The beautiful wife of the yacht's owner proves too great a distraction to the Captain, and his loyalty to his island friends breaks down under the strain of his affair with the lady. The ending is not the conventional one, a point in the picture's favor. Ronald Colman is hardly one's idea of the complete adventurer, but he plays the role with vigor if not with sympathy. Lily Damita, the French actress who makes her first American appearance, has sufficient beauty to do without talent. Others in the cast are Theodore von Eltz, Phillip Strange, Alfred Hickman, Laska Winters and So Jin. (See *Film Estimates in this issue.*)

[125] *THE BUTTER AND EGG MAN* (First National)

Jack Mulhall is the bright boy who goes to New York with a small wad of money, beats Broadway at its own game, and comes back (at least we think he comes back) with a large wad. Greta Nissen, Gertrude Astor, Sam Hardy, and William Demarest do their utmost, but the picture is at best only mildly interesting. (See *Film Estimates for October.*)

The Talking Pictures

[126] *INTERFERENCE* (Paramount)

A well produced, well acted, well spoken society mystery, including in its cast Clive Brook, William Powell, Evelyn Brent and Doris Kenyon. There is nothing melodramatic about this in spite of its plot. The characters all behave like real people, and so it is quite believable. Very easily the best of the *talkies* to date. (See *Film Estimates for December.*)

[127] *ON TRIAL* (Warner Vitaphone)

Tense courtroom drama in dialogue. The witnesses start their stories on the stand, and then the action cuts back to the scenes as they actually occurred. It is an old movie trick, but the addition of dialogue revives interest in it. Prominent in a uniformly good cast are Pauline Frederick, Lois Wilson, Bert Lytell, Robert Tucker, Jason Robards, and a remarkable little girl, Vondell Darr. (See *Film Estimates for January.*)

[128] *THE BARKER* (First National)

Kenyon Nicholson's arresting study of life in a small carnival is notably effective in its screen translation. It has been years since Milton Sills had anything like his opportunity as *Nifty*, the sideshow barker, and his performance is nothing short of magnificent. The poses and mannerisms he has acquired through a long series of insignificant roles have dropped away cleanly, and he gives us the real thing in characterization. His spoken sequences only add to the impressiveness of his work. Dorothy Mackaill and Betty Compton are next to Mr. Sills in excellence of performance, and Douglas Fairbanks, Jr., does good work as the barker's son. You really ought to see—and hear—this. (See *Film Estimates for January.*)

[129] *THE DOCTOR'S SECRET* (Paramount)

Barrie's dramatic *Half an Hour*, in which a woman gains and loses her happiness in thirty minutes' time. At half past seven she walks out of her husband's house forever to join her

lover. At eight o'clock she is back in her place, greeting her husband's dinner guests. Her lover is dead, killed twenty minutes earlier in a traffic accident. One of those guests is the doctor who attended the injured man. What he tells and what he leaves untold create the drama. Robert Edeson is admirable as the doctor. Ruth Chatterton is restrained and therefore effective as the woman. H. B. Warner plays the obnoxious husband, and John Loder appears as the lover. Over-use of close-ups mars the effects to some extent, but the picture is well worth while. (See *Film Estimates in this issue.*)

[130] *CONFESSION*

(Metro-Goldwyn-Mayer)

A short subject directed by Lionel Barrymore presents Robert Ames and Carroll Nye in a brief but dramatic episode of the world war.

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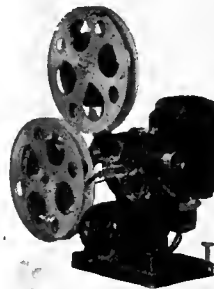
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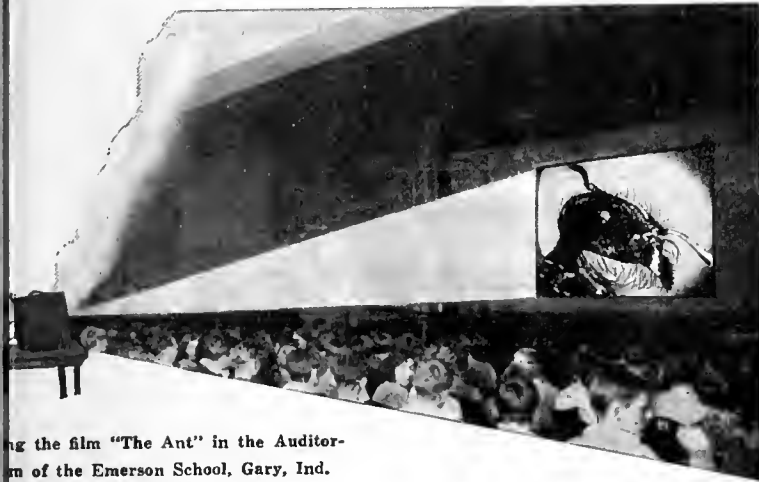
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THE FILM ESTIMATES

Being the Combined Judgments of a National Committee on Current Theatrical Films

The Film Estimates have been officially endorsed by

The Motion Picture Committee of the General Federation of Women's Clubs

The Motion Picture Committee of the National Congress of Parents and Teachers

The Home and School Department of the American Farm Bureau Federation

Titles of Films (Actors)(Producers)	For Intelligent Adults	For Youth (15 to 20)	For Children (under 15)	Titles of Films (Actors)(Producers)	For Intelligent Adults	For Youth (15 to 20)	For Children (under 15)
Air Legion, The (Antonio Moreno) (RKO) Glorifying the airmail service as the movies would do it, with harmless love story sewed in. Thrilling, wholesome, moderately interesting.	Entertaining	Good	Good, if not too exciting	Homesick (Sammy Cohen) (Fox) Coarse, vulgar and extremely stupid slapstick.	No	No	No
Avalanche (Jack Holt) (Para.) Western dance-hall life, with "honest gambler" cheating to send his little brother through college, etc.	Mediocre	Hardly	No	Honeymoon Flats (George Lewis) (Univ.) Poor young married couple struggle for happiness against disapproving mother-in-law and wealthy rival suitor.	Hardly	Harmless	Hardly
Broadway Fever (Sally O'Neill) (Tiffany) Another girl, ambitious but "honest," and the Broadway producer with evil intentions.	Poor	No	No	In Old Arizona (Warner Baxter) (Fox) Bandit-hero loves faithless girl and gets her shot by a soldier-rival. Talkie-melodrama made in the open. Fine photography and settings, partly in color.	Perhaps	Hardly	No
Cabaret Kid, The (Geo. Hackathorne) (Artlee) Melodramatic European production below average — love affair complicated by feud between two English families.	Hardly	Hardly	No	Jazz Age, The (Douglas Fairbanks Jr.) (RKO) More cheap propaganda to show that jazz life and high character combine perfectly in modern youth.	Mediocre	No	No
Case of Lena Smith, The (Esther Ralston) (Para.) A grim and convincing portrayal of a Hungarian peasant girl, her faithful village-lover, and the caddish Viennese army officer who married her secretly. A serious film, skillfully done, acting decidedly above average, costumes of the 1890's.	Notable	Doubtful	Hardly	Jazzland (Vera Reynolds) (Gotham) Small-town people trying to fight the flaming-youth-movement—big sister saves little sister, etc. Feebly done.	Mediocre	Hardly	No
Doctor's Secret, The (Ruth Chatterton) (Para.) Very interesting picturization of Barrie's "Half an Hour"—all talkie—well acted. (See Review No. 129)	Worthwhile	Worthwhile	Beyond them	King of the Rodeo (Hoot Gibson) (Univ.) Far more wholesome than the usual "western." A ranger's boy loves horses too much to go to college as father wishes. Instead, he wins thrilling successes at the rodeo, and a wife as well.	Passable	Good	Good, if not too exciting
Flying Fleet, The (Ramon Novarro) (Metro) Thoroughly interesting and worthwhile propaganda for Annapolis and the Navy's flying service—with strong clean "human interest" throughout. Beautiful air photography.	Excellent	Excellent	Good	Last Warning, The (Laura LaPlante) (Univ.) A mystery-thriller notable for extraordinary photographic effects. Story is over-complicated but film is above average of its kind.	Good of its kind	Thrilling	Probably too exciting
Girl on the Barge, The (Sally O'Neill) (Univ.) A girl's life on a barge captained by her heavy-drinking father. Jean Hersholt's acting and fine Erie Canal scenes chief features.	Passable	Passable	No	Life's Mockery (Betty Compson) (Chadwick) Philanthropist tests whether environment or heredity is stronger in crook character. Underworld melodrama less objectionable than the average.	Fair	Interesting	Doubtful
Great White North, The (Snow Expedition) (Fox) One of the finest picturizations of the grim actualities of Arctic life and landscape, climaxed with the discovery of remains of previous expedition.	Interesting	Interesting	Good	Morgan's Last Raid (Tim McCoy) (Metro) Some historical glimpses of Civil War days, but mostly wild-riding heroics of the usual McCoy type. Suitable for children except for final scene of the arsenal explosion.	Hardly	Harmless	Doubtful
Homecoming (Lars Hansen) (Para.) A German production, setting the Enoch Arden theme in Germany and Russia during the great war. Depressing, but acting and direction are exceptionally fine in certain spots.	Unusual	Hardly	Beyond them	Naughty Baby (Alice White) (First Nat'l) Mixture of Broadway night club life, rich hero, hat-check girl and sex appeal. Nudity a feature. Carefully concocted for the censor's sake.	Hardly	Better not	No

Titles of Films (Actors)(Producers)	For Intelligent Adults	For Youth (15 to 20)	For Children (under 15)
Phantom City, The (Ken Maynard)(First Nat'l) "Western" mystery thriller—deserted mining town guarded by ghost—hero wins ghost and gold, etc.	Hardly	Exciting	Probably too exciting
Prep and Pep (David Rollins) (Fox) Thoroughly wholesome story of school days laid at Culver Military Academy. Weak or overdone in spots but fairly entertaining. Hero suffers from his father's athletic prowess "in the old days."	Passable	Amusing	Wholesome
Redeeming Sin, The (Dolores Costello) (Warner) Paris underworld—heroine, Fleurette, speaks perfect English—Nagel and Costello in good voice when synchronization works—Lord's Prayer spoken in full, doubtful taste—Apaches, stolen Church jewels, etc.	Hardly	Doubtful	No
Red Wine (Conrad Nagel) (Fox) Conrad Nagel's silliest achievement to date, overacts absurdly in absurd role—supposed "big business" man of exemplary habits tricked into drunken night life by cheap methods. Jazz, nudity, sex appeal, social drunkenness on a large scale, etc.	Trashy	Unwholesome	No
Rescue, The (Ronald Colman)(U. A.) Highly colored attempt to picture Courad's book, which is too big for the picture. Plot confusing, characters vaguely motivated. Notable work by Lili Damita in restrained "vamping" but her role is so poorly motivated that she is unsympathetic or contemptible. But a strong picture on the whole. (See Review No. 124).	Interesting	Perhaps	No
Restless Youth (Marceline Day) (Columbia) Excellent example of bad taste, crudity, vulgarity, suggestiveness, action false to character, etc. Pretentious but cheap.	Poor	Better not	No
Sal of Singapore (Phyllis Haver) (Pathe) A "red-blooded" sea story that does not depend on coarseness and brutality for its "punch." Violence and sordidness are there, but utterly outweighed by the humaneness of the story and the sincere acting. A baby plays the real lead. Alan Hale, as the sea captain, is "tough" but still human. Ralph Ince should look at this picture thoughtfully. Reviewers in the movie press do not think so much of picture because "Phyllis Haver gets little chance to play up sex."	Interesting	Wholesome	Beyond them
Scarlet Seas (Barthelmess) (First Nat'l) Violent sea drama, showing much of the seamy side of life but well acted and vividly told. Shipwreck scene the more gripping because coming so closely after the Vestris disaster.	Good of its kind	Doubtful	No

Titles of Films (Actors)(Producers)	For Intelligent Adults	For Youth (15 to 20)	For Children (under 15)
Shady Lady, The (Phyllis Haver) (Pathe) Tough chief of gun-runners in Havana enlists services of a lady "wanted for murder in New York," against his rival in business. Lady marries the rival.	Hardly	Doubtful	No
Shophorn Angel, The (Nancy Carroll) (Para.) Sophisticated chorus-girl, living with wealthy "guardian," meets, loves and marries a lonely, lanky and unbelievably innocent doughboy. Nancy Carroll and Gary Cooper play the parts engagingly. (These two, especially Nancy, can do notable work if the industry will give them roles worthwhile.) (See Review No. 120).	Good of its kind	Doubtful	No
Single Man, A (Pringle - Cody) (Metro) A middle-aged novelist tries to be "collegiate," engages himself to one flapper, marries another. Lew Cody's silliest role to date. Cheap and vulgar touches.	Poor	Better not	No
Spieler, The (Alan Hale) (Pathe) A convincing little picture of carnival life, including the crooks and tough hangers-on. Heroine owns the circus and tries to run it "clean." Her "Spieler," a former crook, takes her side and wins. Very human story, with rough stuff kept down to reasonable limits.	Amusing	Good	Doubtful
Spies (Fritz Lang, Dir.) (Metro) An Ufa melodrama from abroad, violent and exciting, showing post-war activities of international spies. Excellent work by foreign actors.	Good of its kind	Exciting	Unsuitable
Tropical Nights (Patsy R. Miller) (Tiffany) Ordinary repetition of South Sea adventures, two pearl divers, one honorable and one not, and a stranded "prima donna"!!	Mediocre	Doubtful	No
Woman of Affairs, A (Garbo-Gilbert) (Metro) Michael Arlen's "Green Hat" skillfully picturized to escape censorship (by showing objectionable scenes as newspaper clippings.) Notable acting by Garbo. Beautifully photographed. (See Review No 117).	Notable	Unwholesome	No
Wind, The (Lillian Gish)(Metro) Strong, sombre glimpse of human life as it struggles to exist in a "God-forsaken" land of incessant wind and sand. The more mature Lillian Gish does an excellent bit of acting.	Notable	Fair	No

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Motion Pictures and Informal Education

(Concluded from page 38)

subjects for the benefit of people who have discovered such interests late in life.

I feel myself driven back upon the question whether the topics that are not peculiarly technical and that demand for their perfect exposition the element of motion can be made available for small audiences. They are what gives "Grass" its value; they are the secret of such historical films as "The Eve of the Revolution," in which the Yale Press showed the mounting spirit of revolt permeating a community; they might, if adequately subsidized, portray great movements of natural forces, such as the advance

of the glacial period; or they might initiate us accurately into the life of another nation by weaving its day's round with all its social and economic contrasts into a pattern of its spirit with a rhythm of life—which is the heart of the matter—truly symbolic. Surely it is needless to enlarge upon the value of films of this sort, nor upon the severity of thinking necessary to produce them, nor upon the breadth of the difference separating them from films that Lizzie and her boy-friend are willing to pay for. Once more, the heart of the problem is a matter of financing.

News and Notes

(Continued from page 42)

cation is steadily increasing. During the past year the department has dispatched 8,266 shipments of film to borrowers. In 1922 the number of shipments from the Department of Agriculture was 2,000, and the number has been steadily increasing every year since.

Practical Visual Instruction in India

Public officials in India are using two visual devices to spread information on various topics of public welfare to the millions of illiterate in that country—demonstration trains and traveling motion pictures—both somewhat of an innovation in public education there. It has been found in this way that large areas can be covered and that everywhere large and interested crowds are attracted by the films and the exhibits. The first demonstration train, introduced last year, consisted of seven cars, including exhibits on agriculture, public health and industry.

School-Made Movies

A note in *The Ohio Teacher* for December is authority for the statement that movies have been made showing the work of Toledo school children in directing traffic on busy corners, on corridor duty to prevent mishaps, in aiding the direction of fire drill, and in playground supervision. Films have been made at several schools, each presenting a different safety problem with street cars, automobile traffic, or five corners, and they will be shown at meetings of luncheon clubs, school meetings and parent-teacher meetings in order to develop awareness of safety problems.

The same issue also states that all but three Akron schools own projectors for film slides for use in visual education in science, history, citizenship, and other subjects. Visual education in the schools of Akron is supervised by a committee made up of three school principals—A. J. Dillehay

of Robinson school, L. C. Noakes of Crosby, and C. J. Britton of Mason. The schools own their projectors, and the Board of Education pays for the rental of films and the salary of one operator.

Visual Instruction Meeting in California

The annual session of the Visual Instruction Department of the California Teachers' Association, Southern Section, was held shortly after the holidays in the University Club of Los Angeles, with more than forty members and guests present, and Arthur J. Wickland of Pasadena, the president, presiding. A business session followed the breakfast meeting.

Honorary Life Membership was conferred upon State Superintendent of Education, and Mrs. William John Cooper, both of whom were present at the Visual Instruction breakfast and business meeting. Mr. Cooper has since been nominated by President Coolidge for the position of United States Commissioner of Education, and it is expected that the nomination will be confirmed by the Senate.

The officers elected for the ensuing year are: president, Mr. Earl S. Dysinger, Fullerton Junior College, Fullerton, California; vice-president, Mr. James M. Stephenson, Assistant Supervisor of Agriculture and Nature Study, Long Beach City Schools, 403 E. 7th St., Long Beach, California; secretary-treasurer, Harry H. Haworth, Supervisor of Visual Education, Pasadena City Schools.

Miss Marian Evans, Director of Visual Education in the San Diego City Schools, contributed a discussion on the subject of "Synchronizing Visual Instruction and the Curriculum;" Edward Mayer, head of the Visual

Education Department of the University of California, in Berkeley, spoke on "The 16 mm. Film;" and Mrs. Anna V. Dorris, Director of the Visual Education Department, State Teachers' College, San Francisco, delivered an address on "How to Use Visual Material in the Classroom."

William McMasters, Vice-Principal of the Technical High School of Oakland, outlined the Eastman experiment and H. S. Upjohn, Director of the Visual Education Division, Los Angeles County, spoke on the subject of "Modern Trends in Visual Education."

News Items from California

Through the kindness of Mr. Charles Roach, Director of Visual Education in the Los Angeles Schools, we learn of developments on the Coast.

Mr. A. A. Mock of the Social Studies department of Hollenbeck Junior High School, Los Angeles, has made a valuable contribution to Visual Instruction. For a period of a year, Mr. Mock has been experimenting with motion pictures in a sincere attempt to tie them very definitely with the course of study. Among other important observations, Mr. Mock has seemed to find in the lower I. Q. groups establish the fact that pupils show a relatively higher percentage of improvement in their achievement than those pupils placed in the high I. Q. groups.

The San Bernardino Board of Education has made a definite appropriation in their budget this year for the beginning of a Visual Education Department.

Mrs. Ercel C. McAteer of Los Angeles has resigned her position as Assistant Director in the Visual Education Division in Los

Angeles and is now teaching in the Raymond Avenue Elementary School of that city.

Mr. H. S. Upjohn, formerly head of the Los Angeles County Visual Education Department, has been made acting County Superintendent of Schools to fill the vacancy made by the demise of Supt. Mark Keppel.

Book Reviews

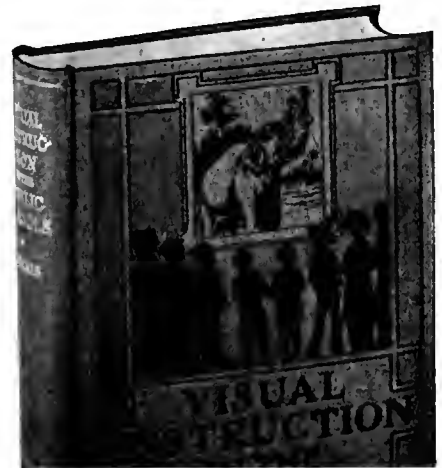
(Concluded from page 45)

tions similar to those of the regular weekly commercial showing. Printed placards announced that admission was free, and that in return for the entertainment, the spectators would be requested to answer "A brief and interesting questionnaire." It was not stated that the questionnaire would in part be related to the motion picture. It therefore served as an unannounced test of observation or fidelity of report.

The three films chosen were calculated to appeal each to a particular age-group in the audience—one, a film from the *Yale Chronicles of America*, the second, a romantic drama featuring Charles Ray and John Gilbert, and dealing with "character" narrative, and lastly, a "western" consisting almost entirely of the prevailing cowboy action.

The test questions covered the subject matter of each picture and dealt with verbal as well as with pictorial material, and, in general, the results may be taken as indicating "what people get from the movies."

Tables are included in the study and the results are charted. The authors have done a careful and most interesting piece of research, which is a definite contribution to the psychological literature on the subject.



**Visual Instruction
in the Public
Schools**

By ANNA V. DORRIS

A new book by the President of the Visual Instruction Department of the N. E. A. Of this book The Educational Screen says: "Sound good sense and practical wisdom in regard to visual instruction, characterize Mrs. Dorris' attractive volume. She looks at the subject critically, from the standpoint of the philosophy of education, and concretely, in the light of its use as a classroom tool. Her experience indicates pitfalls and dangers to be avoided, as well as benefits to be derived. . . . It is of practical value to administrators, and certainly vastly stimulating to teachers in its wealth of specific suggestions."

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SCHOOL DEPARTMENT

Conducted by DR. F. DEAN McCLUSKY

Assistant Director, Scarborough School, Scarborough-on-Hudson, N. Y.

EDITORIAL

I HAVE just finished reading the new book "Visual Instruction in the Public Schools" by Anna Verona Dorris (Ginn and Company). Coming as it does at the close of 1928 it serves to conclude in timely fashion another big year of progress in visual instruction. This book is undoubtedly the first real systematic presentation of the subject. It is profusely illustrated, carefully written and should find a wide field of service among teachers from coast to coast.

A second outstanding event in visual instruction during 1928 was the conclusion of the East-

man experiments with classroom films conducted under the direction of Dr. Ben Wood of Columbia University and Dr. Frank Freeman of the University of Chicago. I had the pleasure of listening to Dr. Wood's paper describing the experiments which was read to Section Q of the American Association for the Advancement of Science at its New York meeting during the holidays. While Dr. Wood was able to do little more than outline what had been accomplished and to indicate the trend of his findings in the time allotted him, his paper aroused considerable discussion.

I have been impressed this past

year with the evidence coming from all sides of the steady growth of visual instruction in our public schools. Increasing numbers of schools are using pictures and schools are using pictures in increasing numbers. Larger numbers of teachers are being taught how to use visual materials effectively.

It is clear that visual materials have established their worth as educational factors in the schoolrooms of America. It will be interesting to watch the effect of these materials on educational practice as it develops in the years to come.

Pathe-Harvard Films Released

IT WAS announced, in this Department in the issue of May, 1928, that Harvard University had entered upon the educational film enterprise. These films are being produced by Pathe in cooperation with Harvard and a number have been released through the Educational Department of the Pathe Exchange, Inc.

It has been our privilege to view *Houses of the Arctic and the Tropics*, one of the "Pathe-Harvard" Human Geography Series. This subject in two reels shows the construction of a snow house by Eskimos in the north land in contrast with the construction of a tropical bamboo and grass house by Fiji Islanders.

Such intimate glimpses into the lives of two widely separated

groups of human beings cannot fail to impress one with the great educational possibilities which are wrapped up in a film of this sort. The subtitles show careful editing and are within the reach of upper elementary school children. Of course the photography is superb. Here is a film which must be seen to be really appreciated. Every detail from the making of the window of ice to the neat Fiji village of thatched houses stands out in bold relief against the simple story of life in the Arctic and in the Tropics.

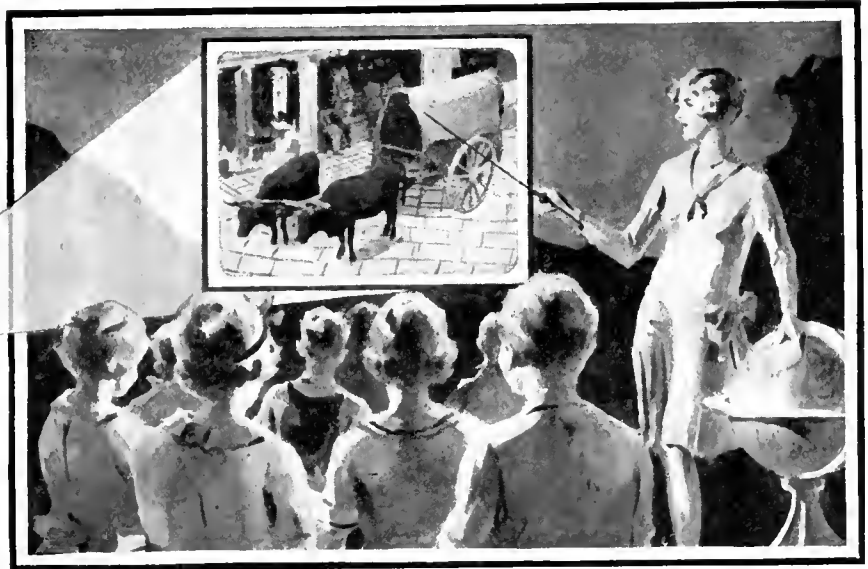
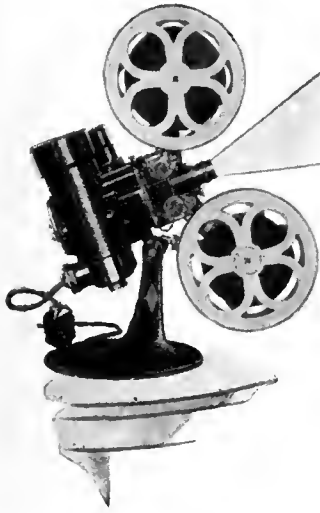
A "Teacher's Aid Pamphlet" accompanies each film in the series. It begins with a list of the titles as they appear on the screen. Next the aim of the film and its mode of procedure are

given. This is followed by a series of suggestions outlined under eight headings: 1. Preparation, (a) History (b) Geography, etc.; 2. Presentation; 3. Discussion; 4. Application; 5. Suggested Additional Correlation; 6. Suggested Questions; 7. Other Visual Aids; and 8. Bibliography.

The pamphlets are carefully written and reflect sound educational principles. They contain many valuable points and are sufficiently inclusive to be flexible.

Next month we will give more information about these new and interesting films from Pathe. If the remainder are up to the standard of this first sample one will not make a mistake to order them for classroom use.

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Filmo Projector may be stopped instantly, on any single picture, for "still" projection. The simple shift of a lever causes the film to run backward or forward. Useful in re-running portions of film or analyzing motion. Forward motion is resumed quickly and easily by again pressing reverse lever. Extra quiet operation is a very valuable schoolroom feature.

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Model Airplanes in Motion Pictures

THE Airplane Model League of America in cooperation with The American Boy has produced a two reel film entitled, *Build and Fly Model Airplanes*. This picture has been prepared to stimulate interest among boys and girls in the development of aviation in America and it does the work effectively.

The film opens with individual close-ups of many of our famous American aviators and planes. Commander Byrd lands at Ford Airport in his North Pole airplane. Stinson and the ship in which he broke the world's endurance record appear. Lindbergh and Lanphier are shown, and Chamberlin, Rickenbacker, Stout, Tichenor and Burtis are seen examining model airplanes made by boys.

After this interesting parade of notables in aviation, the film graphically presents the story of model airplanes. One is shown different types of these small ships, the way they are built and how they fly. Propeller carving, wing-spar shaping and bending, fitting on bamboo wing tips and tissue wing covering, cementing balsa, bamboo and tiny metal parts together, assembling the frame, attaching and winding the rubber strand motor, are all clearly presented. Once the small plane has been assembled it is then shown in flight.

Build and Fly Model Airplanes is ideal for boys' and girls' clubs, schools and especially manual training groups. It arouses interest in aviation and should prove excellent in motivating projects in model airplane construction. The photography in the film is good and the subtitles are clearly

worded in non-technical language. To obtain the film one should address the Motion Picture Editor, The American Boy, 550 Lafayette Blvd., Detroit, Michigan.

A Strip Film on Pre-School Life

“THE Pre-school Days of Betty Jones” is the title of a new educational film strip prepared by the Children's Bureau of the Department of Labor for general distribution. In announcing the film, the bureau made the following statement.

It is essential that parents realize the importance of the pre-school age in regard to both the standards of care necessary for the mental and physical welfare of the little run-about and the results of careful pre-school training in later life.

The story shows how Betty's mother not only planned a well

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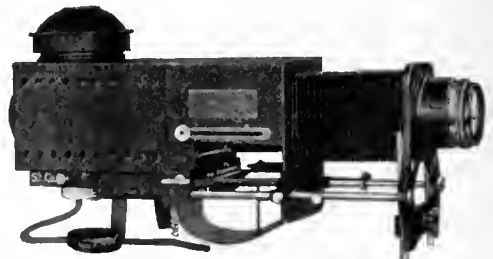
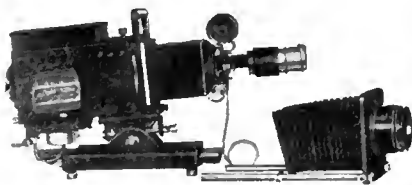
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regulated babyhood for her but also carefully planned her pre-school days so that at the age of six Betty scampers off to school a healthy, happy child, fully equipped to cope with this new phase of life.

Proper habits of cleanliness, the right kind of food, regular sleeping hours, daily sun baths, wholesome recreation, physical examinations with an extra one when the child is ready to enter school, immunization against diphtheria, and vaccination for the prevention of smallpox are some of the things stressed as the foundation of a healthy mind and body and the means of having the child physically fit to start to school.

Of equal importance are character-training and training in the doing of things which will allow the child to cultivate a good disposition which, according to a caption in the film strip, depends largely on the habits formed during the pre-school age.

Suggestions are given for teaching the child to be neat and systematic, to have loyalty and consideration for others, to confide in his parents when things go wrong, and to be truthful and generous. Group playing and sharing playthings with his playmates are cited as means of teaching a child to be unselfish.

School Notes

SLIDES IN FOURTH GRADE GEOGRAPHY

Among the publications of the Visual Instruction Division of the State Education Department in New York which must prove most helpful to the teachers in that state, are those listing slides for geography study with suggestions for their use. Somewhat more than a year ago the first of these publications, "Study G3," appeared and now a second, "Study G4, a List of Slides for Fourth Grade Geography," has been issued, both under the direction of A. W. Abrams, Director of the Visual Instruction Division.

It announces 475 slides selected for their quality and significance and grouped by topics to match the new state syllabus in geography for the fourth grade. It is a pamphlet of 100 pages and contains exceptionally full notes for the guidance of teachers in presenting work in geography outlined for this year by the new state syllabus.

Mr. Abrams writes of Study G4, "We are having a very large demand for these slides and for those we announced a year ago for Geography 3. In fact, our loans are increasing very rapidly. We sent out during November more than 112,000 slides, a gain of 27 percent over November a year ago."

USING PICTURES IN TEACHING POETRY

The Second Number of the *Visual Instruction Service Bulletin* published by the Keystone View Company has made its appearance. The bulletin describes two uses of pictures in the teaching of poetry appreciation. Pictures may be used to arouse interest in the poem, or they may provide accurate imagery for word symbols.

The bulletin consists of two lesson plans describing the two uses of pictures. One plan is based on the anonymous poem "The Robin's Secret" the other on Longfellow's "The Children's Hour". Teachers will find these outlines to contain many suggestions of value.

MUSEUMS AND THE SCHOOLS

From the *School Executives Magazine* we quote in its entirety the following terse comment.

Only 89 of the 600 museums of the United States cooperate to any degree with the public schools, and less than two percent of the school children are influenced by museum exhibits.

With visual material so acutely scarce, the schools are not justified in neglecting this vital source of concrete appeals to the eye. A joint committee on museum relations representing the National Education Association and the American Association of Museums makes the following recommendations:

1. Schools and museums should cooperate to enrich progressively the intellectual, cultural, and emotional life of the people.
2. Normal schools and teachers colleges should train their students in observation by trips to the museum, and give them experience in the use of museum materials.
3. Expenses of providing traveling material should be shared between the museum and the board of education.
4. A representative of the schools should be selected to help choose the loan material and to set it up and care for it in the schools.
5. Occasional visits should be arranged for all pupils to central museums.
6. School museums should be started where no other museums are available.

Some Current Writings

"Teaching with Maps in the Intermediate Grades"—by Elizabeth Norton, in *The Journal of Geography* for December, 1928. A practical discussion of the problem of selecting maps, teaching map reading and the use of maps in teaching regional geography, and in solving geography problems. Due emphasis is given the outline map.

"An Adventure with Glazed Glass Slides"—by Arthur M. Seybold, in *The Progressive Teacher* (Part I, October; Part II, No-

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Pathé's world-wide staff of camera men has for many years been gathering an amazing volume of pictorial experiences. From this great mass of film material, Pathe' Educational Department Editors have fashioned entertaining and accurate film studies on an ever increasing number of subjects. Teaching and research experts in America's great educational institutions such as Harvard University have aided in the preparation of these film studies to assure their scientific accuracy.

Pathe' Teachers Aid Pamphlets, prepared in equally expert manner, point out clearly and simply how to get the maximum value from these subjects in the classroom. This splendid teaching material, grouped in course form, is available to you at a very reasonable price, either for daily rental or on long term lease from thirty branch offices, conveniently located at strategic shipping points, thus assuring the utmost in quick, accurate service of your needs.

Over one hundred subjects of this type are now available. In addition, a special bi-weekly release covering the outstanding elements from four issues of Pathe' News is especially designed to vitalize the teaching of Current Events.

Among the courses now available are the following:

Human Geography	10 subjects (New)
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World Geography	6 subjects
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Children of All Lands	4 subjects (New)
Music Study	9 subjects
Nature Study	15 subjects
Aviation	4 subjects
Physical Education	19 subjects
Educational Features	12 subjects

The new releases listed herewith and other educational subjects are now available on 16 mm. as well as standard width film.

These 16 mm. subjects are offered for outright sale at \$35.00 for 400 foot reel.

Dealerships are being established in various conveniently located cities throughout the country to make these narrow width releases available on a rental basis.

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ember, 1928). An account of actual accomplishment which carries abundant suggestion for other teachers in the use of this simple device. The second article deals with the "Use of Areas in Art."

"Journey Geography"—by De Forest Stull, in *Normal Instructor and Primary Plans* for December. Calls attention to the objectives in such work, and suggests methods of taking children where they may "spread their wings and journey beyond the home environment into the beckoning world."

"A History Project on the Development of Transportation and Communication"—by Carolus T. Clark in the *New Jersey Journal of Education* for October, 1928, deals with an exhibit of posters, picture books and models made by students at the State Normal School at Trenton.

"Geography in the Joliet Township High School"—by Lynn H. Halverson in *The Journal of Geog-*

raphy for October, 1928, under the heading of "Equipment and Teaching Materials," devotes a paragraph to the functioning of visual instruction.

"The Blackboard as a Visual Aid"—in the *Pennsylvania School Journal* for January. It emphasizes an aspect of visual instruction too little recognized and outlines factors important in the effective use of this instrument within reach of all. Its first paragraph is worth quoting:

The blackboard is one of the most valuable of all visual aids. Among the many useful purposes it serves in instruction are the following: for diagrams, sketches, drawings, decorative work; for outlines, summaries, and directions; as a substitute for the bulletin board; for group or class work; as a screen for still projection—map outlines, picture and symbol, fade-outs; for visualizing work in practically all subjects.

"The Use of Pictures in Teaching Current Events"—by Dr. Daniel C. Knowlton of Yale Uni-

Geography Outlines of the Continents

by

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156 Pages

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At the request of several thousands of our readers **The Geography Outlines** by Ella Shannon Bowles are now available in book form, a beautifully bound volume of 156 pages. All extra copies of *Progressive Teacher* carrying a section of this outline have been sold to our readers at the regular price of 25c per copy.

We have made it available in book form because thousands of our teachers were interested in it, and asked for it.

They want it because it is an aid to busy teachers in presenting one of the most important subjects of the school curriculum.

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Make-Up for the Amateur

WHILE facial makeup is not essential in the production of amateur movies it does help considerably in giving better results before the camera. To most amateur actors grease paint and powder are a mysterious force that transforms them and lifts them from the commonplace. While proper make-up does aid the sensitive photographic film to record facial expression it is only an aid, and an aid that is at its best when it does not obtrude and become too obvious.

The steps in applying make-up are few and the procedure simple. With a little experimentation and checking of results before the camera the amateur can easily find ways of improving his "camera face."

The first thing to do is to cover one's clothes, barber-fashion, with a towel or two covering the shoulders and tucked in about the neck. Ladies should then remove powder and lip stick from face and lips with cold cream or by washing with soap and water. A few dabs of grease paint are next applied on nose, cheeks, forehead and chin and the paint spread out thinly and smoothly over the face with the hands moistened in cold water. The grease paint should be used sparingly and distributed evenly.

The face is now ready for the powder and this is dusted on generously and then smoothed out with a soft brush. The brushing distributes the powder uniform-

ly and gives a result not obtainable in any other way. Next the "liner" is applied to the lower part of the eyelids and worked up with the finger tip. Care should be exercised not to use too much. The right quantity will be shown by photographic tests.

Rouge is now applied to the lips, using care not to apply too much to the lower lip; eyebrows are accentuated with a special pencil and the makeup is complete.

It has been found that shades of brown give the best results with panchromatic film, now gen-

Latin Class Films a Story from Ovid

The senior Latin class of Wilmington (Delaware) Friends' School recently produced an amateur film based on the story of Atalanta and the Three Golden Apples which they had been reading in Ovid, according to Genevieve Page, in *The Progressive Teacher*. The scenario was written by members of the class and the teachers directed the caste made up of members of the class. The titles are in Latin.

The camera was borrowed for the occasion from a dealer and was operated by a photographer. The one-reel picture was quite satisfactory and gratifying to members of the class and was viewed with interest and profit by other Latin classes and Latin teachers throughout the city.

erally used, and with ordinary film, both in daylight and with artificial light.

Usually the manufacturers of make-up requisites supply charts telling what shades should be used with different complexions, and by men and women. Certain grease paint or powder being recommended for blondes, another for brunettes and still others for juveniles and men.

With a little care the amateur should find the combination best suited to his or her needs and learn to put on make-up smoothly and be able to repeat the results as often as needed during the filming of a cine' production.

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The young man is mechanically inclined and has become disgusted with the hard and unprofitable work connected with farming with horses. He has almost decided to leave the farm unless his father purchases a tractor and some modern power machinery. He has a staunch ally in Ora Sells, who has been trying, by suggestion, to convince Hall that a tractor would be a wise and economical investment. Most of the subtitles represent conversation of these four characters and bring out clearly the advantages and increased results to be obtained from the use of power machinery.

This educational motion picture is printed on standard 35 mm. non-inflammable stock. The film is loaned free, provided the recipient agrees to pay transportation charges both ways, and with the understanding that care be exercised in its use. It is also understood that it is to be returned to us immediately after being used, with a report covering the number of showings and the total attendance.

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VOLUME VIII

NUMBER 3

THE EDUCATIONAL SCREEN

*The Only Magazine Devoted to The
New Influence in National Education*

MARCH, 1929

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THE EDUCATIONAL SCREEN, Inc.

HERBERT E. SLAUGHT, *President*

NELSON L. GREENE, *Editor*

FREDERICK J. LANE, *Treasurer*

MARIE E. GOODENOUGH, *Associate Editor*

Entered at the Post Office at Morton, Ill., as Second Class Matter

Office of Publication, Morton, Illinois

General and Editorial Offices, 5 South Wabash, Chicago, Illinois

Copyright, March, 1929, by THE EDUCATIONAL SCREEN, INC.

\$2.00 a Year *Published every month except July and August* Single Copies, 25 cts.

The Motion Picture

A Qualitative Gain to Communication

B. A. AUGHINBAUGH

State Supervisor of Visual Instruction of Ohio

THE motion picture is not a device for the mere duplication of scenes as is the phonograph a device for the duplication of sounds. The latter does not add to the tonal qualities of the voice, or instrument, which it reproduces. If anything, both it and the radio, in a measure, deduct from these. On the other hand, the motion picture is a magic wand which, through certain peculiar devices that are its sole property, adds to communication, qualities which otherwise it would never have. What are these devices?

First we have the "close-up". It is the greatest device ever made for obtaining and holding the attention. Attention, as every teacher knows, is the alpha and the omega in the gaining of knowledge. It is because of this that a teacher may repeat many times a day, "Now please pay attention." But the motion picture, through the "close-up", does not allow the beholder to pay anything else. The spectator is seated in a dark, or semi-dark room, facing a brilliantly illuminated screen. There appears on the screen a man who takes from his pocket a letter, but in so doing accidentally drops a bit of paper. Then comes the close-up. The cold, merciless eye of the camera turns on that bit of paper with the deadly accuracy of a spot light, and examines it down to the last comma. Everything else in the picture fades away. There is no escape for the spectator but to shut his eyes, and this his human curiosity forbids. The close-up can not be used for

anything but the motion picture. But that is not all. There is the "flash-back".

Second to attention, memory plays the great role in education. And there is no device known to man equal to the "flash-back" for jogging the memory. The motion picture director can return us again and again to that bit of paper, to remind us that it is there. Many dramatic moments are built about the flash-back. We see a house on fire—the dwellers are in danger. Then we see the fire apparatus start for the fire. Then we "flash-back" to the blazing dwelling, and we wish that the fire department would hurry. Then back we go to the fire apparatus on the way to the fire. Our memory is prodded by this device so that the impression is "burned in." The stage cannot employ this device. The book says "q. v.", and the reader uses his own pleasure about the "q. v.-ing" he does. With children there is little of it done. One little girl said q. v. stood for "quit vamping." But the flash-back, which is the motion picture's "q. v.", is irresistible. And yet the story has but begun. There is the "stop-and-substitute".

If man ever created miracles and magic, he did it when he devised the motion picture "stop-and-substitute." By it he can behold and recapitate people at will. There is nothing he cannot do. It is the prize peeper of the age. It can peep into places no one ever peeped before. It can see inside an engine, and tells us what is happening there. Its

marvels are limitless. By it such an abstract and difficult subject as Arithmetic becomes fun and play. Let us see how it can do this. Every teacher knows that breathless moment when she stands before the class with this problem in hand: "If \$6 is $\frac{3}{4}$ of the money given John, how much money was given John?" Then she proceeds. If $\frac{3}{4}$ is \$6, then $\frac{1}{4}$ is $\frac{1}{3}$ of \$6 or \$2, and $\frac{4}{4}$ is 4 times \$2, or \$8—the money given John. And the children gasp, and wonder. How does the motion picture use the stop and substitute to explain this process? First we see $\frac{3}{4}$ is \$6. Then the $\frac{3}{4}$ becomes, magic-like, $\frac{1}{4}$, $\frac{1}{4}$, $\frac{1}{4}$, and the "\$6" turns into six silver dollars. Then the $\frac{1}{4}$'s take legs, stretch, and walk over to view the money. One of them gathers the money and divides it equally among the three. Each receives \$2 as his share. Then appears another $\frac{1}{4}$ which walks into the scene, examines the money held by the others, and then scampers away to return later with \$2. Then John shows up, and the four $\frac{1}{4}$'s hand him their money. So John gets \$8. A pie appears on the screen. A knife divides it into four parts, and we see that four parts make a whole pie. These ideas are difficult to set down here in words, but there is no discounting the forcefulness of the screen's arithmetic. This is called the "stop-and-substitute" because, in making the picture, one act, or drawing is made, then it is photographed. Then a second act or drawing is substituted, and another picture taken, and so on to the end. The en-

tire set of still pictures projected together, gives continuity to the action. It is in this manner that the screen cartoons are made. It is sometimes called "animation". And animation means life, so it belongs solely to the motion picture.

Then we have "interval photography." It causes plants to grow, flowers to bloom, crystals to form and thousands of other things to magically take place before our eyes. It has no rival, since nothing has the patience of clockwork. A camera driven by clockwork takes one picture per hour of a growing plant. It never stops to eat or sleep. After a given period of time has elapsed, these pictures form a record of what has taken place. When projected on the screen, the action becomes continuous. In doing this, the motion picture has contributed one more qualitative gain to communication. But it can do more. It can show us a bullet in flight, or a tennis player floating in air. Here are motions too fast for the human eye to catch. But nothing is too fast for the motion picture—it moves with the rapidity of light itself. In picturing a bullet as it goes from a gun, the camera film moves many times faster than the bullet, and when the thousands of views are projected at 16 per second, the photographed objects slow down to where we can study them. If the motion picture gave no other qualitative gains to communication than these, its use in every school in the land would be amply justified, since these are things which nothing else can teach. But it has many other tricks in store. There is X-ray photography, micro-photography, the double exposure, the "divided-attention" and there are new devices

being found frequently. The "divided-attention", or "split-scene" was recently used by D. W. Griffith in the *Battle of the Sexes*. We saw a girl in this picture thinking up a certain scheme. Covering this scene, and slightly heavier in exposure was another scene showing what she was thinking. Our attention was divided between the girl and her thoughts, but yet we were clear on both things. Some psychologists have said this could not be done. But Griffith did it!

The motion picture according to John Dewey's definition ("How We Think", pages 170-8) is language. It combines empirical impression, natural signs, and intentional signs. Under intentional signs it uses gesticulation, pictographs, and ideographs. Since it is language, it can give us vicarious experiences in all senses, as well as the empirical impressions already mentioned. This is something that no other form of communication can possibly do. It matters little whether 40 or 80 per cent of our impressions (empirical) are visual. We know that without our eyes civilization, as we now know it, would end over night. The fact that we work by day and sleep by night pays tribute to man's belief in his eyes. The fact that he must have illumination by night is further proof of this. There have been blind people who have become educated, but they are "second-hand" persons. That is, they have used the eyesight of others to accomplish the results. This substitute eyesight may have been given them through various devices, or by touch—but it has been given them, nevertheless. Man must have his eyes. They are his longest arm, for by them he can reach out to the very stars in limitless

space. His ears are earth bound, being limited by the air mantle of this sphere.

The motion picture offers the only timely opportunity the teacher has to synchronize her school work with life, and no one can deny that this must be done to make education effective. The butterfly flits in the summer, but the school studies it in the winter; when the Civics class is studying court procedure, it is nine to one that the court is not in session; when the class studies Japan, it is impossible to take an excursion to Japan. But thanks to the motion picture's ability to annihilate both time and space, we can bring all of these, at beck and call, into the school. The motion picture is a stay-at-home excursion with a ticket around the world, and stop-offs to see the frogs of the meadows, or the elephants of India. It is looking a great gift-horse in the mouth to say that the motion picture does not synchronize with the daily lesson. The daily lesson never did synchronize with the World, and never will. The motion picture offers the only possible chance to produce such a desirable result.

The motion picture is the latest, and brightest flower on the long growing tree of communication. Its life history began when the caveman drew a bison on the wall of his cavern home, and by an inarticulate sound, grunted his dissatisfaction because he couldn't make the thing *move*. Man has been attempting to make his thought-pictures *move*, ever since.

"The word is pictorially weak but it *moves*. The active verb is the soul of language. It is the vitalizing current that sweeps the word onward. The infinitive is our tie to the infinite. The statue, the painting, still pictures of all
(Concluded on page 90)

Making Historical Teaching Films

RONALD GOW, B. SC.

County High School for Boys, Altrincham, England

THE production of two teaching films, designed as an aid to the school history lesson, by the Altrincham County High School for Boys, has proved a successful educational experiment. Whether these films are successful as attempts to reconstruct the past with sufficient accuracy for teaching purposes the Historical Association has yet to pronounce, but of the success of the venture as a practical history lesson for the boys the producers have no doubt.

Amateur film production is so difficult and expensive an achievement that one might ask why the Altrincham High School is willing to devote so much time and energy to the making of cinema films. It should be explained that in the summer of 1923, a few members of the staff being interested in cinema photography, and boasting our own camera, we made a film of life in the annual school camp. We repeated the adventure in the following year, finding that the local picture theatre was willing to subsidise our efforts. These productions were simply happy snapshot records of one of the most important features of the school life. Shortly afterwards the cinema was introduced experimentally into the school as a teaching medium, and it was suggested that something could be done at our camp in 1926 to show commercial producers the kind of history film we wanted in schools. The result was a study of Neolithic Britain, called *The People of the Axe**, in the production of which we were fortunate to secure the advice and kindly encouragement of Sir Wil-

liam Boyd Dawkins. This was a splendid bulwark against the charge of inaccuracy, and as the skin clothing was extremely scanty, the properties mostly of stone and clay and the village setting an affair of wattled wig-wams, the production costs were very low. Our actors were boys of all sizes, and as our seniors are particularly robust and enthusiastic, they were superior to adult professional actors. The story of the production is too long to tell here, but our efforts to secure a bear, a herd of deer, a flock of sheep, some goats, a horse and a dog, all with the authentic Neolithic appearance, were not without humour or success.

One lesson learned in the production of *The People of the Axe* was that the educational value of the whole business lay not only in the production of a model teaching film, but also in the actual preparation and general activity of film production. Incidentally, of course, good exciting fun in the open air was provided at camp, but perhaps it was in the organization of production by the boys themselves that the real value lay. Our 1927 film, *The People of the Lake*, was actually photographed in August, but early in May a "scenario" committee met and discussed plans. It was decided by the boys that even a teaching film for schools must have a story and something which they called "grip". Different scenarios were worked out by the committee and eventually it was decided that a film showing the life of lake-dwellers in the Bronze Age came within their scope, for within a short distance of the camp site it was known

that there was a shallow, muddy pool which for all photographic purposes could be regarded as a lake. The story was simple and followed a well-worn track. A Boy Scout, reading a big volume on pre-history, falls asleep. He awakens to find himself in the Bronze Age. Discovering a lake-village, which, strangely enough, is identical with the illustration in his book, he is ferried across in a dug-out canoe. The mutual interest between the chief of the tribe and the Scout is quite entertaining and a tour of inspection of the village and its industries follows. The comparison of the Scout's knife and axe with those of the chief is interesting. He is just undergoing deification by the tribe on account of a box of matches that he carries, when the word is given that the hill-tribes are on the warpath. Then follows the attack upon the village, with the Scout leading the defense. Eventually, just as he is about to be impaled on the spear of an enemy chieftain, he awakens to find himself prodded by the pole of a brother Scout.

Almost immediately active preparations commenced for the making of costumes, arms, shields, wigs and other properties. Over one hundred actors had to be equipped, and, moreover, in some scenes they had all to appear at once. We wavered. Must we cut out the great battle scene, and all its "grip"? No, mass production would save the situation. The publicity artist advertised for household rubbish that would be of use to us, and the dump of dust-bin lids, sacks, scrap metal and old oil-cloth grew alarmingly. Costume

*Described by Mr. Gow in *The Educational Screen*, November, 1927.

designs were sent to parents and the response was magnificent. Different shades of material were required and a miniature dye works was started. Once again we had the assistance of Sir William Boyd Dawkins, and as everything had to be fashioned after museum exhibits, much arduous research was necessary. A real dug-out canoe took shape, together with many wonderful replicas of Bronze Age relics. The boys were remarkably proficient, and out of the most unlikely material they fashioned spear-heads and swords and belts, which were admirable for film work.

Of course, no work was done for the film in school hours, the whole business being a spare-time activity, and there was a

super-abundance of boy-labour for the mass production of film properties. A large number of boys were working together with one objective—the success of the film; a very practical history lesson was in progress, and we were making something out of nothing. Here was an example of practical cooperation, and it is hard to believe that it was useless, or that the lesson will be without its fruit when some of these boys go into the world. It is perhaps as well to remark that the film production organization would have met with little success if we had not been able to graft it upon an existing school institution—the summer camp. As we have long held that the lesson of practical cooperation is

one of the great purposes of school camping, the business of preparing scenery, general organization, and the marshalling of enthusiastic actors went with a smoothness and grace that would have made a professional producer envious.

We are quite content to have the success of our efforts judged by the value of the films as teaching media, but however hostile the criticism of our primary motive may be, we are too sure of the practical value of the production to be disheartened. The British Instructional Film Company have included these films in their list of educational subjects, so that schools may now have an opportunity of using them.

Picture Potentialities in Relation to World Peace

LUCILLE GREER

THE evolutionists tell us that humanity is the outgrowth of a long biological struggle, the fundamentalists believe otherwise; but we all know certain facts regarding the human family. It possesses ideals, interests, knowledge and emotion, and engages in activities that reach their height aided by three of the most potent gifts made by mankind to mankind—language, the printing press and photography.

In the beginning learning grew only out of experience. With the growth of language, learning was transferred through the meaning of symbols—words.

A diversity of language prevents a perfect unification of nations. People are more alike than different. Fundamentally all men are brothers. Formerly the word stranger meant enemy, and perhaps now subconsciously the same idea prevails. To draw the nations of the world into a uni-

versal family circle where they belong, one thing is needed—understanding, and through perfect understanding comes confidence, friendship, faith and love.

The diplomats of the various nations meet and discuss the weighty problems confronting the countries they represent and those of the world at large, but what plans can they formulate that will satisfy the ignorant throngs back home? There has been so much secret diplomacy between nations that the common people are suspicious of any international agreements made by their representatives, and they as a whole will never be content to accept results that they cannot understand.

The leaders of the countries have a knowledge more or less general of the conditions existing in the various nations, but this is not true of the masses. The solution of the problem of perpetual

world peace lies in educating all the people in all the nations. Education in a general sense means the production of changes in an organism, and in a restricted sense a production of useful changes in human beings in the most economical manner.

And how are these transitions effected? By experiences—real and vicarious. We learn certain fundamental things by real experiences that enable us to have and understand vicarious experiences. Language spoken and written arouses and stimulates but gives no experience. Photography is the art which truthfully portrays all tangible things giving us a universal language. All not blind can read the same story whether the picture viewed was made in Calcutta or Hawaii, whether seen by Hottentot or Parisian. Pictures (photography in some form, perhaps in all
(Concluded on page 90)

National Academy Meets in Cleveland

THE annual convention of the National Academy of Visual Instruction was held on February 26th and 27th, concurrently with the convention of the Department of Superintendence of the National Education Association. Mr. W. M. Gregory, Director of the Educational Museum of the Cleveland Public Schools, was in charge of local arrangements.

Three meetings were held, the first on Tuesday, February 26th, at 2 P. M., in the Thomas Edison School; the second on Tuesday, February 26th, at 6:00 P. M. at the Cleveland Y. M. C. A.; and the third on Wednesday, February 27th, at 1:30 P. M. in the Thomas Edison School. Assistant Superintendent A. G. Balcom, President of the Academy and Director of Visual Instruction in the Newark, New Jersey, public schools, presided at all the meetings.

The Program

First Session

"Contribution of an Educational Museum to a Large Public School System."

a) William M. Gregory, Director, Educational Museum, Cleveland, Ohio.

b) Mrs. Sarah A. Hine, In Charge of Educational Work, Newark Museum, Newark, N. J.

"Visual Education in 1923"

(Reminiscences of an important survey never published)

Frederick D. McClusky, Scarborough School, New York.

"Some Aspects of Research with the 'Chronicles of America' photoplays in the Public Schools."

Daniel C. Knowlton, Associate Professor of Visual Instruction, Yale University, New Haven, Conn.

"Status of Visual Instruction in New Jersey"

Lawrence R. Winchell, Secretary, Department of Visual Instruction, N. J. State Teachers Association.

Second Session

Banquet—Cleveland Y. M. C. A.

Informal reports on the past year's progress.

Third Session

"Training Visual Instruction Directors"

Lelia Trolinger, Secretary, Bureau of Visual Instruction, Extension Division, University of Colorado, Boulder, Colo.

"The Care and Use of Visual Instruction Equipment"

Alfred W. Abrams, Director, Visual Instruction Division, Department of Education, Albany, New York.

"Instructional Side of the Motion Picture"

B. A. Aughinbaugh, State Supervisor of Visual Instruction, Department of Education, Columbus, Ohio.

"Objectives of the Academy"

Discussion led by Ellsworth C. Dent, Secretary, Bureau of Visual Instruction, University of Kansas, Lawrence, Kansas.

1—Should it be an organization primarily for those who administer visual instruction.

2—Should it be affiliated with the Department of Superintendence.

3—How should it be financed.

Election of Officers

High Spots of the Convention

The Academy petitioned the Department of Superintendence to become affiliated with it. The plea for affiliation was made by a committee, headed by Superintendent A. G. Balcom as chairman, on the grounds (1) that the Academy had always been a meeting primarily for administrative officers in charge of visual instruction in the public schools and universities, (2) that it had held most of its meetings concurrently with the Department of Superintendence, and (3) that the rapid growth of visual instruction during the past six years indicated that many superintendents and principals would profit by attending the sessions of the academy.

W. M. Gregory piloted the

members of the academy through the Educational Museum which has its headquarters now in a wing of the Thomas Edison School. He reported that between three and four thousand slides are going into the Cleveland schools per day from the Museum and that the Museum materials are going into seven thousand classrooms per month.

Mrs. S. A. Hine of the Newark Educational Museum told about the three-fold program of her organization; (1) Visiting classes and groups, (2) Lending exhibits and (3) The Junior Museum and its club activities. The dominating spirit at the Newark Museum is freedom from formal lectures, and adventurous activities for the child.

The academy voted to have the McClusky 1923 survey of bureaus and departments of visual instruction brought up to date and published. This report should prove to be an interesting study of the growth of visual education during the past six years.

Dr. Knowlton made a vigorous appeal for a careful evaluation of the materials of visual instruction in terms of their function in a unit of instruction. The report of his experiments with the *Yale Chronicles of America* will soon be published.

Lawrence Winchell reported nine cities in the State of New Jersey to have part or full time directors of visual instruction, in addition to Newark. Vocational schools in New Jersey are also making extensive use of visual materials. New Jersey has a new law covering the use of portable projectors in the classroom.

(Concluded on page 92)

NEWS AND NOTES

CONDUCTED BY THE STAFF

International Institute of Educational Film

THE EDUCATIONAL SCREEN is the recipient of photographs showing the headquarters of the International Educational Cinematographic Institute, established under the supervision of the League of Nations. Various views of the Villa Falconieri at Frascati (Rome), the seat of the institute, including pictures taken at the inaugural ceremony, and beautiful scenes in the park and grounds surrounding the Villa, are impressive evidence of the progress made in the establishment of this center for the advancement of the educational interests of the cinema.

A first-hand account of the ceremony of inauguration is contributed by Harold H. Tittman, American Charge' d'Affaires ad interim in Rome, in *School Life* for February. The following is a quotation from his account:

The solemn inauguration of the International Institute of Educative Films took place in the Villa Falconieri at Frascati, its headquarters, on Monday, November 5, in the presence of Mussolini, the King, the chiefs of the diplomatic missions accredited to Italy, and other Italian and League of Nation personalities. The institute, which receives financial support from the Italian Government, is administered by an international committee (called the council of administration) appointed by the League of Nations, and is the outcome of an offer made by Italy to the assembly of the league held in 1927.

Mussolini opened the ceremony with a speech in French in which in behalf of the Italian Government he formally bestowed the Villa Falconieri upon the League of Nations as the seat of the institute, which, "under the ægis of the league has for its purpose the facilitat-

ing and the enhancing of cultural relations between peoples through new methods that are particularly accessible to the intelligence of the greater part of mankind."

The Chilean Ambassador to Rome, M. Villegas, representing the president of the council of the league, M. Procope, thanked the Italian government for its donation, which he said is destined to render great service to humanity. The Italian Minister of Justice, Rocco, who is also the president of the institute's council of administration, described the role of the cinema in the development of world civilization.

The Villa Falconieri was built by Alessandro Ruffini in 1548, and was at one time the property of the German Emperor. It was confiscated during the war, and was later formally offered by the Italian Government to d'Annunzio as a private residence. The offer was not accepted, and the villa remained empty until its formal opening as the seat of the institute.

Visual Instruction on a Cruise Ship

The American Institute of Educational Travel, in outlining its plans for the University Tour of the Mediterranean for the coming summer, takes full account of visual instruction in fitting up its cruise ship, the new Cunard and Anchor liner, "California."

Mr. and Mrs. Charles E. Ironside, leaders of the tour, are providing the ship with every modern means of study—motion pictures, slides, projection machines, charts, etc.—and a library which is to include the best references on the subject of visual instruction. THE EDUCATIONAL SCREEN is represented in the latter by a number of its publications, by direct request of Mr. Ironside, who

is an instructor in Hunter College in New York City.

The lecture courses, arranged by Mr. and Mrs. Ironside, to be given on the tour will be illustrated by motion pictures, slides and charts from the museums of Rome, Florence, Constantinople, Paris, St. Germain, Cairo, Athens, The Louvre, and the British Museum; and by field work in these museums and the various places visited.

A Museum for Movie Properties

A museum has been established at Hollywood, California, to house important objects used in movie sets of celebrated pictures, *Museum News* reports. Already a number of objects have been placed on exhibition, among the most notable being the mammoth wheeled-wagon from *The Gaucho*, pieces from *The Merry-Go-Round*, the "bones" of the dinosaur from *The Lost World*, and the chariot from *Ben Hur*. The museum was founded by Harry Crocker.

Talking Films Turning Musicians to Teaching

The era of the motion picture "talkie" has had its effect in educational institutions which teach how to teach music, according to Dr. Peter Dykema, head of the department of music at Teachers' College, Columbia University, as quoted in the *Journal of Education* for February 25th. Musicians of all kinds have enrolled in the Columbia School within the last six months to learn the art of teaching music, because of the en-

larged musical field made possible by the talking films. Heretofore, most of the students were school teachers, but now the enrollment is populated by professional musicians anxious to break into the new field.

The DeVry Summer School of Visual Education

The fourth annual session of this unique summer school will be held this year the week of July 8th, in the new Medical Building

contains the medical and dental colleges of the University, as well as the School of Commerce and other professional colleges.

Not the least of the advantages this year will be the University atmosphere combined with the large number of summer school students of the University itself. Undoubtedly a number of students of Visual Education will be led to prolong their stay at the University and take other courses

Dwight Furness, Sec'y. of the Chicago Cinema Club and Director of the department of slides in the Methodist Board of Education, Chicago.

C. T. Chapman, former staff cameraman for Pathe and Paramount.

T. G. Pasco of DeVry School Films.

A. P. Hollis, organizer of the summer school, will preside as usual at the sessions.

The conferences for school and church workers will be held in the afternoons, and various courses for motion picture operators will be offered. Tours to the various educational centers in and near Chicago will be a part of the program.

President H. A. DeVry of The DeVry Corporation, founder and supporter of the school, makes it possible to offer free tuition to teachers, ministers and other welfare workers. As the seating space is limited, it is important that prospective students register as early as possible.

Merits Awarded for Film Production

The central board of jurors of the Academy of Motion Picture Arts and Sciences has announced winners of fifteen merit awards for outstanding accomplishments in acting, writing and producing pictures during the past year. The awards embrace the work of stars, directors, authors and adapters.



New Medical Building on McKinlock Campus of Northwestern University in which DeVry Summer School Sessions will be held.

of Northwestern University on McKinlock Campus, Chicago. The new location is a big step in advance for this interesting school, as it places it within walking distance of downtown Chicago, and also gives it an auditorium especially planned for optical projection.

The new location is only two blocks from the lake, and being on the eleventh floor will get all the lake breezes available. The McKinlock campus of Northwestern University is sometimes called the Lower Campus, being located almost downtown in Chicago, just off Michigan Ave. It

es in the summer school.

The faculty of the school has not yet been announced. We can give the names of several well known Visual Educationalists who have already consented to lecture. These are:

B. A. Aughinbaugh, Director Visual Instruction, State Department of Education, Columbus, Ohio.

J. J. Weber, PhD., author and lecturer on Visual Education.

Amelia Meissner, Curator of the St. Louis Public School Museum.

The various awards are as follows: Fox Film Corporation for production of the most unique and artistic picture, *Sunrise*; honorable mention to Paramount for *Chang* and to Metro-Goldwyn-Mayer for *The Crowd*; Emil Jannings, first award for his performance in *The Way of All Flesh* and *The Last Command*; honorable mention to Richard Barthelmess for his performance in *The Noose* and *The Patent Leather Kid*; Janet Gaynor, first award for her performance in *Seventh Heaven*, *Sunrise*, and *The Street Angel*; honorable mention to Gloria Swanson for her performance in *Sadie Thompson* and to Louise Dresser for her performance in *The Ship Comes In*.

Frank Borzage was given first award for directing the dramatic picture, *Seventh Heaven*; honorable mention to Herbert Brenon for directing *Sorrell and Son* and to King Vidor for *The Crowd*; Lewis Milestone, first award for directing the comedy picture *Two Arabian Knights* and honorable mention to Ted Wilde for directing *Speedy*.

Paramount was given first award for the production of the most outstanding picture, *Wings*. Honorable mention went to Fox for *Seventh Heaven* and to Caddo for *The Racket*.

A special first award was given to Warner Brothers for producing *The Jazz Singer*, the pioneer outstanding talking picture which revolutionized the industry.

A special first award went to Charles Chaplin for acting, writing, directing and producing *The Circus*.

Exports of American Motion Picture Projectors Largest in History

Preliminary figures of American motion picture projector exports of standard 35 millimeter and 16 millimeter home projec-

tors for the year 1928, show an increase of 2,911 projectors over the corresponding period of 1927. During 1928, 5,953 American projectors with a declared value of \$950,202 were exported to 71 different countries throughout the world as compared with 3,042 projectors valued at \$641,461 exported in 1927, as reported by the Bureau of Foreign and Domestic Commerce.

As mentioned above, these figures include both 35 and 16 millimeter projectors and probably do not give as true a picture of our standard projector exports as might be desired. However, this condition will no longer exist, as a distinction between the different size projectors is being made at the port of exportation in the new table of classifications which became operative January 1, 1929.

Europe, our best market for motion pictures, is likewise our leading market for the instrument required to show motion pictures. During 1928 there were exported to this region 2,092 American projectors of both types valued at \$348,910 as compared with 991 projectors valued at \$241,859 in 1927. Closely following Europe is the Far East which imported 1,918 of our projectors with a value of \$330,732 during 1928 as against 1,193 projectors valued at \$214,801 in 1927. Next comes Canada which imported 1,257 projectors with a value of \$137,442 in 1928 as compared with 483 projectors valued at \$91,059 in 1927. Following Canada comes Latin America, which imported during 1928, 598 projectors with a declared value of \$111,465 as against 300 projectors valued at \$76,463 in 1927.

Africa and the Near East imported the remaining 88 American projectors with a value of

\$21,653 during 1928 as against 75 projectors valued at \$17,279 in 1927.

Spring Conference in California

The Visual Instruction Department of the California Teachers Association, Southern Section, is setting aside April 19th and 20th for its Spring Conference, to be held at Fullerton, California. The preliminary announcement carries the promise of an excellent program being planned under the direction of Earl S. Dysinger, president of the department.

The Proceedings of 1928 meetings of the Department of Visual Instruction have been published in an attractive booklet.

New Jersey Organizes

The New Jersey Society of Visual Instruction was formally organized at the annual convention of the State Teachers' Association held recently. President J. Edgar Dransfield of West New York, presided.

Mr. R. R. Zimmerman, principal of the Lincoln School, Englewood, N. J., was elected president for the year 1928-1929. Mr. L. R. Winchell, supervising principal of the New Providence School, was re-elected secretary.

The meeting consisted of a demonstration lesson, showing the use of slides and film slides. The teacher was Miss Mary G. Golden, Auditorium teacher, Newark, N. J., and the pupils were from the Brighton Avenue School, Atlantic City.

Mr. A. G. Balcom, Assistant Superintendent of the Newark Schools and a well-known authority on Visual Instruction, lead the round-table discussion, which brought out the interesting fact that at present approximately fifty cities have visual instruction departments.

FOREIGN NOTES

CONDUCTED BY OTTO M. FORKERT

Film and Film Art in Russia

THE Society for Cultural Relations with foreign countries of the Union of Socialist Soviet Republics published for their film exhibition at the International Film Congress at The Hague last May a guide on Film and Art in Russia, from which the following excerpts will be of interest to our readers:

It is hoped by means of this Exhibition to show to the large public of spectators not only our art forms, and our achievements in the production of films, but also to furnish visual information on the Soviet country which is inhabited by 147 nationalists so different from each other in language, traditions, and type, yet so closely united by the Soviet Constitution into the Union of Socialist Soviet Republics.

We wish to attract attention to the fact that the Soviet Government is very much concerned about the future of the cinema industry, that in the Union of Socialist Soviet Republics there are State schools for the training of cinema workers, that at the State Academy of Art Research a special museum and research department for various branches of the cinema have been created.

The beginning of cinema production in Russia dates from 1908. Until 1914 there were released in Russia altogether 275 art films, without including films of current events, natural views, and scientific subjects. During the whole of that period there were 29 manufacturing organizations operating, 5 or 6 of which were branches of leading European firms, such as Pathe, Gaumont, Cines, etc.

During the war period of 1914,

18 of the foreign films had almost entirely disappeared from the Russian screen. At the same time the Russian film industry began to develop, being controlled until 1917 exclusively by private enterprises on purely commercial principles. In August 1919 the cinema industry was nationalized upon a republican scale, and placed under the control of the organs of the State.

Along with the present development of cinema production in Moscow and Leningrad, there is an intense independent development of the cinema going on in the several Republics of the union.

The growing interest of the masses could not possibly be satisfied by the output of the Soviet cinema industry, particularly during the first years. Therefore, in order to introduce the best specimens of foreign production, the importation of foreign films, notably of American and German films, was started in 1920—21. The exhibition of those films proved of tremendous interest and benefit to the Soviet film producers. Yet, while benefiting by this experience, the Soviet film producers rely extensively upon the creative participation of the masses. Brilliant examples of this method of mass acting have been furnished, for instance, by the productions of S. M. Eisenstein, the producer of *The Strike*, *Potemkin*, *October*, and *The General Line*.

What are the fundamental themes of art films produced in the Union of Socialist Soviet Republics? One of the chief tasks of the Soviet film was to reconstruct the sad history of the past before the young generation which is building the new life. A

wealth of themes has also been furnished by the Russian classical literature.

The present period of peaceful economic reconstruction supplies the Soviet film producers with a variety of new themes. Here we have the portrayal of the new social conditions, which furnishes perhaps the most characteristic current of contemporary creative cinema work in the union.

In the general institution of the cinema the cultural films issued by the Union of Socialist Soviet Republics (scientific, industrial, instructive and chronicles) have a great importance as a mighty means of culture. We have not reached a sufficient development in the production of cultural films. From our point of view it is still in its elementary period, but the growth of their production and their application is going forward with gigantic steps.

The Soviet cinema plays an immense role in the general instructive work of the Union of Socialist Soviet Republics. After the Revolution there arose for the cinema the task of catering to an entirely new audience. The cinema film was sent into the country, into the workers districts.

Every itinerant cinema visits about 20 villages each month. Having finished this monthly route it starts once more on the same circuit with a new choice of films. The fixed price for peasants is from 5 to 10 kopecks for a performance. Therefore the films are delivered to the itinerant cinemas at a reduced renting tariff determined by the economic standard of the district toured. The average price for a rented film is from 4 to 5 roubles a day.

(Concluded on page 93)

AMONG THE MAGAZINES AND BOOKS

CONDUCTED BY MARION F. LANPHIER

The British Film Journal (January)—This new arrival among our magazine family carries as its feature article in this issue, a description of "An Epic Film for the Nation"—*With Scott in the Antarctic*, which is the story of the British Antarctic Expedition of 1910-13.

The news that the great Polar epic—the Scott film—has been secured for the nation is of supreme historical importance. It is important because it definitely preserves a wonderful story in the history of Polar exploration, but its greater importance lies in the fact that it is the first of a series of historical films to be acquired for what may eventually become the National Gallery of Films, films that faithfully record events of outstanding value. The part played by the British Empire Film Institute in the securing of Mr. Herbert Ponting's great cinematograph record of Capt. Scott's expedition to the South Pole is a worthy one, worthy in the sense that it marks a new era in film preservation from a national viewpoint, and also because it anticipates a national need and is courageously anticipative.

The British Empire Film Institute will act as the National custodian of the Film, and arrangements will be made for its presentation throughout Great Britain and the Dominions, and eventually in America.

Child Welfare (February)—"As Others See Us," by Elizabeth K. Kerns, comments upon a report of Will Irwin's published in *The Bulletin*, in which he quotes from a speech of Dr. Gaglieni, eminent Uruguayan editor, who says:

"One main obstacle to the proper understanding and esteem between the United States and South American countries, is the picture of your country our people are drawing from the movies and from the kind of news we get from North America.

"The movies are all cabaret life, the sins of society and crime. The news is filled with bank robberies, Hollywood divorces, gun men and lynchings.

"I have studied your country and admire it greatly, but in that respect I am not the average man. The average man this side of the equator has a wrong and hectic picture of the United States.

"It does not answer the question to say such matter sells on this side of the equator because people want it. We journalists know it is possible to lead public taste in news upward or downward. Nor will I presume to say who is responsible. I only know it is creating an unfortunate picture."

In the same issue of *Child Welfare*, Mrs. Kerns describes the plan of work followed by the Motion Picture Chairman for the State of Georgia, in cooperation with the State Congress and the Atlanta P. T. A. Council. The article is entitled "Plans and Pictures," and is richly worthwhile reading by anyone interested in such a program.

Church Management (January)—"Motion Pictures — Two Views," by Carl E. Milliken, Secretary of the Motion Picture Producers and Distributors of America, addresses itself "to the intelligent churchman and churchwoman who are ready to recognize

the existence of motion pictures, who see the screen's importance and influential values, and who are sincerely and generously enough interested to want to see the drama used to the highest advantage of those things for which the churchman stands." For all such there are two viewpoints to be recognized—that of the commercial man who has his money invested in motion pictures, and the other, that of the churchman who would like to see the motion picture devoted exclusively to the services of religion.

How the churchman can best serve his community in the role of guide to the best in motion picture entertainment is outlined by Mr. Milliken.

The same issue of *Church Management* features "The Gospel on the Screen" (Number 2, Programs I Have Used) by Arnold F. Keller—a continuation of the helpful suggestion made in an article in the November issue of that magazine. Mr. Keller is concerned with the use of non-theatrical motion pictures and still pictures in the church service, and outlines programs varied in nature and exceedingly interesting in content. Everyone who is attempting the use of pictures in connection with church services will take keen delight in the entire article.

For Sale at a Bargain

DeVry Projector, Type G. Bausch & Lomb Stereopticon, Model B. Asbestos booth, metal frame. Projection table, Satin screen.
WRITE FOR PRICES

The Educational Screen

THE THEATRICAL FIELD

CONDUCTED BY MARGUERITE ORNDORFF

Theatrical Film Reviews for March

[131] *THE CANARY MURDER CASE*

(Paramount)

The most popular of the popular Van Dine mysteries is on the screen at last with William Powell as the psychologist - philosopher - gentleman-detective, and a cast including Louise Brooks, Jean Arthur, Gustav von Seyffertitz, John Louis Bartels, Lawrence Grant, Charles Lane, James Hall, and Ned Sparks. Owing to the nature of the story and the fact that the film is all *talkie*, there is practically no action. The two high spots are the poker game and the phonograph scene—which latter, I remember thinking when I read the story, was simply made to order for the *talkies*. Changes in the story have made the murderer into one of nature's noblemen who was merely ridding the world of a menace. They kill him off via the train-auto accident route, thereby, to my mind, rendering Vance's omniscience null and void. Mr. Powell is the perfect Philo Vance. Here is an actor who knows how! Watch his expressive hands, particularly where he enacts the scene of the murder for the district attorney. (See *Film Estimates in this issue*.)

[132] *THE FLYING FLEET*

(Metro-Goldwyn-Mayer)

This is a good air picture. Of course, you have to go through Annapolis with the six aspiring ensigns, be properly graduated and diploma-ed by Secretary Wilbur, and otherwise work for your reward, but when it comes, it's a real one. The picture contains some of the most gorgeous shots of the big fair exhibition in San Diego last summer, and I think it adds to the thrills to realize as you see the scenes that you are looking at topt notch performances by crack fliers

of the entire United States air forces. The story holds up its end very well, the six heroes being reduced eventually to two, whose rivalry for the honor of flying to Honolulu, as well as for the hand of a fair lady, makes for lots of excitement and not a little fun. Ramon Novarro is starred, but it is not too much to say that the picture belongs to Ralph Graves. Especially fine performances are given as well by Gardner James, Carroll Nye, and Edward Nugent. Anita Page is pleasing as the girl. (See *Film Estimates for February*.)

[133] *IN OLD ARIZONA*

(Fox)

An O. Henry story that retains all the O. Henry characteristics to the end—an end, by the way, which is the most nearly perfect of its kind that I have ever seen in the movies. It is the story of the *Cisco Kid*, a Mexican bandit with a price on his head, Tonia Maria, his faithless sweetheart, and Sergeant Dunn of the United States army who is after the *Kid*. Tonia Maria betrays the *Cisco Kid* to the officer, but the bandit discovers her treachery in time to do something about it. A notable example of the effective use of sound, with scintillating performances by Dorothy Burgess and Edmund Lowe, and a superb one by Warner Baxter. Thank you, Mr. Fox. (See *Film Estimates for February*.)

[134] *THE BELLAMY CASE*

(Metro-Goldwyn-Mayer)

One of last year's most fascinating murder mystery serials, well done in its film and *talkie* version. The trick beginning may coax a chuckle out of you. You think you are seeing a news reel, but it's merely a new disguise for the introductory titles of the story. The plot, developed

through the testimony of witnesses at the trial, follows the book closely. Action is starkly realistic and tense with suspense. At the end, however, the story departs from the original, and the departure is fatal: the conclusion intimates that the murder was purely an accident, whereupon the whole thing collapses. Leatrice Joy, Kenneth Thomson, George Bartaud, Charles B. Middleton and Charles Hill Mailes, who head the cast, do good work, and are effective in the talking sequences. Betty Bronson and Edward Nugent are pleasing as the boy and girl reporters. (See *Film Estimates for January*.)

[135] *WEARY RIVER*

(First National Vitaphone)

The picture draws its name from the song which its convict hero composes and sings over the radio from the prison broadcasting station. Richard Barthelmess sketches an appealing study of the gangster, a rebellious spirit, who emerges from his prison experience with a different outlook on life. Betty Compson fills competently the role of his sweetheart. A sound story and a good cast round out a fine production in which sound plays an important part. Mr. Barthelmess's voice is heard for the first time in pictures. (See *Film Estimates in this issue*.)

[136] *THE WATER HOLE*

(Paramount)

This is the one about the wild, western gentleman who kidnaps the wild, eastern lady, and tries to tame her. Like most good plots, this is very old, but always entertaining when well handled. It is well handled in this instance by director F. Richard Jones, and a strong cast headed by Jack Holt, Nancy Carroll,

and John Boles. Mr. Holt's sense of humor, which has been brutally suppressed by producers until just recently, is an enormous aid to his acting ability. Miss Carroll plays up nobly in the comedy scenes, as does Mr. Boles in the dramatic ones, and the whole thing is worth watching. A few too-wise cracks in the way of titles may be overlooked. Some title writer was just earning his salary. (See *Film Estimates for October.*)

[137] *WILD ORCHIDS*

(Metro-Goldwyn-Mayer)

Lewis Stone and Greta Garbo as Mr. and Mrs. Sterling—American—penetrate to the depths of the Javanese jungles in pursuit of (1) business, and (2) excitement. They find both as guests of a Javanese prince with wicked eyes and enticing smiles, who conceives a truly tropical passion for the lady. Things look bad for the Sterling menage until the husband utilizes a tiger hunt to precipitate a crisis. He allows a tiger to maul the amorous prince—not too badly, however, because he's really Nils Asther—and thereafter departs with his wife and his conjugal relations intact. May this be a warning to all wicked princes, Javanese or otherwise, who have an eye on somebody else's wife. Really excellent work by all three principals sustains interest in the slightly incredible plot. I might add that there is no wild orchids in the story. That is merely the title of the film. (See *Film Estimates in this issue.*)

[138] *LADY OF THE PAVEMENTS*
(United Artists)

A D. W. Griffith story of France in the period of the third Napoleon. A child of the Paris cabarets is taught to be a lady, and is paid to make a laughing stock of a certain young German count by causing him to fall in love with her. All this at the jealous behest of a great lady whom the count has jilted. Lupe Velez gives a striking, colorful performance, but aside from her the picture has little strength. Jetta Goudal is the great lady, not so dazzling as usual. William Boyd has an indeterminate

role as the count. Albert Conti and George Fawcett give distinction to minor parts. Slipshod cutting mars the general effect. (See *Film Estimates in this issue.*)

[139] *CAPTAIN SWAGGER* (Pathe)

An excessively slight plot serves to present Rod La Rocque, very handsome whether in French uniform, evening clothes, or Russian costume, and Sue Carroll, cute and pretty under any circumstances. It seems that an ex-soldier is reduced to his last visible asset, a silver-mounted, engraved revolver presented to him by a German aviator whose life he had saved. At first he tries to make a living with it according to the good old Chicago custom, but is persuaded from his life of crime by a girl. Then he takes the gun to a pawnshop. The shop is run by the same aviator he had saved. Now, is that a coincidence or not? Ullrich Haupt as the German gives the picture its one touch of dignity. (See *Film Estimates for December.*)

[140] *THE WOLF OF WALL STREET*
(Paramount)

The doughty George Bancroft, as a wild, woolly wolf, who takes millions from the suckers, is so chesty about it that one of his associates can't resist the temptation to take him down a little. He goes to work in a field where the wolf is not so well educated. He takes the wolf's wife away from him with such finesse that the latter discovers for the first time *how much it hurts to be a sucker*. Mr. Bancroft, a little cramped by the limitations of his part, nevertheless reveals a pleasing, resonant voice in the talking scenes. Baclanova points up the role of the Russian wife with a genuine accent, and Paul Lukas gives what one has come to expect of him—a polished performance. Nancy Carroll and Arthur Rankin are satisfactory in small parts. (See *Film Estimates in this issue.*)

[141] *GIVE AND TAKE* (Universal)

A stupid way to spend an hour and a half. All about two old Germans, a factory owner and his foreman. The

owner's son comes from college with revolutionary ideas about running a factory. The business fails. A millionaire is found who will resuscitate it with his money. He proves to be an escaped lunatic. Well, never mind the rest. It's part *talkie*. George Lewis pours floods of inane oratory on the factory hands, and George Sidney and Jean Hersholt indulge in a good deal of traditional German-comedian dialogue. If you can think of something else to do, the night this picture is on, better do it. (See *Film Estimates for January.*)

[142] *ANNAPOLIS* (Pathe)

If we had not seen this plot so often under other titles, we might be more interested in it, for it is perfectly good, of its kind. John Mack Brown and Hugh Allan are the potential admirals who love the same girl—Jeannette Loff. The usual escapade and the usual noble self-sacrifice by the innocent hero are featured. (See *Film Estimates for December.*)

[143] *DREAM OF LOVE*
(Metro-Goldwyn-Mayer)

An exasperatingly artificial sort of story, marked by bad taste in everything from plot to costumes. Joan Crawford in an amazing change from strolling gypsy to operatic star, Aileen Pringle and Nils Asther in some comic opera situations, Watner Oland in a heavy husband role, and Carmel Meyers in the funniest looking evening dress you ever saw. Plenty of flash and glitter, if that's what you like. (See *Film Estimates for December.*)

[144] *MY MAN* (Warner Vitaphone)

Fannie Brice brings her famous song, *My Man*, to the screen along with some of her stage specialties and some other more or less well known tunes, all of which are tucked into a sketchy plot. Fanny struggles through a lot of hard work and tough luck, and finally blossoms as a stage star. It was inevitable that somewhere in the proceedings, she should warble *My Man* with a choke and a tear, *a la* Al Jolson. (See *Film Estimates in this issue.*)

The Film Estimates and Motion Picture Production

The Film Estimates

THE Film Estimates have now been running for over two and a half years in THE EDUCATIONAL SCREEN. In that period there have been estimated more than a thousand feature films, representing the major portion and the better portion of the industry's total output.

These Estimates have included, with almost no exceptions, all films shown anywhere in the country in those theatres where the intelligent public and its children do most of their movie-going. The Film Estimates are designed expressly to serve this public—by furnishing honest and impartial estimates of the worth of current theatrical films for viewing, respectively, by (1) Intelligent Adults, (2) Youth, (3) Children.

The Film Estimates are not an attempt at censorship, regulation, or control. They do not attempt to tell the industry what it shall produce. They do attempt to tell the truth about what the industry does produce, solely for the benefit of that portion of the American public that cares to know.

To this end, therefore, The Film Estimates endeavor to recommend

No films that are cheap, crude, coarse, vulgar, or otherwise offensive to good taste.

No films that are false to life, preposterous, absurd, stupid, or otherwise offensive to the intelligence.

No films that are excessively violent, terrifying, brutal, greswome, or otherwise unwholesome for the emotional sensibilities, especially of the young.

No films that seek to exploit sex and crime for their own sake, that disproportionately emphasize evil and villainy, that tend to distort or degrade what are generally recognized by the American people as the higher truths and ideals of life and conduct.

In accordance with the above, The Film Estimates for the past two and a half years have refused to recommend about three-fourths of the industry's output; they have been glad to recommend, for one or more of the three classes of audience mentioned, the other one-fourth.

Does this mean, then, that The Film Estimates are "fighting the best interests of the industry", as they have been accused of doing from certain quarters? Quite the contrary!—even under the industry's own conception of its best interests as the "biggest possible box-office returns." The inescapable fact is that The Film Estimates encourage production of and attendance upon exactly the kind of films that pay best at the box-office. (Consider the evidence given on these two pages).

Motion Picture Propaganda

For years the motion picture forces have worked industriously to convince the American public—and they have very largely succeeded—that film production must be as it is, that films must be of the kind they now are, for economic reasons dictated by the great movie-going public. Their defense-slogan, "*We must give the public what it wants*", is a masterpiece of sophistry which has worked magical effects upon the unanalytical public's thinking.

The trick lies in the word "*wants*". The general public wants merely *movies*, more *movies*, always *movies*. It will pay for movies, good, bad, or indifferent. The motion picture is as immortal as the printing-press, for nothing conceivably can ever kill the fondness of the human race for the "picture that moves." Only this ingrained love of movies can account for the huge success of an industry that has poured forth, year after year, a mass of production twice as large as the market can possibly use, and mostly of inferior quality.

It is the inferences and implications drawn from this slogan, by a large and obliging public, that make it such a potent influence over the public mind. If amplified, to give the impression that was probably intended and certainly quite generally derived, the doctrine might be worded somewhat as follows:

"We must produce what pays best (*which is true*), hence we must produce many objectionable films because the public wants that kind and will pay more for them (*which is distinctly not true*)."

The fundamental fallacy of this doctrine is proved—not by any arguments or statements of our own—but by the industry's own facts and figures on itself. We list in the next two columns 100 films recently announced by the industry, in its own publications, as "Best Payers of 1928". The list is worth a little study. (After each film, we indicate what the Film Estimates said about it, by the following symbols: The column headings, A Y C, show class of audience for which estimate is given, namely, Intelligent Adult, Youth, Child—the R indicates a recommendation—the ? indicates "perhaps" or "possible", meaning that the film is inferior in some respects, or unsuitable for certain individuals (especially among children) because too strong, too exciting, too depressing; too mature in theme, etc.—the x indicates condemnation of the film for the class of audience named at the top of the column).

"100 Best Payers of 1928"

Observations

These 100 films represent something less than one-eighth of the industry's output for 1928. Note the Film Estimate Recommendations following:

The First Fifty			The Second Fifty				
	A	Y	C		A	V	C
Ben Hur (2 years)	R	R	?	Winning of Barbara Worth (2 years)	?	R	?
Big Parade (2 years)	R	R	?	Sunset Legion	x	?	?
Seventh Heaven	R	R	?	Bringing Up Father	?	R	R
Ramona	R	R	?	Chang (2 years)	R	R	?
Speedy	R	R	R	Rough Riders (2 years)	R	R	R
What Price Glory (2 years)	R	R	?	Telling the World	x	?	x
Shepherd of the Hills	R	R	?	Tell It to the Marines (2 years)	R	R	R
Red Hair	x	x	x	The Big City	?	?	?
Patent Leather Kid	R	R	?	Valley of the Giants	?	?	x
King of Kings	R	R	R	The Fair Co-ed	?	R	?
Legion of the Condemned	R	R	?	Ladies of the Mob	x	x	x
The Cat and Canary	R	R	?	While the City Sleeps	R	x	x
The Circus	R	R	R	The Gay Retreat	x	x	x
Laugh, Clown, Laugh	R	R	?	Happiness Ahead	?	x	x
My Best Girl	R	R	R	Rose Marie	?	R	x
The Gaucho	R	R	?	Covered Wagon (2 years)	R	R	R
West Point	R	R	R	The Kid Brother (2 years)	R	R	R
Sorrell and Son	R	R	?	Camille	R	?	x
London After Midnight	R	?	x	Keeper of the Bees (4 years)	R	R	R
Wings	R	?	x	Les Miserables	R	R	?
Beau Geste (2 years)	R	R	x	Love	?	x	x
The Harvester	R	?	?	Rough House Rosie (2 years)	x	x	x
Little Shepherd of Kingdom Come	R	R	R	The Bugle Call	?	R	R
Cohens and Kelleys in Paris	?	R	?	Hunchback of Notre Dame (3 years)	R	R	?
Lilac Time	?	R	?	The Dragnet	?	x	x
Our Dancing Daughters	R	x	x	Under the Tonto Rim	x	?	x
Freckles	R	R	R	The Blood Ship	x	x	x
It (2 years)	R	?	x	The Crowd	R	R	?
Uncle Tom's Cabin	R	?	x	Harold Teen	x	?	?
Get Your Man	x	x	x	The Last Command	R	R	?
The Noose	R	?	x	Two Arabian Knights	x	?	x
Street Angel	R	?	x	Warming Up	?	R	R
Old Ironsides	R	R	R	Chicago	R	?	x
Rookies (2 years)	R	R	?	Circus Rookies	x	?	x
Way of all Flesh (2 years)	R	R	?	Dress Parade	R	R	R
Jesse James	?	R	?	Great Mail Robbery	x	x	x
Four Sons	R	R	?	Now We're in the Air	x	?	x
The Fleet's In	?	x	x	The Singing Fool	R	R	R
Wild Geese	R	R	?	The Wagon Show	?	R	?
The Cossacks	R	x	x	Dog of the Regiment	?	?	?
The Jazz Singer	R	R	?	Excess Baggage	?	?	x
Nevada (2 years)	?	?	?	The Fifty-Fifty Girl	R	R	?
Her Wild Out	?	?	?	Four Walls	?	x	x
Hula (2 years)	x	x	x	The Mysterious Lady	?	x	x
The Gorilla	R	R	x	Resurrection	R	x	x
The Student Prince	R	R	?	She's a Sheik	?	R	?
Moon of Israel	R	?	x	Hot News	?	R	R
The Yellow Lily	R	x	x	Out of the Ruins	?	?	x
Underworld	R	x	x	The Tempest	R	R	x
We Americans	R	R	?	The Water Hole	?	R	?
Totals Recommended	41	32	8	Recommended	18	24	11
Totals Possible	6	10	25	Possible	20	14	15
Totals Condemned	3	8	17	Condemned	12	12	24

	Of the	Of the
	100	700
	Best	Poorer
	Payers	Payers

Total number of recommendations (three are possible for each film)	46%	5%
Total number of films recommended (for at least one of the three classes)	72%	17%
Total recommendations for Adults	59%	4%
Total recommendations for Youth	56%	7%
Total recommendations for Children	19%	4%

Note again that 18 of the 100 films have appeared in the list of "Best Payers" for two or more years. Of these 18 films, 15 were recommended in the Film Estimates, one was "possible", and only 2 were condemned. In other words, 8 out of 9 of the industry's most profitable achievements are the kind of films that can be recommended. This is rather interesting evidence of "what the public wants"—in reality, not in propaganda.

Note further that the first 50 films (first column) are the very "best payers." For they represent 80% of the exhibitors' selections, while the second column represents 20%. If "recommended" films pay better, there should be more of them in the first column than in the second. Here are the figures. Total recommendations under the first 50 films, 54%—under the second 50 films, 35%. Number of films recommended from first 50 films, 88%—the second 50 films, 56%. Adult recommendations from the first 50 films, 82%—from the second 50 films, 36%, etc., etc.

Obviously, the better a film pays, the more likely is it to have been a "recommended" film. Conversely, the kind of a film that can be recommended in The Film Estimates seems to be about four times as likely to become a "Best Payer."

With these facts under their eyes year after year, why does the industry produce so many poor films that do not pay and so few good films that do pay? Why do they go on producing with a four-to-one chance against them, when they could have that four-to-one chance in their favor? There is probably but one answer to that question.

THE FILM ESTIMATES

Being the Combined Judgments of a National Committee on Current Theatrical Films

The Film Estimates have been officially endorsed by

*The Motion Picture Committee of the General Federation of Women's Clubs
The Motion Picture Committee of the National Congress of Parents and Teachers
The Home and School Department of the American Farm Bureau Federation*

Titles of Films (Actors)(Producers)	For Intelligent Adults	For Youth (15 to 20)	For Children (under 15)	Titles of Films (Actors)(Producers)	For Intelligent Adults	For Youth (15 to 20)	For Children (under 15)
Bachelor's Paradise (Sally O'Neill) (Tiffany) Tenement-house drama of love and prizefighting.	Mediocre	Doubtful	No	Fancy Baggage (Audrey Ferris) (Warner) Half-talkie farce comedy of two old fogies, first friends in business, then foes, then their children marry. Poor aynchronization.	Hardly	Harmless	Harmless
Behind the German Lines (UFA) (Para.) Offered frankly as propaganda for Germany's innocence in the start of the great war. Shows Sarajevo pistol shot as the sole cause of it all. Remarkable animated diagrams. The chief thing accomplished is to show vividly and convincingly the utter futility and folly of war.	Interesting	Impressive	Hardly	Greyhound Limited, The (Monte Blue) (Warner) Crude, heavy, moralizing comedy, with terrible diction coming through the loud-speaker. Silent titles a relief, even though overloaded with cheap slang. Quite moral but painful.	Hardly	Hardly	Hardly
Broadway Melody, The (Bessie Love) (Metro) A notable achievement in sound — a lively musical comedy written for the screen. Two sisters in Broadway stage life—meet the usual experiences, suffer in love and the elder sacrifices herself.	Entertaining	Doubtful	No	How to Handle Women (Glenn Tryon) (Univ.) Stupid story of saving a bankrupt country by absurd exploitation of its peanut crop.	No	No	No
Canary Murder Case, The (William Powell) (Para.) An all-talkie thriller, with excellent cast, notable acting by Powell. Above average as mystery play. (See Review No. 131.)	Good of its kind	Good	May be too strong	Lady of the Pavements (Lupe Velez) (U. A.) Sophisticated story of French court life. The Count (William Boyd) deserts his fiancée when he learns she is the Emperor's mistress. Her revenge is to trick him into marrying a cabaret singer, excellently played by Lupe Velez. Some good sound. (See Review No. 138.)	Interesting	Better not	No
Captain Lash (Victor McLaglen) (Fox) Sea-faring comedy which gives to a thoroughly unwholesome theme the utmost popular appeal. Another girl-in-every-port story.	Hardly	Better not	No	Little Yellow House, The (Martha Sleeper) (RKO) Girl tricked into leaving sweetheart for an apartment supplied by wealthy employer—but she comes back, etc.	Poor	No	No
Celebrity (Robert Armstrong) (Pathe) Prize-fight picture which seems to burlesque Tunney. Rather amusing.	Hardly	Harmless	Hardly	Lucky Boy (George Jessel) (Tiffany) Attempt to imitate <i>The Singing Fool</i> , but neither story nor acting are adequate. Here it is "Mother's Eyes" instead of "Sonny Boy."	Mediocre	Perhaps	Doubtful
Children of the Ritz (Mackaill-Mulhall) (First Nat'l.) Showing how fast a lively young married couple can go through \$50,000, living at the Ritz—spendthrifts glorified.	Mediocre	Mediocre	No	Man, Woman and Wife (Norman Kerry) (Univ.) Feeble story of woman who marries the man who reported her husband was killed in the war—but he wasn't, etc.	Hardly	Hardly	No
Desert Nights (John Gilbert) (Metro) An arch crook (Ernest Torrence) kidnaps the hero—who finally saves him from death in the desert and marries the crook's pretended daughter.	Mediocre	Mediocre	Beyond them	Marquis Preferred (Adolphe Menjou) (Para.) The usual "Menjou" material but story is feebler than ever. Bankrupt marquis seeks rich American bride, but falls in love with her maid, etc.	Poor	Hardly	No

Titles of Films (Actors)(Producers)	For Intelligent Adults	For Youth (15 to 20)	For Children (under 15)	Titles of Films (Actors)(Producers)	For Intelligent Adults	For Youth (15 to 20)	For Children (under 15)
Million Dollar Collar (Rin Tin Tin) (Warner) Crooks steal necklace and hide it in Rinty's collar. Many adventures before recovery. Poor use of Rin Tin Tin.	Hardly	Harmless	Doubtful	Tide of Empire (Renee Adoree) (Metro) A rather vivid portrayal of California in gold rush days, showing the passing of Spaniards and the coming of Americans. Some historical value and striking photography. Marred by some absurdities, by considerable drinking and a wholesale hanging, though details are not shown.	Rather good	Interesting	Doubtful
My Man (Fannie Brice) (Warner) A very thin plot hatched as a setting for Fannie Brice's famous song hits by Vitaphone. (See Review No. 144.)	Amusing	Amusing	Beyond them	True Heaven (George O'Brien) (Fox) Rather improbable and labored war play of espionage by British boy and German girl, who fall in love and survive raids, hospitals and firing squad—to marry at the Armistice.	Mediocre	Hardly	No
Naughty (Pauline Garon) (First Div.) She meets a young man at a hotel—married by minister, who is a burglar—an inheritance won by trickery, etc.	Worthless	Unwholesome	No	Weary River (Barthelmess) (First Nat'l.) Underworld love-story of gang-leader railroaded to prison, released, and saved from taking murderous revenge. "Weary River" is his composition as a singing convict. Notable acting by Barthelmess, especially in silent parts of film. (See Review No. 135.)	Rather good	Doubtful	No
Red Hot Speed (Reginald Denny) (Univ.) Labored farce—talkie—that adds nothing to Denny's reputation. Will amuse children.	Mediocre	Perhaps	Passable	What a Night (Bebe Daniels) (Para.) Farce comedy of newspaper life, several degrees above slapstick. Much happens that is funny, even if improbable, and there is little gun-play, no fist-fighting, and no crazy "chase." Above average.	Amusing	Good	Good
Red Skin (Richard Dix) (Para.) Interesting and charming love-story of Indian life, realistic in details, against a background of anperb scenery in the Southwest, beautifully photographed in color.	Interesting	Excellent	Very good	Wild Orchids (Greta Garbo) (Metro) The violent but vain efforts of a native prince to win the wife of the big tea-grower visiting his estates in Java. Picturesque revenge. (See Review No. 137.)	Well Acted	Doubtful	No
River, The (Charles Farrell) (Fox) A pretentions attempt to study "psychological seduction," as the movie press calls it. The river symbolizes the power of love, and the love is between a worldly-wise woman and an innocent boy. Not impressive.	Hardly	No	No	Woman from Moscow, The (Pola Negri) (Para.) Picturization of an old Sardou melodrama, <i>Fedora</i> , elaborately done, but the sort of thing that has been outgrown. Heroine finds assassin of her husband—but falls in love with him—hence, cannot carry out her sworn revenge, so kills herself!	Perhaps	Not interesting	No
Side Show, The (Marie Prevost) (Columbia) Another circus-life story with a dwarf as leading character. He owns the show—loves the girl—but gives her up to the hero.	Perhaps	Passable	Doubtful	Wolf of Wall Street, The (George Bancroft) (Para.) A notable talkie, notably well-acted. The "Wolf" robs the "suckers" but the friend steals his wife. The revenge is financial ruin for both friend and Wolf. (See Review No. 140.)	Good	Doubtful	No
South Sea Love (Patsy R. Miller) (RKO) Just another batch of South Sea island acenery—heroine of Broadway stage castaway—pursued by hero and villain, etc.	Stupid	Better not	No				
Spirit of Youth, The (Dorothy Sebastian) (Tiffany) Another attempt to capitalize on Tanney. A marine likes books—champion prizefighter—engaged to rich girl but poor girl wins out.	Hardly	Perhaps	Hardly				
Stark Mad (H. B. Warner) (Warner) An effort at super-thrill by piling up horrors and grewsome scenes in a story so far-fetched as to be absurd. Much "sound," some effective, some ridiculous. Good for scaring children.	Hardly	Hardly	No				

A Remarkable Contribution

MAP OF THE ANTARCTIC, in two colors, compiled from original sources and published by the American Geographical Society, New York City. The map is printed on four sheets, each quadrant 32 by 32 inches. \$10.00.

"The last continent to be explored"; what adventures the phrase suggests—adventures that may be shared by everyone in following literally day by day the two scientific expeditions now

have been used in the compilation of the map. The results of the pioneer explorers are here—Captain Cook, the Stonington (Connecticut) whalers, the Russian Admiral Bellingshausen, Captain Wilkes, U. S. N., and others—as well as the work of the major expeditions of the last 30 years, among them Shackleton, Scott, Amundsen, Charcot, Mawson, Nordenskjold, Bruce, and Filchner.

The known extent of the inland ice

mass that is possibly twice as great as the United States. The two-thousand-mile stretch between Graham Land and Ross Sea is totally unknown and, except for two landfalls, the whole opposite coast of the continent for nearly a third of the way around the globe in that latitude.

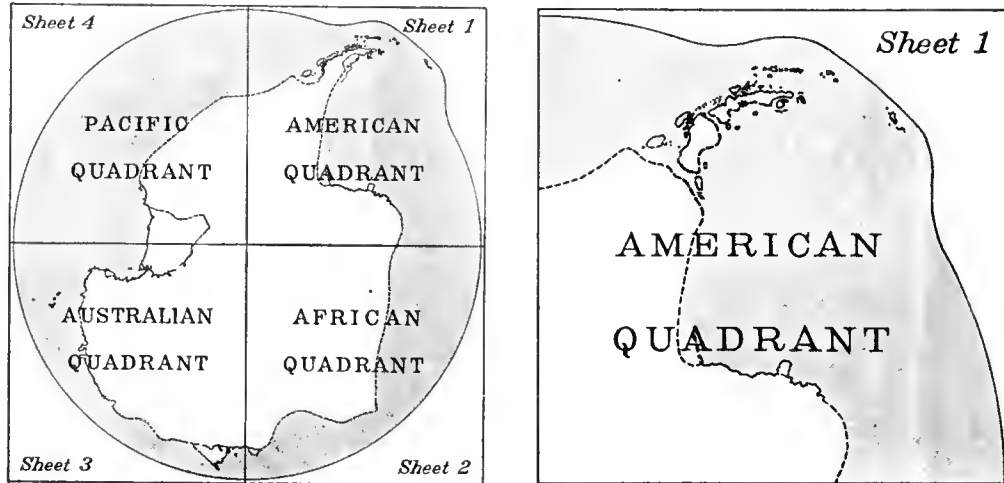
On the margin of the map are wind roses showing the direction and velocity of the wind at given points throughout the Antarctic (generally for a year) as observed on various expeditions that wintered in those localities. Direction is indicated by arrows that fly with the wind. The length of the arrows is proportional to the frequency of wind direction, and the number of feathers on a given arrow shows the average force of the wind.

With each set of the Antarctic sheets is included a NAVIGATIONAL CHART of the Antarctic, a small-scale map 20x20 inches showing the out-

lines of ice and land so far as known and also the lines of equal magnetic deviation. This small map is made to be carried in each plane for constant reference by both navigator and pilot.

With the aid of the map and the navigational chart, every follower of Byrd's and Wilkins' discoveries can plot for himself the new coastlines, mountain ranges, course of airplane flights and locations of base camps. In this way the map will become a living thing, growing from day to day, just as maps have grown in the centuries past. Students of history, current events, and geography, all alike may follow closely the growth of the map and participate in the construction of it.

Every school and library will want a copy of this remarkable document, which in so fascinating a manner converts the innate love of adventure into paths of geography study. With its aid, the Antarctic becomes easily intelligible.



Map of the Antarctic, showing the four Quadrants,—and the changes which have been made in the American Quadrant as a result of the recent flights of Captain Wilkins.

being conducted in the Antarctic, by Commander Richard E. Byrd and Captain Sir Hubert Wilkins, respectively. The American Geographical Society, which has endorsed and aided both expeditions, has supplied the commanders with this base map and the navigational chart which they are using in the field.

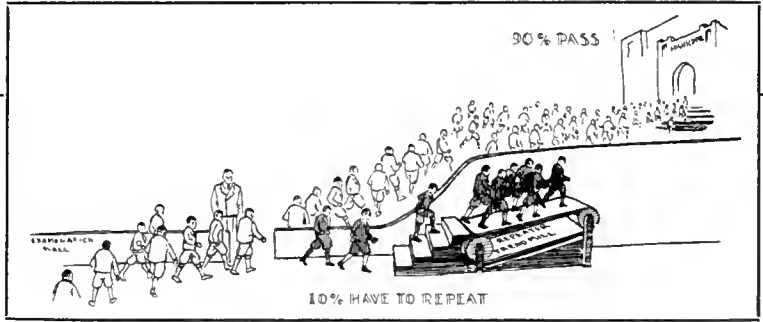
To enable students and the interested public intelligently to follow the radio dispatches and press reports of the expeditions, the Society has reproduced the base map in the form above outlined—the largest detailed up-to-date map of the Antarctic in print. The scale is 1:4,000,000, or about 65 miles to the inch, which permits almost as much detail as in the original sources.

At least seventy-five scientific reports and maps, narratives of expeditions, and journals of whaling voyages

is shown and the glaciers at its margin, and likewise the shelf ice, great sheets of floating ice which project outward from the ice cap. The border of the free-swimming pack ice is shown in the positions given by past expeditions. There has been drawn for the first time upon any map the series of elevations taken along the line of Scott's and Amundsen's journeys to the South Pole (elevation 2765 meters, or 9072 feet). Contours at intervals of 1000 meters on the ice and at intervals of 200, 500 and 1000 meters beneath the sea show the configuration of the Antarctic plateau as well as the bordering ocean bed. Practically all known soundings in Antarctic waters are represented.

The map shows how enormous are the parts of Antarctica still quite unknown. Only narrow belts of territory have been mapped of a total land

DeVry School Films



Help Eliminate Cost of Repeaters in School



In school and church, the projector most often used is a DeVry. Light in weight, completely self-contained, easy to carry and simple to operate. The famous DeVry Type "E" is the favorite projector the world over. No previous experience is necessary for operation. The DeVry threads in a moment and holds 1,000 ft. of standard 35 mm. film. It projects a full size picture as clear and sharp as those you see in the theatre.

IT IS estimated that one out of every ten school children does not pass into the next grade. This represents a tremendous yearly cost to schools.

Much of this repeater cost could be saved. Large numbers of children who fail are merely slow to grasp oral or text instruction. With DeVry School Films, school motion pictures properly planned by educators, these same pupils marks can be raised 24%. Experiments sanctioned by the National Education Association bear out this truth on educational film values.

Children acquire facts easily with DeVry School Films when similar text book instruction alone is unfruitful. These films are of peculiar benefit to backward children. Dull intellects are quickened, powers of attention and understanding are increased.

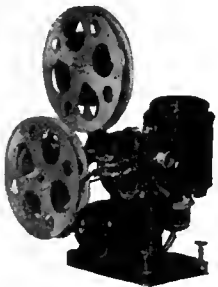
DeVry School Films, prepared by educators, are definitely correlated with courses of study. Lesson guides accompany all films. These enable any teacher to make effective presentation. Films are in 35 or 16 mm. widths, non-in-

flammable stock. Available at purchase or on reasonable rental basis. Send coupon for further information and sample lesson guide. Mention course.

Eight Complete Courses Now Available

P. S. Wythe, Editor-in-Chief

- Nature Study—18 Lessons By Dr. C. Clyde Fisher.
- American Museum of Natural History
- American Statesmen—6 Lessons By Jas. A. Fitzpatrick
- Citizenship—12 Lessons By C. A. Stebbins
- Formerly with U. S. Bureau of Education
- World Geography—9 Lessons By DeForest Stull, Columbia University
- Vocational Guidance—9 Lessons By Fred C. Smith
- Harvard University
- General Science—9 Lessons By Dr. Morris Meister
- Health and Hygiene—9 Lessons By Dr. Benj. C. Gruenberg
- Director American Association of Medical Progress
- Electricity—12 Lessons By Joe W. Coffman



The New DeVry 16 mm. Projector a marvel of compact simplicity. It is smaller and has fewer working parts than any other projector of equal quality. Many schools are now using one or more of these new DeVrys for classroom or laboratory work. Price only \$95.00.

DeVry School Films, Inc.

(Formerly Neighborhood Motion Picture Service, School Division)

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1111 Center St., Chicago Dept. 3ES

(Please address nearest office)

MAIL THIS COUPON

Gentlemen: Please send complete information, including sample of teacher's guide on DeVry School Film Courses in (Subject)

Name _____ Street _____ City _____ State _____ () Check if literature on projectors is desired.

DeVry



SCHOOL DEPARTMENT

Conducted by DR. F. DEAN McCLUSKY

Assistant Director, Scarborough School, Scarborough-on-Hudson, N. Y.

A College Course on The Photoplay

“THE Academy of Motion Picture Arts and Sciences of Hollywood, which unites in one body all branches of motion picture production, has joined with the University of Southern California in providing a college course. The Academy, since its establishment in 1927, has been actuated by an avowed desire to develop further the photoplay in art and social utility, and the university has announced that it would offer the degree of Bachelor of Science in Cinematography.

“Those who are responsible for the content of the course include President R. B. von KleinSmid, of the University of Southern California; President Douglas Fairbanks, of the Academy of Motion Picture Arts and Sciences; Dr. Karl T. Waugh, of the college of liberal arts; William C. de Mille, vice-president of the academy; Professor Ray MacDonald, of the school of speech of the university; Milton Sills, chairman of the committee on college affairs of the academy; Dr. Emory S. Bogardus, chairman of the department of sociology of the University; Frank Woods, secretary of the academy, and members of the Committee on College Affairs of the Hollywood Academy, including Irving Thalberg, John W. Considine, Jr., Beulah Dix Flebbe, Edward J. Montagne, Chandler Sprague, Clara Beranger, Paul Sloane, J. A. Ball, Lotta Wood, Roy Pomery, Darryl Zanuck and Lester Cowan.

“Early history of the photoplay, scientific foundation, its growth and development, the silent photoplay, the modern photoplay with sound and voice, the story, the actor's art, picto-

rial beauty, principles of criticism, social utility of the photoplay, its relation to the esthetic culture of the world and the future of the photoplay are specific topics to be covered.

Observation and comment on current photoplays will be required of the students. Permanent reproduction by vitaphone and movietone will, it is planned, make the selected lectures available to all colleges. A library of a new literature, critical, analytical and allied to the screen art, will be developed.”¹

How to Use Visual Aids Effectively

“Many teachers hesitate to use visual aids because they are uncertain as to the best methods for their use”, says the first sentence of a new bulletin by Rupert Peters, Director of the Department of Visual Instruction of the Kansas City, Mo. Public Schools. This bulletin entitled *A Problem on New England, Solved by the Use of Visual Aids* (p. 31) proceeds to outline the method to be followed in teaching the New England States with the help of visual materials such as maps, text pictures, lantern slides, and motion pictures.

Two types of treatment are noted and outlined, (1) the use of visual aids as supplementary or illustrative material and (2) their use as basic material.

The bulletin warns teachers to apply its methods, not details. All of the visual aids mentioned need not be used but are placed to show how the various types may be employed.

¹ “School and Society”, February 16, 1929.

New Pathe Releases

LAST month we reviewed one of the new Pathe-Harvard films *Houses of the Arctic and the Tropics*. Since that time it has been our privilege to view ten new educational releases by Pathe. Three of the subjects are on geology. They are, *Volcanoes*, *Earthquakes* (2), and *Sculpture of Land by Rivers*. Five of the subjects give intimate glimpses into the lives of far away peoples. This group has the following titles, *The Malays of Sumatra*, *The Mongols of Central Asia*, *Wanderers of the Arabian Deserts*, *A Bit of Life in Java*, and *Boats and Fishermen* (2). One release, *The Guild Cities of Belgium*, is made up largely of views of streets, canals, parks and buildings and shows little of human activity. It is, however, an excellent film of its type. The tenth subject is a pleasing story called *The Little Swiss Wood Carver* which depicts, in a beautiful scenic background, the simplicity of Swiss life and the artistry of Swiss efforts at hand carving. It is suited to grades 4 to 8 inclusive.

The geology films were made in co-operation with the Department of Geology and Geography at Harvard University. They may be used profitably with children as low as the fifth grade. However, they will be most effective in the high school and junior college classes. These films show careful preparation and make extensive use of animated diagrams.

The human geography group are of the same excellent quality as *Houses of the Arctic and the Tropics*. (See review in the February issue.) These films are characteristic studies of the lives, customs and racial traits of dif-

Holding Child-Interest

by use of Motion Pictures, is now the Accepted Method!



BELL & HOWELL *Filmo*
Projector 57E, for school use

*No pictures can equal those thrown on the screen by the New BELL & HOWELL *Filmo* School Projector*

Educationalists on all sides have turned to the motion picture because it offers the ideal way to capture and hold the attention of the child.

Words can be forgotten. But a picture will indelibly register on the brain. It stirs the imagination—gives rise to associative themes—by this very process causing the deep rooting of ideas during the most receptive of all periods in the life of the human being. But to educationalists and teachers there is nothing so disheartening as movies that flicker—fail to register correctly on the screen—are blurry and indistinct. And there's nothing more disappointing, more disorganizing, to the children.

That is why in the selection of your motion picture equipment your choice should invariably be a Bell & Howell *FILMO 57E School Projector*—the kindest of all movie projectors to the eyes—the projector of pictures as brilliant, clear and steady as any seen on the professional screen. No pictures are comparable in brilliancy and quality to those thrown by this projector which comes to you as a direct result of Bell & Howell's 22 years' experience in the manufacture of professional motion picture cameras and equipment famous throughout the world for their quality.

FILMO uses the compact, non-inflammable 16 mm. film. It may be stopped

instantly on any single picture—runs backward or forward and is extra quiet in operation. With B. & H. Superbrite equipment it delivers greater illumination to the screen than any other 16 mm. projector made.

FILMO is light—compact—folds into minimum space. Easy to store. Easy to carry from room to room—and so simply constructed that any pupil can operate it with a few moments' instruction. It can be set up in a jiffy and it operates from any light socket.

Mail coupon for illustrated descriptive booklet—"FILMO in Schools and Colleges."

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New York, Hollywood, London (B. & H. Co., Ltd.) Established 1907

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Please mail me your booklet, "Filmo in Schools and Colleges," and give me further information regarding Bell & Howell equipment for school use.

Name.....Position.....

School.....

City.....State.....

ferent peoples. They are suited to the upper elementary grades and the high school.

Teachers' aid pamphlets are available for each of these new Pathe releases and teachers will find them to be valuable as instructional aids in geography and other social sciences.

Pathe and Harvard are to be congratulated on these initial products of their cooperative arrangement. The photography is excellent and the organization of each subject is such as to bring out its best educational qualities.

Film Review

The Great Arctic Seal Hunt (3 reels) Church and School Film Exchange, Des Moines, Iowa—Here is a "personal narrative" which for sheer realism and adventure is not often equalled. Smoothly and without apparent striving for effect, it tells the simple story of the hazards met by the Newfoundland sealers.

Varick Frissel, the producer, relates the history of the expedition from the time the fleet is outfitted and sails northward toward the "seal empire," until the boats, each following its own course to reach the breeding grounds first, weather a hurricane for forty-eight hours, and, only after threatened disaster, finally reach the ice and calm waters.

Meanwhile the seals come southward to "whelping" ice, and then it is that the film reaches its climax—in the views of the seal herds and the young. What follows—while it is a record full of novelty and hardihood—is a sad commentary on the ruthless hunting down of these helpless and harmless animals.

The views of the Arctic ice floes and the struggles of the sealing ships to break through, will be fascinating to adults and children alike—and certainly to the latter will furnish ideally educational material for study of the Arctic world. Beautiful views of the icy wilderness are no small part of the

thrill of the picture, the narrative of which concludes with the pursuit and killing of the seals, skinning and dragging the skins to piles which are later picked up and hoisted aboard ship.

School Notes

AUDUBON BIRD PICTURES AND LEAFLETS

The National Association of Audubon Societies announces that through the generosity of its friends it is again enabled to furnish large numbers of colored



Red-headed Woodpecker

bird-pictures and leaflets to school teachers and pupils of the United States and Canada.

Each child enrolled in a Junior Audubon Club will receive a set of six beautifully colored bird-pictures made from original paintings by America's leading bird-artists. Accompanying each of these pictures, is a leaflet with four pages of text, written by well-known authorities on bird-life. This tells in an entertaining way about the habits of the birds, their courtship, their songs, their nests, their food, their winter and summer homes, their travels, their enemies and many other facts of interest. There is furnished, too, with each leaflet an outline drawing of the bird which the pupil may fill in by copying

from the colored plate. Every child receives in addition a beautiful Audubon Button of some favorite bird in color which is a badge of membership in the club. A new set of pictures and leaflets is furnished every year to all who wish to repeat this plan of bird-study.

This year the Association is able to supply 325,000 children with sets of bird-study material. When these are exhausted it will be impossible to supply others this year, unless additional funds should be contributed by those who support the work.

A circular of explanation, "An Announcement to Teachers", together with sample leaflet will be sent to any teacher making request of the National Association of Audubon Societies, 1974 Broadway, New York City.

"THE STORY OF FIGURES"

This illustrated brochure showing the progress in figuring from the earliest times will prove helpful to the teacher of school mathematics by stimulating fresh interest in a subject commonly looked upon as dry and uninteresting. Simple exposition, logical arrangement, good typography and pictorial illustration make this booklet an excellent bit of reading for boy and adult alike. The topics dealt with include such interesting matter as the loose leaf ledger system of ancient Babylon kept on tablets of baked clay; the Ahmes papyrus; the birth of the abacus, sketches of Pascal, Morland and Babbage, and the romantic story of the sick bank clerk, William Seward Burroughs, inventor of the first commercially practical adding machine.

The booklet is available free of charge by the Burroughs Adding Machine Company, Detroit.



The screen makes its contribution to a lesson on irrigation

Teachers Are Overwhelmingly Convinced of the Effectiveness of *Eastman Classroom Films*

The hundred teachers whose pupils had the benefit of *Eastman Classroom Films* in the great experiment of 1928 are overwhelmingly convinced of their effectiveness. So are those who are using them now. Because:—

1. These films arouse and maintain greater interest.
2. They increase the quantity and improve the quality of reading, project work, classroom discussion and writing.
3. They help pupils to correlate materials more thoroughly.
4. They increase the richness, accuracy and meaningfulness of experience.
5. They facilitate the teacher's work of organizing lesson materials, and add to the pleasure and interest of teaching.

Learn more about Eastman Classroom Films. Write now for a booklet that tells the whole story.

EASTMAN TEACHING FILMS, Inc.

SUBSIDIARY OF EASTMAN KODAK COMPANY

ROCHESTER, N. Y.

The Motion Picture—A Gain to Communication

(Concluded from page 69)

kinds can only say *was*. The word can say *is*, and luring us to say *to be*. The race wants to *is* onward, continually being *to be*. The graphic art, the original simple picture making process of the event re-creation, light starved and thwarted in its growth, waited down the ages, and after the ages through measured centuries, for its catalytic essence of life—the vital gift of motion. When motion came to vivify the picture it was armed for the conquest of the world of concrete expression. Motion made the picture a language instead of a sign; made it the fundamental language it set out to be in the beginning. Motion made the picture move from *was* to *is* and to *to be*. The tedious translations were swept away. No longer in concrete communication was it necessary for the communicator to struggle to convert his pictorial concepts into symbols of sounds or symbols of the alphabet form to endow them with motion and give them transmission. Motion in the picture cut out the transformers in the circuit. The mind could now get its emotion current from the re-created event direct. The transformer losses were eliminated. The current was stronger and purer. The line noises, the static and squeals and howls of word perversion and attenuation, were gone. Automatic, photographic record supplies in full authenticity what before the individual had to conjure up for himself out of bits of memory, and by really stupendous feats of intellectualization.”*

In doing these things the motion picture is only freeing man for a fuller appreciation of the re-created events, emotions and ideas. It is only part of the great scheme of liberation which science has been giving to man on every hand. It is part of the substitution of coal-steam-electricity for muscle power. Like all new

things the motion picture meets with scorn from long existing arts backed by tradition and possessed of much of the old spirit of divine right of kings. But in spite of all this the motion picture can deliver through blow upon blow, thrust upon thrust while things without motion stand hopelessly by, bound to a single feint. The motion picture *does* what man tried to do when he invented language. It fulfills the strivings of a million million years. “It is the Prayer Wheel of the Wish.” God made things. Man made words. Things show us God. Words show us man. Let us consider Things.

Picture Potentialities

(Concluded from page 71)

phases of its development) combined with written or spoken language can carry the message of life and love throughout the universe. Shoot with cameras, not with guns!

Educate the children of all nations. They are the hope of the world. These children when shown how their far away neighbors live and work and play, how similar—yet different—is the eternal struggle for life, will feel nothing but sympathy for those whose progress is slow, and for those excelling in the arts of civilization, nothing but a desire to emulate. Let the state, the school and the church be the fountain heads of knowledge and the centers of distribution for these visual aids to world enlightenment.

These pictures necessarily will have to be of infinite variety. People of all nations, from all classes, their many activities, manners and customs, the physi-

cal features of their environment, the civic progress they have made, their present conditions, and their most remote civil and religious history must be shown through the medium of pictures in order to provide vicarious experiences upon which these people can build judgment and understanding.

Teaching in the abstract is for scholars of high attainment, and not for the inexperienced bulk of humanity. Briefly, pictures for the child introduce him to the world, enlarge his vocabulary, kindle his imagination, deepen his appreciation and understanding, broaden and interpret his own experiences, present ideals to him, help him to form moral judgments, give him opportunity for self expression and counteract base impulses.

Health Poster Service

THE National Tuberculosis Association is offering a poster service to all those interested in health education. A scrapbook, size 11x14, has been compiled in loose-leaf form. It contains original posters, or when these are larger than the book, reproductions in large photographic prints. There are complete descriptions with each poster, including prices and sources from thirty-two different national welfare organizations.

The purpose of the service is to give information and samples of all the best available posters touching on the subject of health in any of its angles. Copies of the book will be furnished at a subscription price of \$25. Additional pages will be sent to subscribers for insertion when new posters are produced. Notice will also be sent of discontinued posters. This additional information may be had at \$7.50 per year extra.

* *Terry Ramsaye: “A Million and One Nights,” Simon and Shuster, New York.

Pathé

the Criterion of Excellence in Educational Pictures

Pathé's world-wide staff of camera men has for many years been gathering an amazing volume of pictorial experiences. From this great mass of film material, Pathe' Educational Department Editors have fashioned entertaining and accurate film studies on an ever increasing number of subjects. Teaching and research experts in America's great educational institutions such as Harvard University have aided in the preparation of these film studies to assure their scientific accuracy.

Pathe' Teachers Aid Pamphlets, prepared in equally expert manner, point out clearly and simply how to get the maximum value from these subjects in the classroom. This splendid teaching material, grouped in course form, is available to you at a very reasonable price, either for daily rental or on long term lease from thirty branch offices, conveniently located at strategic shipping points, thus assuring the utmost in quick, accurate service of your needs.

Over one hundred subjects of this type are now available. In addition, a special bi-weekly release covering the outstanding elements from four issues of Pathe' News is especially designed to vitalize the teaching of Current Events.

Among the courses now available are the following:

Human Geography	10 subjects (New)
Physical Geography	10 subjects (New)
World Geography	6 subjects
Commercial Geography	6 subjects
Children of All Lands	4 subjects (New)
Music Study	9 subjects
Nature Study	15 subjects
Aviation	4 subjects
Physical Education	19 subjects
Educational Features	12 subjects

The new releases listed herewith and other educational subjects are now available on 16 mm. as well as standard width film.

These 16 mm. subjects are offered for outright sale at \$35.00 for 400 foot reel.

Dealerships are being established in various conveniently located cities throughout the country to make these narrow width releases available on a rental basis.

We suggest that you write us for complete list of subjects on both 16 mm. and standard width film, with full information concerning prices, lease arrangements, etc. Pathe experts will assist you in the selection of the best programs for any purpose, if desired, without obligation. Address

Pathe Exchange, Inc.
35 West 45th St. New York, N. Y.

USE COUPON BELOW



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35 W. 45th St., New York City
Please send me descriptive literature on Pathe Pictures. I am interested in a program for the purpose of

Name _____
Address _____
City _____

National Academy Meets in Cleveland

(Concluded from page 72)

The problem of taking the museum to the classroom rather than taking the child to the museum was vigorously debated with victory claimed by both sides. The wise use of both procedures appears to be a sound policy.

* * *

The Academy voted to cooperate in every way with the Department of Visual Instruction of the N. E. A. which meets every summer with the annual convention of the N. E. A.

* * *

Mrs. Charles Joe Moore of the University of Texas celebrated her first trip to an Academy convention. Her presence was felt at all meetings.

Hollinger reported increasing activity at Pittsburgh. A flourishing educational museum and the use of the Yale Chronicles and the new Eastman Classroom Films were the high spots in his comments.

* * *

Miss Leila Trolinger from the University of Colorado made a plea for standards for equipment and courses for directors of visual instruction.

* * *

Rupert Peters of Kansas City distributed a new bulletin from his department entitled "A Problem on New England, Solved by the Use of Visual Aids."

* * *

B. A. Aughinbaugh in his talk presented the thesis that the motion picture is a form of communication rather than an aid. This is a new point of view which deserves serious consideration.

* * *

Dent's report on objectives for the Academy resulted in prompt action. The Academy red tape has been cut and steps taken to enable the organization to move forward unhampered by out of date by-laws.

* * *

The founder of the Academy, Dr. W. H. Dudley of the University of Wisconsin, clarified one bit of Academy history by pointing out the fact that the organization started at Cleveland rather than at Madison, Wisconsin, as is sometimes stated. Two of Mr. Dudley's portégées, Miss York at Wisconsin and Miss Anderson of Chicago, attended the convention.

* * *

It was agreed to have next

year's program of the Academy printed if possible in the regular program of the Department of Superintendence and to arrange a meeting place close to the center of activities.

* * *

The banquet was enjoyed in every way. The discussion afterwards lasted until 10:30 p. m.

* * *

Mrs. Dessez of Pathe' reported that her mailing list contained the names of 270 directors of visual instruction. She also explained the Pathe' plan of cooperation with the Harvard University departments of Anthropology, Geology, and Geography in the production of educational films. Pathe supplies the film negative, the professors do the cutting and the editing.

* * *

The sessions were well attended. Thirty-nine were present at the first meeting. Twenty-six were at the banquet and twenty-one attended the final session. Everyone agreed that the meetings were the best that the Academy had held for several years. Much interest was shown in the papers and the discussion.

* * *

The officers elected for the coming year were, *President*, Mr. A. G. Balcom, Asst. Superintendent of Schools, Newark, N. J.; *Vice-President*, Miss Lelia Trolinger, Secretary Bureau of Visual Instruction Extension Division, University of Colorado, Boulder, Colorado; and *Secretary and Treasurer*, Mr. Ellsworth C. Dent, Secretary Bureau of Visual Instruction Extension Division, University of Kansas, Lawrence, Kansas.

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CONVENIENT TRANSPORTATION
TO EVERYWHERE



*Personal
Direction Of*
CHAS LA PRELLE

30
EAST
60th ST.

Foreign Notes

(Concluded from page 76)

If the film is shown to a semi-literate audience the demonstration is followed by an explanation by some educated peasant. Often, before the beginning of the performance, the subject of the film is related in a few words. Besides the network of itinerant cinemas there exist also stationary cinemas in the villages with a more developed cultural instructive work.

The Soviet cinema, differing from all other arts in Russia, received no inheritance from the past in the domain of science. The contemporary investigators of the Soviet cinema are the pioneers of scientific experiment, they work along an unexplored and unbeat-en track. All research in the domain of the Cinema art is based

on those materials which have been accumulated for the last ten years. The investigating cinema establishment is located in Moscow. At the State Academy of Fine Arts exists a Museum organized at the beginning of 1926. For a period of two years has been gathered here a great quantity of material dealing with the history of the cinema and its present position (apparatus, films placards, literature, photographs, markets, and so forth). In general, in the Museum there are 7,000 exhibits, reaching a value of some 700,000 roubles. Among them should be mentioned the negatives and positives of pre-revolutionary films; the cinema apparatus of the first years after the Revolution, the rare historical and holy picture, photographs, the rich collection of cinema posters, the data of the contemporary work in the country and in the

club, the materials for the national cinema.

In the prospective plans for the Soviet cinema a great role is played by the organization of new groups of cinema workers training future cinema workers who will have to undertake practical work in the coming years. This task is fulfilled by the State Cinema Schools. The Moscow High School of Cinematography was founded in 1919. It prepared cinema directors, actors, operators, lighting men and assistants. There are about 400 pupils in this school. The studies are based on general technology as well as on artistic cinema education.

In the Ukraine there also exists a High School of Cinematography which works according to a plan similar to that of Moscow. The qualified workers of the photo cinema industry are brought up by way of education in this very industry. Special lessons of the professional technical schools are to be organized for training cinema mechanic workers.



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Write for detailed data and expert assistance.

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AMONG THE PRODUCERS

Where the commercial firms—whose activities have an important bearing on progress in the visual field—are free to tell their story in their own words. The Educational Screen is glad to reprint here, within necessary space limitations, such material as seems to have most informational and news value to our readers

School Projector Announced

A NEW 16 mm. projector has been developed with particular thought to the requirements of educational institutions, and is now available through Bell & Howell dealers in practically every city. This machine, known as the Filmo 57-E School Projector, is basically similar to the Filmo Projectors which are used so extensively by home movie makers and by industrial concerns. It differs from these machines only in technical details which make for a maximum of illuminating power and picture quality with a minimum of operations required for its use.

For those who are technically in-

clined, specific data is given. The Filmo 57-E School Projector is equipped with a 250 watt, 5 ampere lamp, a strong 45-50 light condenser, a new style perforated screen safety shutter which permits prolonged projection of a single picture or "frame" without endangering the film, and a geared crank for speedy rewinding of film after projection.

Other standard Filmo features which are incorporated in this model are: (1) the nine to one shutter which produces brilliant, flickerless pictures, (2) a capacity of 400 feet of 16 mm. film, the equivalent of 1000 feet of 35 mm. film, (3) a

highly perfected lubrication system which insures long service, (4) a reversing lever for running film backward, (5) an extra belt for automatic rewinding, and (6) instant interchangeability of projection lenses.

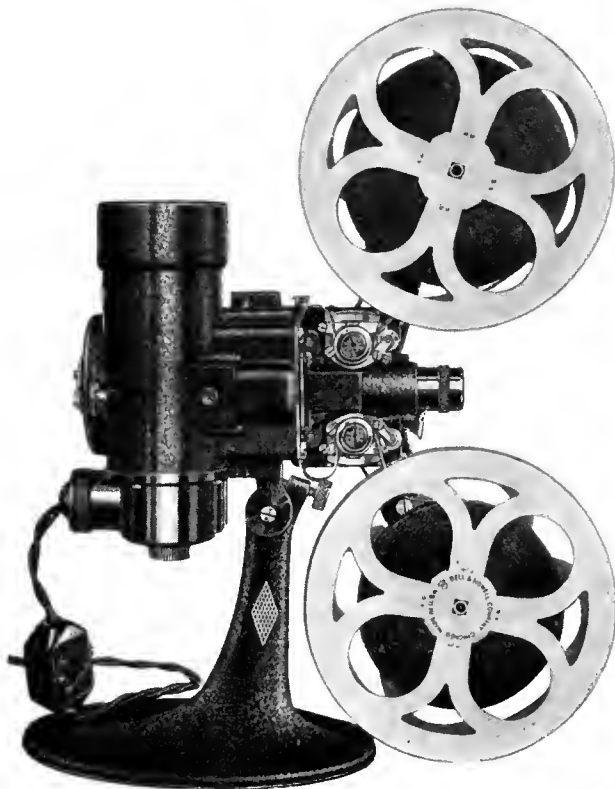
At present literally thousands of films suitable for instruction purposes may be had in the 16 mm. size and the number of sources of such films is rapidly increasing. Many schools and colleges, appreciating the ease, economy, and safety of using the 16 mm. film, are equipping their visual education departments with 16 mm. projectors. The Filmo Projector, light, compact, and quiet-running, is proving very popular for school use. Its manufacturer, the Bell & Howell Company, Chicago, has descriptive literature which may be had upon request.

New Film for Home Economics

The Singer Sewing Machine Company has released *A Modern Cinderella*, a three-reel film of an inspirational nature, particularly adapted for showing to classes in Home Economics, because of its portrayal of a complete demonstration on the use of the sewing machine and attachments by a sewing expert.

Although the film is of an instructional nature, it also has an entertainment flavor, and will prove of interest to Women's Clubs, Y. W. C. A. groups, and other organizations.

No charges are made for booking the film. Address inquiries to Educational Department, 149 Broadway, New York City.



Filmo 57-E Projector, Special School Model, Equipped with the Geared Rewind, 250 Watt 5 Ampere Lamp, and 45-50 (Strong) Condenser

SAN FRANCISCO



Why these cities use ACME Projectors in their Schools

THE ACME Projector is designed and built especially for non-professional use —yet is professional in every respect, save size. Embodies many new and exclusive features which make it easier, safer and more convenient to operate.

The Acme is equipped with the famous Gold Glass Shutter—an exclusive improvement which permits showing still pictures from motion picture films. Operates from any socket. Uses standard size 1000 ft. reels.

Let us tell you more about the use of Acme Projectors in the school. Complete information, including financing plans, and suggested programs, will be sent you free of charge. Just write for booklet N 2.

ACME DIVISION

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A Trade Directory for the Visual Field

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Visualized Current Events
Department of Visual Instruction
Illustrated Current News
New Haven, Conn.

DEVELOPING and PRINTING

Worldscope Motion Pictures
111 W. 18th St., Kansas City, Mo.

FILMS

Carlyle Ellis
130 W. 46th St., New York City
Producer of Social Service Films

DeVry Corporation
1111 Center St., Chicago, Ill.
(See advertisement on page 85)

Eastman Kodak Co.
Rochester, N. Y.
(See advertisement on Outside Back Cover)

Eastman Teaching Films, Inc.
Rochester, N. Y.
(See advertisement on page 89)

Edited Pictures System, Inc.
130 W. 46th St., New York City

Ideal Pictures Corp.
26 E. Eighth St., Chicago, Ill.

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The young man is mechanically inclined and has become disgusted with the hard and unprofitable work connected with farming with horses. He has almost decided to leave the farm unless his father purchases a tractor and some modern power machinery. He has a staunch ally in Ora Sells, who has been trying, by suggestion, to convince Hall that a tractor would be a wise and economical investment. Most of the subtitles represent conversation of these four characters and bring out clearly the advantages and increased results to be obtained from the use of power machinery.

This educational motion picture is printed on standard 35 mm. non-inflammable stock. The film is loaned free, provided the recipient agrees to pay transportation charges both ways, and with the understanding that care be exercised in its use. It is also understood that it is to be returned to us immediately after being used, with a report covering the number of showings and the total attendance.

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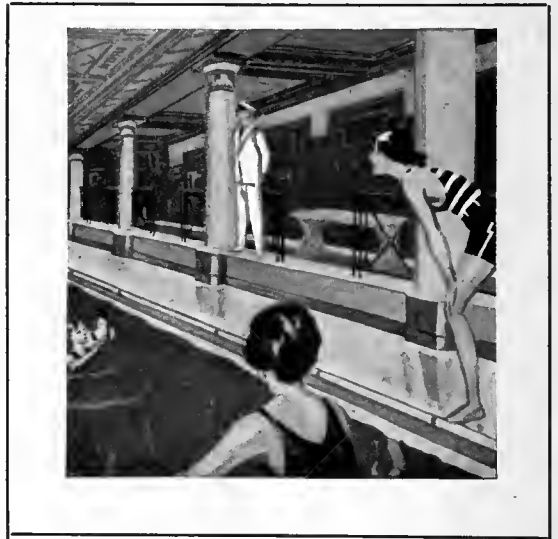
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VOLUME VIII

NUMBER 4

THE EDUCATIONAL SCREEN

*The Only Magazine Devoted to The
New Influence in National Education*

APRIL, 1929

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THE EDUCATIONAL SCREEN, Inc.

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Entered at the Post Office at Morton, Ill., as Second Class Matter

Office of Publication, Morton, Illinois

General and Editorial Offices, 5 South Wabash, Chicago, Illinois

Copyright, April, 1929, by THE EDUCATIONAL SCREEN, INC.

\$2.00 a Year *Published every month except July and August* Single Copies, 25 cts.

Some Principles on the Use of Visual Methods in Higher Education

FRANK N. FREEMAN

THE first principle which it is desirable for us to keep in mind in discussing visual education, whether in higher institutions or in elementary or secondary schools, is that visual education has a limited and specific purpose. This purpose is to supply a portion of the concrete experience which lies at the basis of abstract thought. Some years ago I was expressing the opinion that some subjects or some aspects of subjects might better be taught by some other method than by visual instruction. My statement was challenged by a man who had had wide experience as a writer of sub-titles for entertainment movies. I said that I thought there were some phases of mathematics which were not susceptible to economical presentation by visual method. When he pressed me for an illustration, I cited an example of one of the axioms of geometry, namely, "two things equal to the same thing are equal to each other;" or "a straight line is the shortest distance between two points." "Oh," he said, "axioms are an exception to the rule."

When one makes a thorough study of any phase of education, he realizes that there are many exceptions to the rule that visual education or any kind of concrete experience exhausts all there is of education. It is not necessary to attempt to make this general point more emphatic for an audience which has made a careful study of the problem. It is well to remind ourselves occasionally of the limitations of the field of

visual education, however, since otherwise we are tempted to take in more territory than really belongs to us. The field of visual education is the concrete; the field of language is the abstract. Neither is better than the other; neither is more important than the other. Each has its own place and each must be properly developed in order that the other may be attended with the greatest success.

An example will make clear the line between the concrete and the abstract. Suppose that we are studying air pressure. We may demonstrate the pressure of the atmosphere by means of the barometer, or by the Magdeburg Hemispheres. We may also demonstrate by the use of an air pump the fact that air can be compressed into a smaller space and that it will occupy a larger space if the pressure is relieved. But suppose that we wish to determine more exactly the relationship between the amount of pressure to which a given quantity of air is subjected and the volume which is occupied by the air. In the first place, the formulation of the problem itself is not likely to take place except through the use of language. It is by means of language that our attention is focused upon this particular relationship. In the next place, in order that there may be a quantitative determination, we must have the abstract symbols of mathematics. In order to establish the relationship, we measure the air and measure the amount of pressure which is exerted. The relationship which is then discovered may be ex-

pressed both in language and in mathematical symbols. Boyle's law that the volume of a gas is inversely proportionate to the amount of pressure under which it is placed is an abstraction which is developed through the application of the symbols of mathematics and language to concrete experience.

The concrete experience which is necessary to give abstract thought a solid foundation is partly visual and partly gained through the other senses. It is desirable that we should keep in mind particularly the importance of the senses of touch and of movement, as well as of vision. Vision itself is largely a representative sense. Just as language represents concrete experience, so vision, which is one type of concrete experience, represents other types. Such qualities as softness or hardness, roughness or smoothness, heaviness or lightness, angularity and roundness are apprehended through touch and movement and only suggested or represented by vision.

The second general point to be brought out is that the concrete is relative. What is concrete for one person is abstract for another; what is concrete at one time in a person's experience may be abstract at another time. This means that concreteness is an attribute of our experience rather than an attribute of the world outside our experience. There is not the hard and fast line between the concrete and the abstract which we sometimes draw.

This relativity of the concrete is illustrated in the development of the child in numbers or mathematics. In the early stages of the child's school life, the arithmetic operations and the notion of number itself are highly abstract. The child has to gain the notion of different numbers by dealing with material objects. He has to learn what the numbers four, five, six etc., are by reference to objects themselves. He then has to learn what addition, subtraction, multiplication and division are by seeing the objects put together, or divided from each other; or by seeing a succession of objects of the same number added, or by seeing them divided, etc. When the child comes to the high school period, he is faced with the much more abstract subject of algebra. When now he wishes to make an abstract formula in algebra concrete to himself, he substitutes numbers for the symbols just as the younger child substituted material objects for numbers. Number, which was abstract for the young child, has become concrete for the high school student.

The practical application of this principle is that those aspects of a subject which must be made concrete vary at different levels or stages in the individual's intellectual development. Those things which are already familiar to the individual need not be presented concretely. His familiarity with them will enable him to understand an abstract statement in which they are referred to. Two men who are familiar with the processes of making steel can discuss with perfect understanding various questions concerning it without any reference to the detailed steps by which the process is carried

on. To a person unfamiliar with the concrete nature of these processes, however, such a discussion would be quite incomprehensible. In order to make the discussion clear to such a person, he would have to be shown the detailed steps of the process by taking him on a tour through a steel mill, or by giving him an adequate picture of it.

While this principle seems to be self-evident when stated in this simple form, it is probable that we frequently overlook it. We violate the principle in two ways; in the first place, we fail to give concrete experience because we assume that the individual is at the level where this experience is familiar to him. On the other hand, we sometimes ply the student with concrete experience which bores him because he is already familiar with it. The experienced teacher can probably gauge his presentation fairly well by watching the reactions of his students. If they appear bewildered, he supplies more concrete illustrations. If, on the other hand, they appear bored, he passes on to the more advanced phases of the discussion. Our procedure would be more scientific, however, if we made an objective study of the needs of students at various stages. For example, we might make an analysis of the errors which students make and which indicate the absence of that concrete experience necessary to understand the subject. We might supplement such a study by the collection of reports from students in which they indicated the parts of a subject which were to them vague and indefinite.

The requirements of higher education are different from the requirements of elementary or

even secondary education on another point also. While in the lower schools it may be desirable to use visual methods for the interest which they awaken as well as for the concrete foundation for thought which they supply, in higher education we need pay less attention to the demands of interest. It is not so necessary, that is, to dress a subject up and make it interesting through the mode of presentation. We may depend more largely upon the intellectual interest which is inherent in the subject itself. The student has reached the point where he can sustain effort for a longer period in the pursuit of a merely intellectual interest. If the subject is presented clearly and coherently, the student may be relied upon to follow its presentation. Those concrete experiences which are necessary to the understanding of the subject must, of course, be provided, but it is not so necessary to go beyond this point and appeal to the interest in color, movement, and other sensory experiences because of their inherent attractiveness to the child.

The application of the principles above outlined will be discussed in the second portion of Dr. Freeman's article to appear in our May issue.

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Practical Application of the Descriptive Caption in Visual Education

R. E. POLLICH

Principal of Grant School, Los Angeles

FOR the past several years, it has been the custom of the teachers of the Grant School, Los Angeles, to give special thought to the improvement of instruction in some one phase of education. This, of course, in no way implies that the other subjects are to any degree slighted. It merely means that the teachers co-operate in developing a plan of procedure for the improvement of instruction in one subject to be followed over a given period of time; usually one school year.

The first project of this nature was attempted about five years ago. At this time it was decided to improve the instruction in music. How? Each teacher try a bit harder to bring up her music work? No. It was readily seen that such a plan would yield but meager results, if any. Consequently the teachers decided to organize themselves in such a manner as to permit them to make as scientific a study of the improvement of instruction in music as possible. Together the teachers developed a simple but rather inclusive plan of procedure in which they felt that the instruction in music would improve. In following this plan the teachers were brought more closely together professionally; they began to realize the benefits of real co-operative action and by the end of the school year were completely sold on the idea of conducting co-operative school projects.

During the next year the improvement in reading instruction was attempted; the next was given over to arithmetic; then followed moral education¹, safety²

and at the present time an experiment in classification and promotion of elementary school children is under way.

Each successive year showed improvement in the pupils' mastery of the subjects especially studied, improvement in the general work of the school, and improvement in the teachers' technique of making special studies. The project planned for each successive year was more inclusive than the preceding and called for participation of outside organizations, special departments, and parents. The Parent-Teacher organization has assisted in improving the educational activities to a degree hitherto beyond belief.

The children participate in the government of the school through their student organization, the Grant School Safety Committee. This committee is a purely democratic organization, patterned after the suggestions contained in the booklet issued by the Automobile Club of Southern California called, *Safety, a School Project*. Each room above Grade IVB elects representatives to the Safety Committee. The committee works in conjunction with a faculty adviser, who is especially trained for such work. The Safety Committee meets once a week for the purpose of handling all matters involving safety, a chairman elected by the group being in charge. "Safety" is construed in its broadest sense and involves not only safety to life and limb but safety to morals, time, mater-

1—Pollich, R. E. "An Experiment in Moral Education."—*Elementary School Journal*, May, 1926.

2—*Safety, A School Project — Course of Study in Safety Education*. Automobile Club of Southern California, Los Angeles, Calif.

ials, rights of others, etc. The actual work of the Safety Committee is done through sub-committees and safety patrolmen. The sub-committees have under their jurisdiction certain student activities, such as playground duty, yard-cleaning, care of cafeteria, hall duty, and traffic duty. The patrolmen have definite duties assigned to them either by the Safety Committee Chairman or by a sub-committee chairman. Any directions, suggestions, or instructions from the committee intended for the children of the school are brought to the attention of the children by means of mimeographed bulletins or Safety Committee speakers who go from room to room with their messages. In addition to their committee assignments, the classroom representatives on the Safety Committee are expected to keep the classrooms informed with regard to the work of the Safety Committee and to keep the Committee informed with regard to the wishes of the classrooms.

As previously stated, the patrons of the school are deeply interested in its activities. Through the efforts of the teachers in keeping the people of the community in close touch with the work of the school, the parents have developed a feeling that the school is rendering a service worthy of support. Close contact between the school and the parents is maintained principally through the Parent-Teacher Association.

After the teachers have agreed on the particular phase of education to be studied, all persons and organizations to participate are

interviewed and a definite program of procedure is developed. This program includes every activity and suggestion that will tend to improve instruction in that field of education under study. Visual education enters largely into such a program.

In developing projects such as those cited, every teacher is loaded to capacity with work. Besides the requirements of the course of study, every teacher has accepted as many more requirements in agreeing to participate in the project. This means a great amount of outside work in the preparation of special materials, room projects, class projects, etc., etc. Wherever a teacher is fortunate enough to find materials arranged in some fashion that will meet certain of her needs she has thus saved time that may be given to other work.

As pointed out, projects of the type conducted in Grant School depend largely on visual education. The teachers realize this and make real use of visual aids. These teachers further realize that visual education aids consist of many things besides the motion picture. Any object that assists the teacher in transmitting a desired thought or idea to her pupils is a visual aid to that teacher. It may be a motion picture, it may be a flat picture, it may be a sea shell, it may be a glass slide, it may be a stillfilm, it may be a sand table, it may be a piece of glass or what not. Therefore, the more "ready for use materials" possessing educational values that come into the hands of the busy teacher, the greater use she can make of her time.

High sounding articles have been written by school administrations, going into great detail to explain how certain visual ma-

terial, through hours of work by the teacher, may be developed into real visual aids. For example, they tell how the teacher may make real use of glass slides in teaching a given lesson, by first, going through hundreds of slides in order to make a suitable selection; second, arranging the slides in the desired sequence; third, working out suitable captions or descriptive titles for each slide; fourth, transferring these captions on to glass for projection purposes (first, of course, the plain glass and means for writing on glass must be obtained); and fifth, finally teaching the lesson.

Now, anyone who has had classroom experience knows that time does not permit such action on the part of the average teacher. Why expect the teacher to go to so much trouble when there is on the market material already prepared to do just the thing called for? Pictures arranged in sequence that alternate with descriptive captions, covering practically every subject in the curriculum may be obtained in the form of stillfilm rolls. Each roll contains an average of fifteen pictures and fifteen descriptive captions arranged by educators for the purpose of saving teachers' time.

But as pointed out by certain visual education writers, each teacher wishes to bring into play her own personality and therefore wishes to develop her own captions. *Does* each teacher wish to develop her own captions? There is no more reason to believe that each teacher wishes to develop all of the descriptive captions of projected pictures she wishes to use than there is to believe that each teacher wishes to write all of the text books she uses. More than that, all teachers are not capable of developing

captions of as high an educational level as are those persons who specialize in this field. Then again, the caption is merely a descriptive title to the picture and should in no way interfere with a teacher's personality or individuality; just the contrary.

It is a simple matter for an administrator to lay out detailed plans for teaching a given subject and for developing the materials essential thereto. It is another matter for the teacher to find the time within which to follow the plans of the various experts in the different educational fields and at the same time meet the requirements of the course of study. With the increasing demands on the teachers' time it should be the job of the expert to assist the teacher to secure results in as simple a manner as possible. The busy teacher welcomes time saving devices in the visual as eagerly as in any other department of education.

The teachers of Grant School are more and more realizing the value of visual education. Each year they develop new ideas, new methods and new materials. Still, they make use of all available materials that are suitably arranged for classroom work in preference to giving time and effort to developing for themselves in a round-about manner these same materials. For example, they find that the flat picture, the motion picture and the stereograph each has a distinct place in their work; but they believe the projected still picture to be the best single visual aid. They are unanimous in their conclusion that projected still pictures, arranged in sequence, each picture preceded by a descriptive caption, such as the stillfilm roll, is by far the most practical single visual aid obtainable.

The Excursion Project

F. F. GAITHER

Assistant Professor of Education, University of Oklahoma

AN excursion project is any type of project that lends itself to investigation, experimentation, exploration and the gaining of knowledge by first-hand contact with life, the individual's environment and the world at large. As the word excursion implies, it means going and seeing the thing, collecting data, etc., by an actual visit. It also implies an examination and study of all kinds of pictures and exhibits on the topic under consideration. The more of these things we can do, the more successful the study will be.

The distinguishing feature of an excursion purpose, then, is the learning of some fact or truth by experimentation, investigation, or exploration. Its fruitfulness may be characterized by the amount of experimentation, exploration and investigation it will admit of, on the part of the individual or group. It is very broad in its range, touching such fields as natural sciences, geography, community civics, physical geography, history, literatures and even some phases of mathematics. In brief parts of the excursion, activity could be used to good advantage in practically every phase of the curriculum.

In pursuing an excursion activity it is advisable to do the following things: (1) Read and discuss all available literature and reference material. (2) Make a list of questions on points not answered by the reading and discussions. (3) Visit the subject under consideration with a view of answering the questions. (4) Return to the classroom, discuss the visit and answer questions in light of the visit.

Accepting the point that the individual learns best when pursuing his own purposes, an excursion project to be successful must be dominated by child or group purpose. In order to secure child purpose it is necessary to have an environment conducive to the excursion nature. A stimulating environment is necessary to arouse the individual's interest in excursion activities. Reading, investigation and discussion are very important in guiding child purpose—reading in order to be able to discuss intelligently the chosen purpose, investigation to discover the most worthy or most fruitful excursion purpose and discussion in order to sell the purpose to the group as well as get the group point of view.

Reading, discussion, and investigation will also help in the planning of an excursion project which involves many problems, such as: how to go, when to go, who shall go, what is to be done on the excursion, how long will it last, how will it be financed, and many other questions of a similar nature. To intelligently answer these questions requires considerable investigation, reading and discussion. One suggestive procedure in planning an excursion project is as follows:

1. Determine the basic purpose of the excursion
2. Decide how to go
3. Decide when to go
4. Make a list of things to look for, questions to be answered and problems to be solved.
5. Decide what will be done on the trip such as getting information and visiting sources of information.
6. Decide on the means of col-

lecting information for the solution of the problem.

As the plan is formulated and accepted by the group it is a good thing to make some permanent record of it. This can be done either by mimeographing or having each child put it into his notebook. The latter is probably the quickest method and also serves the purpose of keeping the child's interest focused on the problem of making a plan that can be successfully carried out. The plan should contain provision for everything the group deems it will be necessary to do in order successfully to solve the excursion activity. It should be used as the guide in the group study. The teacher should see to it that each child keeps a copy of the plan for these reasons: (1) it aids in keeping the problem under consideration constantly before the child; (2) it may help in training lines of thought and making daily preparation; (3) the plan is a good starting point and basis of judging the finished problem. Without considering the plan in the judging step there is no way of knowing whether we have been successful or not. Without it the teacher cannot intelligently guide the children in the pursuit of their activity.

In carrying out an excursion activity those things called for in the plan should be done very much in the order called for. In most instances an excursion activity will require some such procedure as the following: (1) Reading of all available references. (2) Discussion of references read. (3) Actual investigation when possible to verify opin-

(Continued on page 120)

NEWS AND NOTES

CONDUCTED BY THE STAFF

Visual Instruction to be Featured at Geneva Meeting

On the program of the World Federation of Education Associations which meets in Geneva, Switzerland, this coming summer (July 25-August 4) one evening's general session—on Saturday, July 27th—will be devoted entirely to Visual Instruction.

The World Federation of Education Associations is an educational organization of international scope, joining the educational forces of the world through the leaders of all countries. That such a body recognizes the force of the cinema and visual education, is a fact of far-reaching significance.

Photography with the Byrd Antarctic Expedition

The contribution of photography to present-day exploration is strikingly exemplified in the Byrd Expedition at present in the Antarctic. Of it the *Photo Era Magazine* says:

The Byrd Antarctic Expedition is probably the best-equipped expedition, from a photographic standpoint, that has ever sailed from any port. When viewed from the standpoint of careful and thorough planning, as well as from the comprehensive program of research in many varied fields which has been planned, the expedition is without parallel and, if it is only partially successful in its major objectives, it will rank as a great achievement.

Since it is planned to explore the Antarctic continent as thoroughly as possible, chiefly by means of airplanes, aerial cameras of several types, together with huge stocks of film and apparatus necessary for the processing of this film, figure prominently in the photographic equip-

ment. The Pierce sextant camera, noticed in this department several months ago, will be used to determine the exact geographical position of locations on the Antarctic continent.

Attached to the expedition are two Paramount news-reel men, with a battery of motion picture cameras of various types, a number of which have been re-designed for service in sub-zero temperatures. These men will keep a pictorial record of the expedition and will film any features or occurrences of scientific importance. A complete laboratory for developing and printing these films has been taken along.

The various specialists connected with the expedition all have cameras and photographic equipment selected with a view to the requirements of their own particular field, and the geologists and other experts plan to keep a complete photographic record of their investigations.

Practically every member of the expedition has a camera, and is being assisted in using it to the best advantage.

New Data from the Antarctic

In connection with the review which appeared in the *THE EDUCATIONAL SCREEN* (March, 1929) describing the Map of the Antarctic, it will be of interest to our readers to learn that the American Geographical Society is planning to publish a new sheet of the American Quadrant of the map, on which Graham Land appears, in order to show the changes that have been made in the map as a result of the flights of Captain Sir Hubert Wilkins. This new sheet will be distributed to all who have bought copies of the map without extra charge.

High Frequency Camera Invented In Germany

A photographic invention by Professor Crantz of the Berlin Technical High School, by which it is possible to take up to 5,000 pictures per second instead of the present 300 by cinematography is creating great interest in photographic circles abroad. Analyses of explosions can now be made by the Crantz device.

It is expected also to be invaluable for tests during the construction of airplanes; for heretofore the difficulty with photographic tests has been that the old systems failed to take a sufficient number of pictures in the shortest space of time to permit of, for instance, accurate comparisons with every movement of flying birds. It is said the new method has already shown up defects in the building of certain types of airplanes.

Muybridge Celebration at Stanford

Stanford University is making preparations for the Stanford-Muybridge Memorial exercises to be held May 8th on the university campus.

The event will be one of the most outstanding celebrations ever held at the school and will be attended by many notables.

Edward Muybridge, scientist, who photographed the first animal in action, was in charge of photographic studio which was erected on one of the founders race tracks in Palo Alto. During this celebration photographs, which were taken over 50 years ago, will be on display.

A Children's Theatre of the Movies

Press reports of late have given considerable notice to the project under way in New York City toward establishing a movie house for children. The *Christian Science Monitor* states the plan thus.

The scheme, sponsored by a group of prominent New York persons, is to capitalize the educational possibilities of instruction by motion pictures. Instruction in aviation, geology, zoology, astronomy, botany and anthropology will be given in the theatre, supplementing these courses in the schools. Travel pictures will be given; current events will be taught by a careful selection from the best news reels, while an introduction into the best literature will be given by approved screen versions of important literary works.

The movement, it was said, will also include the showing of the best amateur and experimental motion picture work in Europe and America.

The new children's movie theatre will be built on a site already selected in Fifty-third Street, near Lexington Avenue.

The "Talkies" are Rejuvenating Eastern Studios

What the "talkies" are doing to the movies has been the subject of endless discussion pro and con. One interesting result of their vogue is the new lease on life which has been evidenced in New York's motion picture studios. Once abandoned or nearly so, the eastern studios have been re-outfitted at an expense of millions.

The reason, oddly enough, can be found on the legitimate stage. When the motion picture business found its voice, the producers took it for granted that all that was necessary was to offer contracts to the actors who could both talk and act, and that they would take the next train for California, but they didn't.

The majority of the New York studios are busy making what the industry knows as "shorts,"

which supplement the regular features. Well known actors and entertainers are used for most of them, presenting short monologues, a song or two or an instrumental bit. Several of the New York studios, however, are engaged in the making of full length feature pictures.

Films as Good-Will Emissaries

Missions of good-will are quite in the spirit of the day, as evidence such expeditions as those of Col. Lindbergh and President Hoover. Now the films take their turn, as reported in *Movie Makers*, which is authority for the statement that motion pictures of student life at Wesleyan University will soon be shown in colleges throughout Brazil, under the auspices of the "Committee on Friendly Relations Among Foreign Students." These films were taken by the Alumni Council of Wesleyan to acquaint students in other universities with the activities of that college. Shots include campus scenes, fraternity houses, the teaching and student bodies, class reunions, commencement, football games and various other facts of college life.

This sort of film is expected to do much to promote friendliness among foreigners toward our educational institutions and the American people in general.

Filming to Expedite Legislation

A practical application of the visual idea to a legislative problem has recently been worked out with great success in Ohio by B. A. Aughinbaugh, State Supervisor of Visual Instruction. As recounted in *DeVry Movie News*, Mr. Aughinbaugh tells the story of the project:

"One day the Clerk of the Ohio Representatives, Captain Maynard,

was thinking over ways and means of helping the House to expedite its business. He knew that what usually held up the work was the need of traveling over the state to inspect various institutions for which appropriations were asked. Was there some way to lessen such travel? He knew of none. Then he thought of having someone lecture on the institutions—that is, perhaps, the various superintendents, but that did not quite suit.

"Then came the idea of having a motion picture made. He called in one of his clerks and talked the matter over. The clerk said he thought the cost would run to several thousand dollars. Then he chanced to think of seeing some pictures of a coal strike used by the Adjutant General's Office and he said he would find out who made them. At the General's office he was told that the Ohio Coal Strike pictures had been made for the General by the State Department of Education. The clerk then went to the latter office. Here he was told that the picture work was in the hands of the Supervisor of Visual Instruction.

"I stated that I had only a small automatic camera and no lights, but that I would do my best. Time was limited as the House went into session the first of the year, and it was after Christmas when I was put on the job. But I went to work, handicapped by the Holiday season, zero weather, poor sunlight, cloudy skies, "flu" epidemic, 200 feet per institution, no artificial lights and no tripod.

"I traveled via auto over 3500 miles to take the pictures and in spite of all the drawbacks lost but 75 feet of film, or less, in shooting the 4,000 feet. Both exteriors and interiors were made. Many shots were made from the tops of water towers in bitter cold weather and high winds. Once I was nearly blown overboard, camera and all. Twenty institutions in all were pictured. The picture will save the Legislature many thousands of dollars formerly expended on committee junkets and at the same time bring the needs of the institutions concretely before all the members of the Legislature. Formerly only a few committees saw the institutions and heard their requests."

Course in Picture Appreciation at University of Southern California

Recognizing the influence of the screen story and the photo drama as important in the cultural development of the country, and believing that photoplays should be considered in any serious historical and scientific study of art and sociology, the University of Southern California has given motion pictures "college standing."

Listed in the 1929 Spring semester schedule, along with university courses in literature, languages, Latin and law, is a new course in Appreciation of the Photoplay, bulletined between courses in philosophy and physical education.

The Academy of Motion Picture Arts and Sciences of Hollywood, which unites in one body all branches of motion picture production, has joined hands with the university of Southern California in providing this new college course, which deals with the photoplay as an art form and as a social institution. The Academy has since its establishment in 1927 been actuated by an avowed desire to further develop the photoplay in art and social utility, and the University soon after announced that it would offer the degree of Bachelor of Science in Cinematography.

Early history of the photoplay, scientific foundation, its growth and development, the silent photoplay, the modern photoplay with sound and voice, the story, the actor's art, pictorial beauty, principles of criticism, social utility of the photoplay, its relation to the aesthetic culture of the world, and the future of the photoplay are specific topics to be covered.

Camera to Act as Smoke Observer

A report from St. Louis, as published in the *Christian Science Monitor*, announces that the motion picture camera will soon be put to work to combat the smoke nuisance in that city.

Set on rooftops high above the city streets, it will be focused to record the behavior of smokestacks.

An electrical timing device, similar to that used in photographing the growth of plants, will allow for one to four exposures a minute.

Not only will one inspector thus be able to do the work of several in checking up on smoke nuisances, but the film record would be admissible in court as evidence in prosecutions under would be admissible in court as **Visual Instruction Association Issues Bulletin**

Volume 1, Number 1, of the Bulletin of the Visual Instruction Association has reached THE EDUCATIONAL SCREEN. A revision of the organization has been accomplished and an Advisory Council announced, whose personnel includes a number of leaders in educational, social and civic fields.

Among the notes in the Bulletin is an item reprinted from the annual budget report of the New York City Board of Education.

"In conformity with the heretofore announced conviction of the Committee that visual instruction holds promise of greatly improving the quality and scope of instruction in the schools, the provision for this purpose has been increased from \$40,000 to \$50,000 with the understanding that this sum is to be spent for rental of films and repairs to present equipment and not for purchase of films or machines; and with the further understanding that the extra allowance is to be spent in providing service in new locations, and not to increase service in present schools."

Foreign Notes

Two Films of Great Importance

OSWELL BLAKESTON

There are two new French films of exceptional importance; they cannot be seen in London, and film-lovers have been compelled to make a pilgrimage to Paris. I say "exceptional," thinking of the general run of indifferent French productions.

Directed by Carl Dryer, *Jeanne D'Arc* is an overwhelming emotional experience. The sensation of persecution is so intense that the spectator feels by the last reel that *he* is being persecuted, not Joan of Arc. Every ounce of harrowing sentiment has been wrung from each situation; and every close-up of Joan herself, played brilliantly by Falconetti, shows her in tears. It is now general knowledge that Dryer insisted on taking realism to its limits (artists had to sacrifice their hair, and not a vestige of make-up was allowed); that the entire film was shot against white backgrounds (for years they had told us that this was impossible); that Dryer employed a new technique, telling his story in close-ups to get the psychological effect of claustrophobia. The film is unique; like *Potemkin* it can never be repeated; it is moreover magnificent, but because of its intense spiritual nature it is doubtful whether it would be a commercial success in all countries.

Le Chapeau de Paille D'Italie is directed by one of the most promising of the young French directors, Rene Clair. It is a period picture of a wedding in a little village, and the types are mer-

(Concluded on page 121)

AMONG THE MAGAZINES AND BOOKS

CONDUCTED BY MARION F. LANPHIER

The North American Review (February 25th) "The Vanishing Fiddler," subtitled "The Aftermath of the Talkies," by Maurice Mermey, is a sane and clearly argued presentation of the case of Musician vs. Machine-made Music. As the author states, the orchestra of the average cinema palace has been the pivotal entertainment essential, even to the adequate embellishment of the feature film itself. Now, with the advent of recorded music, the equipment of an alarming percentage of film houses for sound production, and with such subtle warning as the special defense fund raised in Mr. Weber's federation by increase in the dues, the future of the musician looks black indeed. The author points out that, contrary to the expert opinion of many music theorists, this situation will not dull real music appreciation, nor exterminate the real artist. Rather, he feels that with one orchestra furnishing the music for thousands of films, and the total of highly paid musicians dwindling thereby to a tiny number, competition will swell proportionately, and only the very best of the best can survive in the orchestras of the world. But, as far as those hundreds of smugly fixed and highly paid "disappointed virtuosos," now employed by the hundreds of film palaces, the day is not far distant, when they must take up another instrument for livelihood. Just as the oldtime telegrapher, with the

advent of the telegraph printer, sought other employment, so the "vanishing fiddler" will go his way on some other road.

Vanity Fair (February) "George Bancroft—The New Machiavelli" comments tersely under a full page picture of that gentleman, upon the change in style in movie heroes. Mr. Bancroft as the Nietzschean superman, slight adapted, is generally an anti-social Gargantua, two parts wicked and two parts noble but always glamorously amoral. He was once, as they say in the citadel of cinema, merely a stage actor, having appeared in a pair of dramas and a number of musical shows. Now, however, he is only happy when strangling Baclanova, fighting off the police single-handed, staging a jail-break or performing assorted debonair feats of rowdiness.

In this same issue we find this interesting account of the French version of "The martyr of Rouen-Falconetti."

Stark realism and simplicity are the outstanding features of the latest dramatization of the career of Joan of Arc, a film made in France by Carl Dreyer, on the very scene of the trial and martyrdom of the peasant girl of Domremy. It is very different Joan that M. Dreyer pictures, not the sainted figure of the traditional story, nor the straightforward pert lass of Mr. Shaw's invention, but a simple figure of a Norman *paysanne*, tortured by her faith, sorely tempted to renounce it, suffering from rather than glorified by her tragedy.

The technique of the film is as iconoclastic as its interpretation of the heroine. It is plastic in design, almost static, consisting for the most part of a series of telling close-ups. It concerns itself only with the trial and death of Joan—the bare outline of her final days—and it is played and directed with a minimum of accent and emphasis. The actors were carefully chosen for type—with the exception of la Falconetti, they are of the Comedie-Francaise — and they use no make-up or other artifice of the screen trade. In this is the strength of the film: its unadorned realism, its achievement of effect and climax through the power of the story and not through the expensive and distracting embellishments of castles, armies and seething mob scenes.

Collier's (February 23) "Photo Static," by Rob Wagner, presents some very well put facts to prove that the talkies are confusing movieland. Just what the ultimate outcome is to be is still a matter of wild conjecture. It would seem, however, that all new changes bring chaos. Sound technique is bound to improve exactly as all technical inventions improve in these days of mechanical genius. As this becomes apparent and as the definite status of sound productions is fixed, all the attending readjustments will be affected, no matter how alarming the situation may seem at the present time.

The American Magazine (February) "What I Don't Like About the Movies" is a regular

monthly feature of this publication, carrying from two to four letters properly appearing under such a caption. Occasionally these letters sound old key-notes of objection, time worn and trite, but *unfortunately* as apt as ever. The long preamble of listed authors, directors and technicians is still an eyesore to the movie public. Is this not too bad? Will the time come when the public is as interested in those back of the production, as in the cast itself, and can standardize its preferences for this or that title writer, this or that editor and director, as it does for its preferred stars? Or will the pleasure seeking audience never become, as well, a scholarly audience?

The ever present close-up is commented upon and justly so. We still have too many of them, although the percentage runs much lower than once.

The third letter of this month refers to that thorn in the side, the false tone of films, over a long stretch of time.

Smoking, drinking, dissipation and excess of all kinds are common in many of these pictures. Almost invariably the romance is of the "love at first sight" variety.

The movie people's defense is that they are "picturing life." As long as just one picture is up for discussion, this argument will hold. Anyone will admit that all these unsavory elements actually exist; therefore, that one particular picture cannot be called inaccurate. But when another true-to-life picture of this type is turned out, and another, and still others, every one of them true to life, until they greatly outnumber pictures of normal conduct, it becomes quite evident that the general effect is not at all "true to life."

There are only two possible remedies. Dispel the fallacy that

the pictures are true to life. Let everybody who goes to the pictures understand that the production companies are over-emphasizing the sensational, merely for purposes of drawing a crowd.

Or else let the wholesome side of life be shown in a reasonably correct proportion.

The *New York Times* (February 2) In the report of the fifth annual motion-picture conference of the National Board of Review, certain statements made by Mrs. Howard S. Gans, President of the Child Study Association of America, are most unfortunate. True, the reporter may have misunderstood or may be quoting in part much that was said in a better whole, but for our purposes, the damage seems to have been done when the printed column reaches the readers' eyes. The speaker suggested that it was not "practicable" to separate children's films from the pictures for adults and that motion pictures for adults that adequately tell the story of life make good films for children. Pictures should not falsify life essentially for children, for fiction should not violate fact, but should illustrate it.

Films for children have tremendous educational value, she declared, and if they portray life in contradiction to the facts of existence they can have a harmful influence on the child's mind.

Just as these words stand they seem to imply that the enthusiasts for children's films, as such, and children's matinees, have had falsified films in mind. No one has ever wanted to misrepresent the facts of life to children, but surely one must recognize that children's facts of life, children's range of interests, differ from the adult's range. One might as well

claim that there is no difference between child and adult.

The day must come when the many productions suitable for theatre of the adult, despite many, both child and adult, must provide children's programs of children's interests, and at hours for child consumption.

Mrs. Edmund Cahill at this same meeting presented the alluring possibilities of the sound film for cultural development in music. Also, Dr. Eugene C. Givney, Director of Extension Activities for the Board of Education, indicated the limitless value of visual aid in school subjects since the equipment of the schools with portable machines.

Liberty (February 2) "Mother Still Knows Best," by Elsie Janis, is a severe criticism of Edna Ferber for using her childhood in the film under the the similar title. Editorial comment is futile, for the case can be argued as well one way as the other. Discussion of, and objective use of, one's own life-periods in the interests of art and science is a matter of individual opinion. The film, however autobiographical, so to speak, offends no more, any more than the play or novel so "copied," and after all, no creation of the imagination exists except insofar as the mind creating takes experience and combines it afresh and in varying patterns. In short, there is nothing new, in the sense of pure imagination. Whatever the result, bizarre or apparently factual, the stuff is made from the creator's experience. The question of literally copy or hidden copy must always remain a matter of personal preference.

BOOK REVIEWS

ANATOMY OF MOTION PICTURE ART, by Eric Elliott. Riant Chatteau Territet, Switzerland. Handled in America by the Film Arts Guild, 500 Fifth Avenue, New York City. 146 pages, paper bound. \$2.50.

This is a thoughtful discussion of the elements of motion picture art, analyzed and evaluated. The author's aim has been to set down certain principles of this new art, which has grown more or less haphazardly, here and broad, dependent on isolated genius for its spasmodic advance and losing track overnight of technical accomplishments worth perpetrating, while it hangs tenaciously to others of lesser permanent value. "The cinema," he says further, "has grown to vast proportions without due and systematic cataloguing of its possessions. In the artistic field few attempts have been made to deal with the mass of material that has accumulated. What works of reference and treatise do exist are themselves in need of some systematic and central filing; recorded data pertaining to film art is not only sadly incomplete, but scattered all over the world."

Discussions of pictorial composition, the beginning of photoplay technique, the camera as an instrument of expression, titles and closeups, the values of motion, and principles of continuity make the several chapters of the book. To the motion picture technician it will appeal as a thoughtful and stimulating discussion of his craft, and to the intelligent picture-goer it reveals and makes meaningful the mechanics and devices by which effects are secured, and should leave him with a keener appreciation of the elements of

technique forming the basis of the new art of the photoplay.

TAKING THE DOCTOR'S PULSE, by J. F. Montague, M. D. Published by J. B. Lippincott Company. 103 pages. \$1.00.

In Dr. Montague's stimulating little book are included two critical essays,—the first, which gives its name to the volume, having appeared originally as an article in *American Medicine*, and the second, entitled "The Possibilities of Medical Movies," based on an address delivered before the 1928 Better Films Conference of the National Board of Review. They are combined and dedicated by author "to the most potent implement of modern education—the motion picture film."

Dr. Montague is one of the most enthusiastic advocates of the efficacy of motion pictures in medical and public health education. For the student in the medical school the author sees in the motion picture film an instrument which will do much to lighten the burden of his education in the rudiments and fundamental sciences of his profession, shortening his clinical apprenticeship and leaving him free to round out his preparation by the actual practice of medicine and surgery in hospitals. Educational material can, with the film, he declares, be reduced to a most mobile state—the dissection of the human body may be shown and re-shown in faithful detail; physiologic experiments can be demonstrated with economy of laboratory animal life; clinical cases can be accurately photographed and such records accumulated and widely distributed; the most rapid processes of growth and motion may be reduced to a speed suitable to observation; the slowest growth of an embryo may be speeded up

so as to be observable in a few minutes; the observation of surgical work clearly photographed and presented on the screen can be made immensely more vivid than it is at present from a chair in an amphitheatre.

For the public, Dr. Montague stresses the importance of the film not only indirectly because "public health varies in direct proportion to the knowledge and skill of the medical profession," but directly "as a means by which public health instruction may be quickly, persistently, and most effectively distributed."

PUBLICITY FOR SOCIAL WORK: Routzahn, Mary Swain and Ewart G.; Russell Sage Foundation, 1928. This book discusses the problem of publicity in a field having to do with human betterment and confines itself to that publicity addressed to adults. An excellent and thorough course of training, so to speak, is found in its pages. Publicity in a field of this sort must be aggressive and, at the same time, extremely tactful, for it often confronts folkways and prejudices so much a part of the individual that he is unaware of them as such and when jolted into consciousness pertaining to them feels affronted. The authors seems to have presented every conceivable angle of the problems involved.

THE EARTH AND ITS PEOPLE—a series of four volumes in elementary geography, by Wallace W. Atwood and Helen Goss Thomas. Ginn and Company.

Book One—HOME LIFE IN FAR-AWAY LANDS (166 pages; 96 cents) is an introduction to geography, taking pupils on a series of journeys to the homes of children in different lands. In making these imaginary journeys, not only is the foundation

(Concluded on page 123)

THE THEATRICAL FIELD

CONDUCTED BY MARGUERITE ORNDORFF

Theatrical Film Reviews for April

[145] *THE IRON MASK*

(United Artists)

In *The Iron Mask*, Douglas Fairbanks has gathered some old friends about him and stepped back into what must surely be his favorite role. Swords click, horses' hoofs clatter, and D'Artagnan and his three immortals ride once more for the glory of France. If there is anything more pulse-stirring than to see Douglas Fairbanks leap to saddle and gallop away, it is to watch him wield a sword; and thanks to the impetuous heroism of D'Artagnan, here is ample opportunity to watch him do both.

The mystery of an unacknowledged twin son of Louis XIII, the identity of the man in the iron mask, and a plot against the real Louis XIV furnish motives for the further deeds of Athos, Porthos, Aramis, and D'Artagnan. Certain historical facts play leap frog with true Fairbanksian agility. But who cares? In all the gorgeous tapestry that unrolls before one's eyes, there is only one somber thread. Twenty years after, the musketeers strut as valiantly as ever, grin as carelessly, draw their swords as eagerly; but there is something pathetic, withal, in their cocksureness. It is very sad to see people grow old.

Of Mr. Fairbanks' performance, there is only this to be said: it is real; he lives his part with an enviable zest. In a poetic prologue and interlude, his voice is heard for the first time on the screen. Remaining a part of the picture, he becomes a part of the audience, reviving in some measure the office of the Greek chorus.

Leon Bary as the classic Athos,

Nigel de Brulier as Richelieu, Lon Poff as Father Joseph, and Marguerite de la Motte as Constance pick up their old roles where they left them. Rolfe Sedan as Louis XIII, Belle Bennett as the Queen, Ulrich Haupt as de Rochefort, and Dorothy Revier as Milady de Winter are new faces. William Bakewell in the double role of the real Louis and his plotting twin, is remarkably fine in both. Gino Corrado as Aramis and Stanley J. Sandford as Porthos are equally in

a musketeer's paradise. Arm in arm, with sword points gleaming, they swagger off into a shadowy beyond in search of a greater adventure. (See *Film Estimates in this issue.*)

[146] *STARK MAD*

(Warner Brothers)

The Warners believe in sound for sound's sake, and therefore offer as much sound as they possibly can. In addition to the demoniac laughter of a madman and the terrific barking of dogs, they provide the action with a



The Cardinal drives a hard bargain with the Musketeers.

the spirit of the picture.

It is one of those pictures we cannot bear to see end. We want to put off the inevitable catastrophe. But one by one the gallant three meet death in the performance of their duty, and at last D'Artagnan himself falls. The last adventure is finished. And then with a twinkle in his eye, Mr. Fairbanks reunites his heroes in

full orchestral accompaniment. All this effectually drowns out the actors, and relieves the audience of the necessity of trying to figure out what they are saying. Things are a little too noisy to permit patrons to sleep comfortably, but they may employ their time in a study of the theater decorations while waiting for the newsreel. (See *Film Estimates for March.*)

THE FILM ESTIMATES

Being the Combined Judgments of a National Committee on Current Theatrical Films

The Film Estimates have been officially endorsed by

*The Motion Picture Committee of the General Federation of Women's Clubs
The Motion Picture Committee of the National Congress of Parents and Teachers
The Home and School Department of the American Farm Bureau Federation*

Titles of Films (Actors) (Producers)	For Intelligent Adults	For Youth (15 to 20)	For Children (under 15)	Titles of Films (Actors) (Producers)	For Intelligent Adults	For Youth (15 to 20)	For Children (under 15)
All At Sea (Dane-Arthur) (Metro) Outlandish farce, with so much absurdity and silliness as to be of no conceivable use for any purpose.	Absurd	No	No	Fugitives (Madge Bellamy) (Fox) Hectic underworld story of cabaret dancer wrongly convicted of murder—ten-year sentence—exile instead—real murderer found, etc.	Hardly	Doubtful	No
Big Hop, The (Buck Jones) (Fox) Buck Jones, who rides his horse so well, here leaves it for an airplane—in a far-fetched story. Poor attempt at a thriller.	Poor	Harmless	Better not	Ghost Talks, The (Helen Twelvetrees) (Fox) Feeble effort to thrill, scare and amuse with stock devices of haunted house, sheeted figures, frightened negroes, etc.	Feeble	Doubtful	No
Behind Closed Doors (Virginia Valli) (Columbia) Clean mystery story of plot to replace King on throne of a mythical kingdom turned Republic. Some good acting and real suspense.	Fair	Good	Harmless but beyond them	Godless Girl, The (Marie Prevost) (Pathe) Lurid, overdone melodrama about a school-girl-atheist, violently converted at the end of the film. Cecil B. DeMille thinks he is treating a "big subject" in a masterful way. The picture is mostly silly or inane, when it means to be most serious. (See Review No. 147.)	Absurd	Useless	No
Chinatown Nights (Florence Vidor) (Para.) Melodrama of Tong Wars in Chinatown, with wealthy society girl (Florence Vidor) falling in love and living with the "boss" (Wallace Beery). Waste of Florence Vidor. (See Review No. 152.)	Mediocre	Unwholesome	No	Hard Boiled (Sally O'Neill) (RKO) Another "sexy" story of gold-digging chorus girl, millionaire's son—married and disinherited—then they really fall in love and are forgiven.	Cheap	Better not	No
Close Harmony (Nancy Carroll-Buddy Rodgers) (Para.) One of the best—true comedy—well acted and "talked"—almost wholly free from offenses against good taste and common sense. It should dawn on the industry that Nancy Carroll is one of their greatest assets for worthwhile comedy. This film should prove a great success and deserves it.	Very Good	Excellent	Good	Hearts in Dixie (All-Negro) (Fox) Unusual comedy drama, with all colored cast, fine negro-singing, and good acting and direction.	Unusual	Good	Good
Devil's Apple Tree (Dorothy Sebastian) (Tiffany) South Sea melodrama, thoroughly sexy in character and purpose. Scenery beautiful, story rather preposterous.	Hardly	No	No	Hey Rube (Gertrude Olmstead) (RKO) Carnival story with hero running a gambling wheel, cheating the public and thereby almost losing his future wife.	Hardly	Perhaps	Doubtful
Dummy, The (Ruth Chatterton) (Para.) Exciting and incredible melodrama—with a 9-year-old-boy detective doing impossible things, in a very hashy story. The one real actor (Chatterton) is miscast.	Hardly	Perhaps	Doubtful	Iron Mask, The (Douglas Fairbanks) (U. A.) A fine film, typically "Fairbanks," with wholesomely thrilling heroics, incessant action, and much historical and esthetic value in costumes, sets, and fine photography. An extraordinary achievement is the final scene which amounts to a "happy ending" for a tragedy in which the four leading characters have died. Doug continues to show moviedom how to make pictures wholesome, interesting, and immensely profitable at the same time. (See Review No. 145.)	Excellent	Excellent	Excellent if not too exciting
Faker, The (Jacqueline Logan) (Columbia) Somewhat of an expose' of crooked spiritualistic mediums. Heroine assists the faker, but falls in love with a son of the intended victim and reforms, as usual.	Mediocre	Perhaps	Beyond them	Linda (Warner Baxter) (First Division) Young backwoods daughter of brutal lumberman who forces her to marry middle-aged husband though she loves another. The usual conclusion achieved by husband's death.	Hardly	Harmless	Hardly

Titles of Films (Actors)(Producers)	For Intelligent Adults	For Youth (15 to 20)	For Children (under 15)	Titles of Films (Actors)(Producers)	For Intelligent Adults	For Youth (15 to 20)	For Children (under 15)
Moulin Rouge (Olga Chekova) (World Wide) Queen of Parisian night club falls in love with daughter's fiance. Great struggle to conceal affair from girl. Finally solved by double auto-wreck, in favor of the girl.	Mediocre	Better not	Unsuitable	Syncopation (Barbara Bennett) (RKO) Feeble story of vaudeville dancing couple separated by her ambition for stardom through marriage to the wealthy night club owner. But it was not marriage he meant—so back to her dancing husband, happier and wiser. Film is rather a confession of weakness in talkies for it is largely filled up with jazz music and songs—which avoids the more difficult task of dramatic dialog.	Ordinary	Perhaps	No
Noah's Ark (Dolores Costello) (Warner) An extraordinary production that is huge, pretentious and naive — impressive in spots but weighed down by sheer numbers, mass and noise. The picturization of the Deluge is a great achievement—but the whole film is marred by absurdities, stale bits of hokum, ear-splitting sound effects so incongruous as to be ridiculous, a mediocre story more or less lost in the chaotic spectacle, and above all, the labored analogy attempted between the Deluge that wiped out "lust" and the Great War that wiped out "hate." (Sic!) The film is not worth the vast costs involved, whether it ever pays them back or not. It is a monumental example of a picture that is big but not great.	Big	Big	Too big	Tropic Madness (Leatrice Joy) (RKO) Lurid and far-fetched melodrama of South Sea island where mother finds her long-lost daughter. Various sexy complications solved by a volcanic eruption!	Poor	Better not	No
Office Scandal (Phyllis Haver) (Pathe) A newspaper story, built around a murder, with the heroine in a choose-between-love-and-duty position. Somewhat amusing but merely sensational for the most part.	Hardly	Perhaps	No	Vonishing Pioneer, The (Jack Holt) (Para.) Jack Holt fights and foils the villains who would steal water rights of a frontier city. Thrills and heroics rather better than in average western.	Perhaps	Good	Perhaps, if not too exciting
One Stolen Night (Betty Bronson) (Warner) Merely a sexy picture, showing the vulgar loves of vulgar people, tricked out in Arab setting, and making cheap use of Betty Bronson who has so much finer possibilities.	Cheap	Unwholesome	No	Why Be Good (Colleen Moore) (First Nat'l) Again Colleen as the lively flapper in decidedly risque situations, carrying behaviour as far as possible and still rank as a "good girl." Hollywood thinks there is "philosophy" in it. (See Review No. 152.)	Hardly	Unwholesome	No
Queen of the Night Clubs (Texas Guinan) (Warner) Merely exploits the notorious Texas Guinan as a night club hostess, in a feeble, mawkishly-sentimental story concocted for the purpose. Not worth anyone's time.	Mediocre	No	No	Wild Party, The (Clara Bow) (Para.) As a picture of life in a supposed "girls' college" it is ridiculous, of course. As a jazz film it is monotonously full of bare legs, gay escapades, wholesale and promiscuous kissing, roadhouse adventures, etc. Clara Bow has a good "talkie" voice but her acting as the all-pervading jazz influence, directing conduct for the entire community, is hardly convincing, not to say silly. Her acting is far better in one or two serious moments toward the end. Nothing suggests real life in the film except the fine acting of the earnest young professor. Offensive or censorable scenes are skillfully avoided but the sex suggestions are effectively put over in large numbers. Thoroughly unwholesome for young people.	See It and Think	No	No
Strange Cargo (Lee Patrick) (Pathe) All-talkie crime mystery story on board a yacht—over-complicated with clues and with unconvincing conclusion. Rather inane but harmless.	Hardly	Passable	Perhaps too exciting	Wolf Song, The (Lupe Velez-Gary Cooper) (Para.) Artificial story of western mountaineers in 1840, one of whom marries a lovely Spanish girl on impulse—leaves her—but returns finally. Thoroughly unwholesome film, with love-making and sex-suggestion made as strong as censors or decency could permit.	Mediocre	By no means	No
Strong Boy (Victor McLaglen) (Fox) A jolly little comedy, practically free from objectionable elements. Very human and amusing story of stolid railway porter whose highest ambition was to be an engineer. His sweetheart had far higher ideals for him, which were not realized, but all ends well.	Rather Good	Amusing	Good	Younger Generation, The (Jean Hersholt) (Columbia) An East-side Jewish family rise from pushcart to mansion, but all but the ambitious son are thoroughly unhappy. Troubles come and the son becomes wiser and happier at the end. Rather human and realistic film, quite worth seeing.	Good	Excellent	Beyond them

[147] *THE GODLESS GIRL* (Pathe)

In which C. B. DeMille takes a swing at atheism among high school students, and barbarous methods in reform schools. The young atheists start a riot in which one of their number is killed. The leaders are sent to the reformatory, where they are brutally treated by guards and matrons, and, unaccountably, cured of their atheism. A talking sequence is dragged in at the end for no reason except that sound is popular just now. Lina Basquette, Marie Prevost, George Duryea, Eddie Quillan, Kate Price, and Noah Beery head the cast. A spectacular fire is featured. (See *Film Estimates in this issue.*)

[148] *REDSKIN* (Paramount)

Richard Dix is the noble red man, torn from his family, and sent to the white man's school. He is tolerated by the students because he is a star on the track team. At last when he is insulted by them in approved movie manner, he returns to his own people, ostensibly to relieve their unhappy condition by virtue of his "education." Actually he does no more than discover an oil well by accident, and thus shower unexpected wealth on his tribe. Color adds interest to the scenes. (See *Film Estimates for March.*)

[149] *A LADY OF CHANCE*

(Metro-Goldwyn-Mayer)

Norma Shearer exhibits a real sense of humor as a crook who marks a wealthy young fellow as her next victim, marries him, discovers he is not wealthy at all, and then, to her own shocked surprise, finds herself in love with him. As far as the story is concerned, we've heard it before. But it is rather amusing as played by Miss Shearer, Gwen Lee, John Mack Brown, and Lowell Sherman—particularly Lowell Sherman. (See *Film Estimates for January.*)

[150] *THE REDEEMING SIN*

(Warner Brothers)

This opus left me with some con-

fused memories of thieves and hoodlums of the Paris underworld, and the distinct impression that Dolores Costello and Conrad Nagel have the hardiest constitutions in all Hollywood. Miss Costello falls from a third story balcony with only minor ill results, and Mr. Nagel after being stabbed in the back and dropped into a sewer, is able to be about next day with only a slight limp. Representing the Warner Brothers staff at its worst, which worst, let me tell you, is pretty bad. (See *Film Estimates for February.*)

[151] *THE TIDE OF EMPIRE*

(Metro-Goldwyn-Mayer)

A jerky sort of story purporting to show the irresistible push of progress into California, and the stubborn but futile opposition of the early Spanish land holders. Actually it is just a disconnected story of fervid Spanish loves and hates, vivid fiestas, and rude Americanos. Not much of the original Peter B. Kyne here. Renee Adoree, George Duryea, William Collier, Jr., and George Fawcett head the cast acceptably. (See *Film Estimates for March.*)

[152] *WHY BE GOOD*

(First National)

Colleen Moore is once more the disciple of jazz, with a whole dressing table of little silver cups as testimonials to her superiority on the dance floor. Colleen clerks in a department store, falls in love with the boss's son, and with little or no trouble, gets her man. Her supporting cast, including Neil Hamilton, Edward Martindel, John Sainpolis, Bodil Rosing, and Louis Natheux, is quite satisfactory, Mr. Natheux being particularly amusing as a sheik of the genus "drugstore." (See *Film Estimates in this issue.*)

[153] *CHINATOWN NIGHTS*

(Paramount)

A somewhat puzzling and disjointed story of a white woman who leaves

what must be an environment of luxury and refinement, to become the mistress of the boss of Chinatown. Disjointed because it skips from point to point with disconcerting suddenness; puzzling because it fails to motivate any of its characters more than superficially. Florence Vidor's voice records in a far from pleasing manner, whereas Wallace Beery's is natural and effective. (See *Film Estimates in this issue.*)

[154] *RED WINE*

(Fox)

The hum-drum young husband suddenly feels the urge of youth for a good time, so he goes out and has it, with a resultant nightmare that scares him back into his hum-drum routine again. Not much to begin with, and not very capably handled, but Conrad Nagel does what he can. (See *Film Estimates for February.*)

[155] *DESERT NIGHTS*

(Metro-Goldwyn-Mayer)

With Ernest Torrence and Mary Nolan as a pair of diamond thieves capturing John Gilbert as the resident manager of a South African diamond mine, and forcing him to guide them across the desert, you might expect quite an exciting and pleasant evening. It is all of that, and rather unusual to boot, until the girl discovers her better nature, and the hero falls in love with her. She would—and so would he! (See *Film Estimates for March.*)

EDITOR'S NOTE: So far as I can learn, I am the only woman in the civilized world who never saw *Abie's Irish Rose* on the stage. I have no intention of sacrificing this enviable distinction by going to see the film for the purpose of reviewing it. Devotees of this department (if there are any) who want to know about *Abie's Irish Rose* will have to read some other reviewer's opinion. M. T. O.

SCHOOL DEPARTMENT

Conducted by DR. F. DEAN McCLUSKY

Assistant Director, Scarborough School, Scarborough-on-Hudson, N. Y.

An Adventure with Visual Aids

JOSEPHINE N. MEYERS

President, The Visual Education Section of the Colorado Education Association

IN THE lesson plan which follows an attempt is made to illustrate the application of the accepted principles of pedagogy, and the laws of learning with special emphasis on the emotional appeal, in connection with visual aids. It is further purposed to show that the lantern slide has a definite place as a teaching device.

1. In the approach of the lesson used by the teacher
2. In the recitation period used by the pupils
3. For check-up and reviews
4. That the slide is best used in connection with other aids

The Forest Trees of Colorado

The aim:

Teacher's—To teach pupils to distinguish between the different kinds of forest trees of Colorado and to create a desire on the part of pupils to form the habit of identifying them.

Pupil's—To learn the physical characteristics of the trees of Colorado in order to identify them.

Visual aids:

The lantern slide
Mounted tree specimen
Unmounted tree specimen and cone
The photograph
The flat picture
The stereograph
The study Monograph

The approach:

Today we shall see some pictures from lantern slides. We shall begin a study of our evergreen trees. We shall want to find out how many there are, we shall want to learn their names, and how they look so that we can know one from the other. In our study we shall use lantern slides, photographs and other visual aid material.

How many can tell a spruce from a pine? (Responses) How many can tell a limber pine from a yellow pine? (Responses) Wouldn't you be glad if you were able to tell mother, father and friends the names of

the trees when you drive in the hills? Don't you think they would be proud of you? Besides wouldn't we get more joy from our trips to the hills if we knew the trees by name? (Responses)

When do we have the best time at a party—when we know the people who are at the party or when we don't know them? (Responses) The same is true when we go to the hills and know the trees by name. They are not strangers, but friends that we like to talk about. The forest isn't a closed book to us anymore, but an open book that we can read and tell about, and so we enjoy going to the hills more.

Let's look at some pictures of beautiful trees and tree scenes. (Show 10 or 12 slides) This is a most important part of the approach because it is here the teacher "sells" her idea to the class. By giving interesting bits of knowledge about the trees, and by asking pertinent questions to stimulate thought she will inspire her pupils to want to know more about the trees that make possible such scenes of natural beauty. Ask for the meaning of "evergreen", and the difference between evergreen trees and "deciduous" trees. Introduce the word "conifer". What does it mean? Who knows a little village in the hills called "Conifer"?

Let us see now how many evergreen trees we can name. (Teacher steps to the board, draws brace, and writes names in outline form as pupils name) They will probably know pine, spruce, fir. Tell them those are family names—trees have family names the same as we have. Now let's look on p. 3 of our Study Help and find out what all the family names are, and what all the given names are. (Complete board outline as pupil reads from Study Help.)

So far we have learned three things—the true meaning of evergreen, the word conifer, and that there are 14 species of evergreen trees.

Preview the whole situation so that the pupils will get a bird's-eye view of the job before them, and the method of attack—the importance of this is often overlooked and we permit the pupils to fumble along not knowing what it is all about. Tell them what the job is, what the goal is—that we have set out to obtain certain knowledge, skills, and appreciations connected with the forest trees of Colorado, let them know what they are, discuss them, and have them put into notebooks for future reference. Show them the tools, i. e., the visual aids they are expected to use in preparation of the material, and how to use them.

Knowledge:

1. One or two main characteristics of each tree—something that will identify it from all others.
2. At what altitude each kind of tree is most common
3. The most important use of each tree
4. The answers to 20 questions asked in the Study Help

Skills:

1. To be able to identify a tree quickly by its general appearance, its leaves or its cones.

Appreciations:

1. A feeling that trees are our friends because of the service they render.
2. A love for the little aspen tree.
3. A love for the timberline tree.
4. To enjoy "The Tree By The Side of the Road".
5. A feeling that we want to render service in return, and to express that desire by way of protection and care.

Habits:

1. To establish desire and develop power to enjoy the simple things of life.
2. To increase the power of observation.

Method of procedure:

Explain the method of attack—dividing the class into groups, each group having one tree to study; referring class to the Study Help which gives a description of each tree. Show how the Study Help and aids are used together. Emphasize the fact that group members are responsible for giving accurate and

clear information as the rest of the class learn to identify the trees from seeing their slides and hearing their talks.

The challenge:

Let's say—Who'll be the first to know an outstanding characteristic of each of the evergreen trees? Who'll be the first ten people to get 100% on 20 questions? Who'll be ready to recite first?

The Assignment:

Ask the pupils to turn to the Study Help—a pupil reads the title aloud, "Physical Characteristics of Colorado Forest Trees." Explain the title and the divisions under it. Divide the class into groups and have each group choose a tree to study. Choose someone to look up the poem "Trees" by Joyce Kilmer, prepare to give it to the class showing lantern slides of trees to illustrate the lines. Explain the Tree Zone Diagram. Assign references on the aspen tree and on the timberline trees.

The study period:

The study period is a most important time. The teacher should be fully prepared, "three times as well prepared" as the pupil. She is as busy during the study period as the pupils—guiding, instructing, explaining, inspiring.

The visual aids are ranged about the room and on tables for pupils to get when they are ready for them. The pupils have added to the collection post-card views of forest scenes, newspaper and magazine articles, and poems about trees—also lumber specimens obtained from a local lumber yard.

The Recitation:

This period is as important as the study period for it is here that the groups learn the characteristics of the other trees aside from the one studied.

A pupil shows tree slides for quick recognition by the groups—no particular order.

Pupil—"That's the tree we studied." "I can tell because I see the pitch flecks on the leaves." "It's the bristle-cone pine." Another slide is shown. Pupil "That's the Douglas Fir. I can tell because I can see the bracts."

This procedure is continued until all 14 have been recognized by means of some outstanding characteristic. After that fuller descriptions may be given if desired, followed by discussion in which comparisons are made, interesting details are noted, and differences are commented upon by teacher and pupils.

Check-up and reviews:

Learning continues during this period. It gives opportunity to correct erroneous impressions that may have occurred, it helps to clinch facts, and is a means of determining how well the aim has been accomplished.

1. Have a pupil stand and name the trees as they are being shown from slides until he misses. Someone else takes it up.

2. One pupil gives a description, others name the tree described.

3. I am thinking of a tree whose branches slant slightly upward, the needles grow all along the branch, and are sharp and pointed. Until middle age it

is one of our loveliest evergreens—what is it?

4. Close eyes and visualize a tree or cone as it is described by a pupil.

5. By giving contrasting characteristics. How can we tell a yellow pine from a fir?

6. Written descriptions—true and false tests.

7. Sketch a needle or a cone as description is given.

8. Use the 20 questions in Study Help for check-up.

Make tree booklets putting in pictures of trees cut from free folders obtained from the Tourist Bureau. Put in newspaper articles and poems as well as written descriptions by the pupils themselves. Offer some special recognition for the best thought out and arranged booklet when finished.

National Academy of Visual Instruction Extends Membership Invitation

The National Academy of Visual Instruction is an organization composed, chiefly, of directors of visual instruction in city and state school systems. There are many school systems, both large and small, which have someone in charge of the visual instruction program, who is not designated "Director." In some cases, this person may be devoting half time, or less, to the direction or use of visual aids. In many such cases, these have developed or will develop into full time directorships, and a separate department will be organized. It is but logical, then, that the National Academy of Visual Instruction should accept into membership those who are the probable future directors of visual instruction.

Anyone who may be directing the use of or using visual aids and who may be interested in the purposes and plans of the Academy, may secure complete information by addressing the office of the Executive Secretary, National Academy of Visual Instruction, 1400 Oread Avenue, Lawrence, Kansas.

The Academy has recently is-

sued a folder which may be had upon application. It lists complete information as to what the Academy is, its history, and its future plans.

The Story of Eastman Classroom Films

The Eastman Kodak Company has published a most attractive illustrated eighteen-page booklet describing the results of the extensive tests conducted in a hundred schools, telling how the Eastman experiment originated, how it was organized, directed and supervised.

The preparation of the Eastman Classroom Films and the teachers' guides which accompany them, are outlined and the subjects now available are listed. The booklet also includes practical suggestions as to the application of the films to teaching procedure, the methods for their use and the advantages to a school of maintaining its own film library.

Six full pages of illustrations from the films produced to date give an excellent idea of the scope of production already accomplished. The booklet may be had free of charge by writing to Eastman Teaching Films, Rochester, N. Y.

Air Views of Alaska

Airplane views of southeastern Alaska are now available from Forest Service, Washington, D. C. The views were taken last summer by the Navy Department at the request of the Geological Survey. Each "photographic" view consists of a central picture representing the ground directly under the airplanes and the two pictures of areas adjoining the central picture. The price per group of three pictures is \$1.00 if unmounted, or \$1.40 mounted. To facilitate ordering, the Forest Service will furnish an index



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map showing the location of the area covered by each photograph.

School Notes

REVISED VISUAL INSTRUCTION ASSOCIATION

At a meeting last October, a committee composed of those most active in the field of visual instruction in New York City, considered the advisability of re-organizing the Visual Instruction Association. It was felt that certain changes would increase the interest in and the effectiveness of the Association. With this in view, the Constitution was revised and adopted.

An Advisory Council has been organized consisting of persons engaged in the arts and trades affiliated with the production and distribution of visual aids, and possessed of an intelligent and progressive outlook in this field, persons eminent in educational circles, and persons active in social and civic service. Hitherto, the officers, members and working forces generally have consisted largely of persons directly engaged in some aspect of the application, administration, or promotion of this type of work in the schools and colleges of the country. The Advisory Council will bring into this specialized group a wider circle of individuals for the creation of public interest and the dissemination of knowledge in visual instruction.

Mr. Ernest L. Crandall, Director of Visual Instruction in the schools of New York, is Chairman of the Advisory Council; Dr. Ben Wood, Columbia University, is President of the Association and Miss Rita Hochheimer, Assistant Director of Visual Instruction in New York City, is Chairman of the Executive Committee.—*Bulletin of the Visual Instruction Association, Feb., 1929.*

PROGRESS

In 1928 the Newark, N. J. Museum showed parts of its collections, through the 20,754 objects lent to 63 Newark schools, to 50,000 children. It lent 2,000 objects to 142 borrowers in 38 communities outside of Newark. It held 31 lectures in its one small lecture hall—to a total of 2,500 visitors.

Its publications for the year in the form of descriptive cuts and leaflets numbered 38 with a total distribution of over 40,000.

Newspapers of other cities gave it 30 notices, large and small, covering a total of 306 column inches.—*The Museum, Newark, N. J.*

POSTER CONTEST TEACHES FIRE PREVENTION

The Home Insurance Company of New York, one of the large Fire Insurance Companies, is conducting a poster contest for the best designs in Fire Prevention Posters.

"One of the best approaches to public consciousness of fires and methods of preventing them," it declares, "is through the graphic portrayal of causes, results, methods and such. The poster exemplifies this approach. Last year the Fire Prevention Poster Contest was started by the Home Insurance Company, with very pleasing results. This year and in succeeding years we expect to build it up into a national project that will play a worthy part in a worthy cause."

This contest is two-fold. Locally it will be conducted by Home Agents who are in almost every city and town of the United States, and in Canada. They will secure the approval and cooperation of the superintendent and art supervisor in each school and supply the necessary information and material. This consists of announcement posters; folders giving full details, requirements, suggestions and application blanks; and other literature to help the competing students in designing their posters.

The first prize winning poster of the local Contest will then be sent to The Home Insurance Company of New York for entrance in the National Contest. There it will compete with the prize winning posters from Home Agents all over the country for the National prizes, First \$100, Second \$50, and Third \$25.

In addition the first prize winning poster of the National Contest may, if of sufficient merit, be reproduced in full color and distributed throughout the country during Fire Prevention Week in October.

The double opportunity makes it very worth while for high school students to compete. The research necessary in designing these posters and the association of the students with the idea of Fire Prevention are of excellent educational value. In addition, Fire Prevention, ever a worthy cause, will be aided materially. Last year in many schools the contest was carried on as a regular class problem.

Film Review

In our issue of January, 1929, several subjects from DeVry School Films were reviewed. The following is a film from another of the series:

People Who Live in a Crowded Valley (1 reel) Prepared for the fourth to eighth grades. From the Course in World Geography, edited by Dr. Forest Stull of Teachers College, Columbia University.

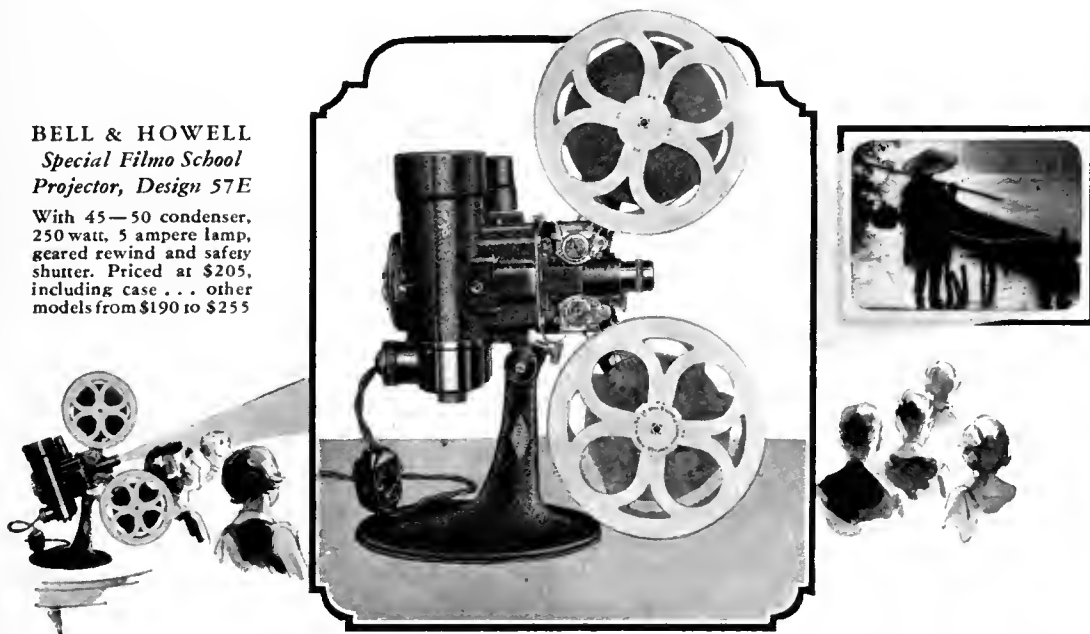
Animation which shows the location of China hemmed in between the Pacific on the east and southeast and a high mountain barrier on the west, and a great wall on the north, makes vivid the isolation in which the Chinese have developed a mode of living peculiarly their own.

Scenes in a river seaport city show the characteristic pagodas, temples, homes and modes of dress. The crowded city market and the river boat dwellings, serve further to illustrate the adapta-

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It projects pictures of matchless brilliance and clearness. Its wonderful nine-to-one mechanical movement does away completely with eye-tiring flicker and produces pictures as clear and steady as any seen in the finest theaters.

It uses the compact, non-inflammable 16 mm. film. It is quiet in action and operates from any light socket. It runs film forward or backward. For "still" projection, it stops instantly on any single frame without inconveniencing the operator, endangering the film or obscuring the picture. It tilts to any angle—throws pictures to any height; has instantly adjustable projection lens; is rugged,

compact, light in weight, easy to carry and easy to store; and yet is so simple in construction that any teacher or student with a few minutes' practice can operate it.

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tions which have been made to life in so congested an area.

On the rich delta lands rice fields are interestingly pictured; and the cheap man-power of this crowded country does the necessary work in the fields, even to irrigating with the primitive treadmill device. Grain is harvested, winnowed and threshed by hand. Fields of sugar cane are also depicted, where somewhat more modern methods are in force.

The canals of the country serve as the greatest means of communication for the mass of the people, as well as a source of food for the boat-dwellers — a further adaptation to crowded conditions of life. Foot-power furnishes a means of propelling the boat, and the Chinese fisherman proves his versatility by raising ducks which feed on the river and are herded onto the boat at night.

Some of the most beautiful scenes in the reel are those showing the hillside tea plantations and the great gorges of the Yangtze. Glimpses are given as well of life in "Upper China"—the higher lands approaching the western deserts of Tibet.

Other reels in the series on World Geography include "People Who Live in the Arctic," "People Who Live at the Equator," "People Who Live in the Desert," "People Who Live in the Mountains," "People Who Live in a Great Plain," "People Who Live by the Sea," "Modern Commerce," and "People Who Live through Industry."

Some Current Writings

"Visual Instruction and Thought",—by B. A. Aughinbaugh, in *Better Schools Bulletin* for February. The writer gathers authoritative opinion in answer to the question, "Does visual instruction discourage the stimulation of thought?"—and makes a conclusive case for the answer.

"Visual Education and Music"—by Elizabeth Spaugh, in the *New Jersey Journal of Education* for February. A paragraph or two from the article is distinctly worth quoting for the suggestion it carries in a subject not so frequently regarded by the average teacher as lending itself to the visual method.

We know now that little children can absorb a great deal of the theoretical side of music, and that this may be made most interesting. Music, you know, is difficult, even to the average adult. So to arouse and hold the attention of a child the teacher must be ever on the alert for new interests along musical lines. Reading is always vitally attractive to children and the little people are properly thrilled with the idea of reading songs. Wonders upon wonders! Learn a song from a book! And then the crowning glory!—a picture song! These songs thrown on the blackboard with a lantern are a novelty—but their value does not stop there. The ease with which the little people read these songs is astounding. We must remember that they are new to the art of reading the printed word, and this accounts for the difficulty of reading printed songs. The class invariably stops at the end of each staff and waits to be started anew on the next. This difficulty is eliminated to a great extent when all eyes are focused on the screen. There is also another reason for the success of the picture song,—the fact that the attention of the children is on the screen and director, rather than on forty different books. I will venture to say that an average class can learn a song just twice as quickly as from a book.

And the slides are so easily and quickly made. There is really no expense connected with the making of these slides. Simply purchase the clear slides and cover them with the old favorite Bon Ami and write the song desired thereon. Slides made in this way are easily cleaned and used again.

"Geography Textbooks" — by DeForest Stull, in *Normal Instructor and Primary Plans* for January, treats of pictures and maps and the contribution they make to the modern text, as well as the methods which should be followed by the teacher to obtain the maximum teaching results.

The Excursion Project

(Continued from page 104)

ions, and to get correct information on those points that reading and discussions sometimes fail to straighten up for us. (4) Discussion of findings after an excursion trip.

We may judge an excursion activity a success when it successfully solves the problem undertaken; when every part of the plan has been carried out and each member of the group can recognize that he has gained new information, has had a new and enriching experience or has been straightened out on conflicting points.

An excursion activity like all other activities carried through to successful completion, should be judged. In judging an excursion activity it is probably well to use the plan as a basis for the judging. By referring to the plan one can more readily discover the successes and failures of the activity. The judging should probably be of two types. The group should point out in a general way the successes of the activity. This may be called general judging. The group should point out specific strong and weak points in the activity and make provision in a very specific way to improve the activity right then if circumstances will permit. If it cannot be improved at once, then provision should be made to avoid these mistakes in the future. If in judging the group finds it can

improve the activity immediately, the plans will need to be changed in order to carry the improvement to a successful consummation.

A "leading on activity" may grow out of an excursion purpose at most any point in the pursuit of the activity and especially during the judging. By a "leading on activity", we mean an activity that has been suggested by the one engaged in. When these occur they should be recorded in permanent form to be considered when the group is ready to initiate a new activity.

Foreign Notes

(Concluded from page 107)

cessfully depicted. Each man has a characteristic trait, and it is not a case, as so often happens in Hollywood productions, of a different peculiarity being assigned to each actor; the traits are char-

acteristic of the men, and the men do live. There is the deaf old gentleman with his ear trumpet who sleeps through each emotional climax; there is the man with the made-up tie which is always slipping out of position; there is . . . But they are all perfect in manners, appearances, and clothes.

The trouble arises because the horse between the shafts of the hero's dogcart, left unattended for a moment, eats part of the hat belonging to a lady (played by Olga Tschechowa) who is disporting herself with a certain soldier behind a hedge. Ensuing complications are guaranteed to reduce the sternest highbrow to delighted chuckles. I sat alone in a little projection room and laughed long and loud regardless of the impression I must be creating on the no doubt thoroughly amazed projectionist.

It is not funny to see a man simply step on a woman's skirt, but after inwardly remarking on the absurd period skirts for two reels it can be funny for the hero to step on one in the third. The construction of the picture is faultless, the only criticism that can be offered is that the manservant, who is terribly funny, has borrowed his method from Buster Keaton.

An objection that I have heard brought against this exquisite comedy is that the humour is too subtly French. True the picture is satire about the French, but exactly for that reason it is more likely to be enjoyed by English and American people than the French themselves, who, although tricked into laughter by the sheer cleverness of the thing, cannot help feeling just a little offended.

has its advantages

**STILL
PROJECTION**

The instructor, for example, may proceed at a speed which best suits the subject which he is discussing. He may dwell on any particular illustration as long as he sees fit.

And subject material is easy to obtain for the Bausch & Lomb LRM Combined Balopticon. Slides may be obtained at a small cost, photographs, pages of a book, postcards or the specimen itself will do.

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AMATEUR FILM MAKING

Conducted by DWIGHT R. FURNESS
Director of Publicity, Methodist Episcopal Board of Education

Photomicrographic Work at the Brooklyn Technical High School

A REQUIRED portion of the work in the Heat Treatment of Metals course given to seventh graders at the Brooklyn Technical High School is the production of several photomicrographs taken of representative structures of iron, steel, and certain of the non-ferrous metals. These photographs serve as permanent records and are taken at 100 to 500 diameters magnification. To secure a picture requires a mastery of a technique not usually required of high school boys, but experience has shown that good results can be readily obtained.

A resume of the several steps involved discloses an interesting series of processes. The specimen must first be selected and sawed out in the proper manner. This is a matter of some moment, insofar as rolled materials are concerned, but is not of any consequence in the case of homogeneous cast metals. The specimen is ground, filed, emiered, and polished with various grades of carborundum paper. It is then polished to a mirror brilliance with rouge and levigated alumina. The surface is etched with the proper reagent—dilute nitric acid in the case of steels, and ammonium persulphate in the case of the non-ferrous metals, and then carefully dried.

Microscopic examination is usually carried out in a routine

Editor's Note—we are indebted for the above account to the Bulletin of High Points, from which these excerpts are quoted.

manner, inspection at low powers, and then with the higher magnifications. A good representative spot is selected as being suitable for photographing and the specimen placed on the stage of the photomicrographic camera.

Photography is accomplished by means of an arc, the light being filtered through a Wratten filter, Series B, and focused on the mirror of the vertical illuminator to secure critical illumination. The matter of focusing is attended to by using the stage elevating mechanism, and the final focusing is done with the usual slow motion screw. The arc is maintained constant by means of clockwork which advances the two carbons at the same rate at which they are consumed.

When the specimen has been properly located on the stage so that the desired area is in the field of the microscope, the beam of light is reflected into the camera by means of a right angle prism and the image is refocused on the ground glass screen. A plate holder, 5x7-inch size, is then substituted and the exposure made. The length of exposure depends on several factors, is largely a matter of judgment and ranges from a fraction of a second for low power to many minutes for the high magnifications.

After the exposure has been made, the matter of development is taken care of in the school darkroom. A pyrogallic acid developer is used and the plates are

fixed and dried in the usual way. Prints are then made and these go into the note-books, forming a permanent record of the metals examined.

The apparatus used is of Bausch and Lomb construction throughout. The students have little difficulty in operating the mechanism of the microscopes, mirrors, and other parts.

It will be seen from the foregoing that a great deal is demanded of the students taking this course. They must produce plane, mirror-like surfaces for inspection, must be thoroughly familiar with the microscope, and, finally, must be fairly good photographers.

It is felt that as a result of the close cooperation between the Brooklyn Technical High School and the Supply Department of the Board of Education, a high standard of supplies of certain sorts can be maintained. Testing tools is a routine matter and the results are incontestable.

Dirty steel, excessive hardness, soft material and inferior material cannot hide when the microscope is employed to investigate them, and the case is concluded when a photograph is taken of the particular fault through the microscope at high magnification.

The work involved in testing calls for skill of the highest order. The processes are quite complicated, but the boys enjoy the work and respond well to the demands made upon them.

Wesley E. McArdell.

Professional Devices for the Amateur

Among the devices used by the professional cinematographers and now available to the amateur are: lens turrets, color and effect filters and holders, masking mates, automatic dissolves, tripods with panoramic and tilting tops, telephoto lenses of many kinds, titling devices, ultra speed lenses, projection screens of many surfaces, exposure and focusing devices, arc and incandescent lights, and lastly home talking movies, according to Walter D. Kerst of the Amateur Cinema League.

The amateur movie maker seeking new photographic worlds to conquer need not fail for lack of equipment. Many will not be satisfied with what they can secure from the manufacturers and

will develop their own gew-gaws and what-nots to secure special effects or to do the same things in new ways.

Amateur Clubs Increase

The number of organized amateur motion picture producing clubs increased from 10 to 125 in this country the past year, according to the Amateur Cinema League. Eighty amateur photoplays have been completed by these groups. Abroad there are now more than thirty clubs. In England local organizations have been linked together by the National Amateur Cinematographers, an organization similar to the Amateur Cinema League in the United States.

Book Reviews

(Concluded from page 110)

laid for a subsequent regional study, but in a way comprehensive to children of the elementary grades, much fundamental geographical knowledge is introduced—facts concerning the shape of the earth, directions, land and water forms.

Aside from its refreshing approach to its subject matter, from the standpoint of human geography, the book is also chiefly notable for its emphasis upon visual methods. Its pictures are not only many and admirably chosen, but map and picture study are made an integral part of the process of learning. The text accompanying each picture is calculated to get full teaching value from the illustrations. Suggestions are also given throughout as to the use of outside materials—pictures, maps, museum exhibits, and other aids to further geography study.



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AMONG THE PRODUCERS

Where the commercial firms—whose activities have an important bearing on progress in the visual field—are free to tell their story in their own words. The Educational Screen is glad to reprint here, within necessary space limitations, such material as seems to have most informational and news value to our readers

Merger of Q. R. S. and DeVry Corporation

IN LINE with the trend of modern business is the merger of two of the strongest concerns in the non-professional motion picture field—Q. R. S. and The DeVry Corporation. This brings into combination the unusual financial resources of Q. R. S. with the outstanding manufacturing ability of The DeVry Corporation in this particular line.

Q. R. S. has achieved its wonderful financial success in a somewhat different though closely related field, and has only lately entered into the motion picture industry. Especially fortunate is its consolidation with The DeVry Corporation, which during the last fifteen years has occupied a dominating position in the manufacture of portable motion picture cameras and projectors, both in this country and abroad.

The DeVry Corporation as organized and developed by H. A. DeVry is well known for its vision, ingenuity and the ability of its personnel. It pioneered in the production of portable motion picture projectors and has since kept not only abreast of the improvements in the line, but has consistently led the field in many important respects.

The amalgamation will enable Q. R. S. to transfer all of its motion picture activities to the DeVry factory, under the active management of H. A. DeVry and his experienced associates. The new financial resources now placed at the disposal of the motion picture end of the business

enables the completion within the year of plans which are regarded as years ahead of the achievements thus far recorded in this field.

The new company will now face the market with the most extensive line of motion picture apparatus ever offered the trade by one organization. It will include the whole range of motion picture machinery from the least expensive movie camera retailing at \$39.50 to the highest priced combination talking movie outfits for home and business.

Peace Pact Film

A one-reel picture, known as *The Peace Pact Picture*, has been assembled by the Motion Picture Producers and Distributors of America for use by organizations interested in studying the cause and prevention of war. The picture opens with a few scenes taken ten years ago during the war, but is devoted largely to the signing of the Peace Pact in Paris several months ago. It will be made available to organizations wishing it and requests will be taken care of in the order in which they are received.

Pathe to Produce Seven Grand Operas on Film

ANNOUNCEMENT has been made by Pathe that seven grand operas will be produced on the new season's schedule, including *Pagliacci*, *Cavalleria Rusticana*, *Faust*, *Martha*, *Tales of Hoffman*, *Carmen* and *Aida*.

In selecting these operas for pro-

duction as musical features, or "Film Operas", it is felt that at last grand opera is made possible for the masses through the introduction of sound on film. While the radio and the phonograph have blazed the trail by carrying to almost every home selections from these great operas, hitherto it has been impossible to bring them to music lovers outside the largest cities. Now the story, the music both orchestral and vocal, and the personalities of the singers enacting the famous roles, will all be put within the reach of everyone. It is not too much to say that this announcement opens up vast entertainment and cultural possibilities such as have never before been contemplated in the history of music.

These "Film Operas" will be produced under the supervision of Josiah Zuro as Director General of Music for Pathe. Mr. Zuro has already begun the preliminary work upon the first. The casts will be chosen from the best available operatic singers.

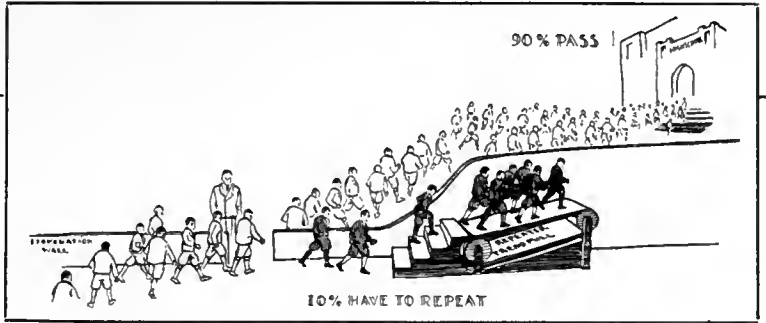
Strip Film on Forestry

Mr. R. B. Miller, Chief Forester, State of Illinois Department of Conservation, has prepared a forestry film slide made up of 89 pictures, called "Illinois Forestry", representing almost ten years' work in Illinois and twenty in the forestry profession as a teacher and state forester.

The film slide is broken up into eleven parts by sub-titles and includes a discussion of the Forest Regions of the United States, the National Forests, Forest Fires, Erosion, Grazing, and Illinois Trees and Timber Types. It also treats in a pictorial way the

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 - World Geography—9 Lessons By DeForest Stull, Columbia University
 - Vocational Guidance—9 Lessons By Fred C. Smith, Harvard University
 - General Science—9 Lessons By Dr. Morris Meister
 - Health and Hygiene—9 Lessons By Dr. Benj. C. Gruenberg, Director American Association of Medical Progress
 - Electricity—12 Lessons By Joe W. Coffman

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QRS-DeVry

decay of timber and how it may be prevented, shows views of the various important wood-using industries of the State, and closes with some well selected beauty spots from Illinois, taken from his best negatives.

Mr. Miller has spared neither time nor effort in preparing this film slide which is explained by a printed syllabus of 19 pages. It is conveniently divided into parts so that the teacher can start at any point, although the whole, which gives very complete information on this subject, is adapted for a full hour's instruction.

The author's intention in preparing this film was to spread the knowledge of forestry throughout the state, reaching many schools which he could not visit person-

ally and to give a clear, authentic presentation of the subject. He has not been afraid to try his own medicine—that is, he has used the film with a suitable outfit himself and some of his publicity people are also using it with good success. Full details can be secured directly from Mr. Miller at Springfield, Illinois.

A Canadian-Made Harvester "Movie"

Dominion Builders, now completed and ready for distribution by the International Harvester Company, is a three-reel production, filmed on two large adjacent farms in Saskatchewan. It is distinctive from other Harvester films in that a scenario and a number of characters were used to make a more vivid contrast between the two main features of the film, namely, horse farming and power farming.

As the scenario runs, both the horse farmer and the tractor farmer are classed as successful farmers, but as the spectator follows the details of the story on the screen, comparing the time, labor, and other cost and convenience elements in doing similar work under the two methods, he is time and again impressed with the fact that the horse farmer pays a great deal more for success in the extra time, physical labor, and inconvenience involved under his system than does the more efficient tractor farmer under the modern power system.

The picture presents the advantages of power farming in a novel and convincing way.

The film is obtainable from the International Harvester Company, 606 S. Michigan Avenue, Chicago.

New Film Tells Story of Gasoline Motor

The Story of a Gasoline Motor, a new educational motion picture film produced under the direction of the United States Bureau of Mines, Department of Commerce, in cooperation with a large industrial concern, has been announced. This three-reel film depicts all processes involved in the construction and operation of a gasoline motor.

In preparing this film many types of automobile engines were cut apart, so that every action of the working parts of the engine could be shown graphically, and numerous large foundries were visited in order that views might be shown of the actual forging of the engine parts.

This picture should not only prove of value to the automobile mechanic, but it has been made in such a manner as to be readily understood by the layman and the student.

The film may be obtained from the Pittsburgh Experiment Station of the United States Bureau of Mines. No charge is made for the use of the film except that the borrower pays transportation costs.

A six-reel film, *The Romance of Sleepy Valley*, has recently been released by the American Farm Bureau Federation, 58 E. Washington St., Chicago, to carry the message of up-to-date methods and equipment to every farm community. It may be borrowed by rural organizations and county agents for the term of a month, upon payment of a C. O. D. charge of \$6.00 to cover handling and shipping costs.

The Bureau is also producing a two-reel sewing film, of especial interest to farm women.

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(See advertisement on Outside Back Cover)

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Rochester, N. Y.
(See advertisement on page 117)

Edited Pictures System, Inc.
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Ideal Pictures Corp.
26 E. Eighth St., Chicago, Ill.

International Harvester Co.
606 S. Michigan Ave., Chicago, Ill.
(See advertisement on page 97)

Dr. Thos. B. McCrum
4144 Charlotte St., Kansas City, Mo.
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1028 Forbes St., Pittsburgh, Pa.

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(See advertisement on page 125)

Ray-Bell Films, Inc.
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City, N. Y.

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United Projector and Films Corp.
228 Franklin St., Buffalo, N. Y.

Visual Education Service, Inc.
Carmel, Monterey County, Cal.

Y. M. C. A. Motion Picture Bureau
120 W. 41st St., New York City
1111 Center St., Chicago, Ill.

MOTION PICTURE CAMERAS

Q. R. S.-DeVry Corporation
1111 Center St., Chicago, Ill.
(See advertisement on page 125)

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International Projector Corp.
Acme Division, 90 Gold St., New
York City.
(See advertisement on page 127)

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(See advertisement on page 119)

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(See advertisement on page 125)

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(See advertisement on page 98)

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Spencer Lens Co.
19 Doat St., Buffalo, N. Y.
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A New Harvester "Movie"



"Home Builders"

THIS is a new three-reel feature picture which illustrates, by comparison, the advantages and economy of tractor farming over horse farming. A plot runs through this three-reel picture embodying four principal characters. A tractor farmer, Ora Sells, lives across the road from his good friend and neighbor, Wilbur Hall, who has always prided himself on his good horses, and has steadfastly refused to purchase a tractor. Ora Sells has a daughter, Rose, who is engaged to Wilbur Hall's son, Frank.

The young man is mechanically inclined and has become disgusted with the hard and unprofitable work connected with farming with horses. He has almost decided to leave the farm unless his father purchases a tractor and some modern power machinery. He has a staunch ally in Ora Sells, who has been trying, by suggestion, to convince Hall that a tractor would be a wise and economical investment. Most of the subtitles represent conversation of these four characters and bring out clearly the advantages and increased results to be obtained from the use of power machinery.

This educational motion picture is printed on standard 35 mm. non-inflammable stock. The film is loaned free, provided the recipient agrees to pay transportation charges both ways, and with the understanding that care be exercised in its use. It is also understood that it is to be returned to us immediately after being used, with a report covering the number of showings and the total attendance.

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VOLUME VIII

NUMBER 5

THE EDUCATIONAL SCREEN

*The Only Magazine Devoted to The
New Influence in National Education*

MAY, 1929

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THE EDUCATIONAL SCREEN, Inc.

HERBERT E. SLAUGHT, *President*

NELSON L. GREENE, *Editor*

FREDERICK J. LANE, *Treasurer*

MARIE E. GOODENOUGH, *Associate Editor*

Entered at the Post Office at Morton, Ill., as Second Class Matter
Office of Publication, Morton, Illinois

General and Editorial Offices, 5 South Wabash, Chicago, Illinois

Copyright, May, 1929, by THE EDUCATIONAL SCREEN, INC.

\$2.00 a Year *Published every month except July and August* Single Copies, 25 cts.

The School Journey

S. O. ROREM

Superintendent of Schools, Lebanon, Pa.

THE primary object of this discussion is to give to parents and teachers some direction and control over the experiences of boys and girls as they go through our educational system.

The idea to be presented here is based largely upon the plan used by Benjamin Franklin's father in guiding his son to a knowledge of various occupations. On many occasions Benjamin Franklin was taken by his father to see the making of a newspaper, the building of a house, the activities of the wharves and shipbuilding so that the boy would have some first-hand knowledge of those activities before he reached the age when he must decide the occupation for the rest of his life. The real reason, however, was to thwart the son's desire to go to sea. Consequently, Benjamin Franklin had a knowledge of the general activities of mankind far beyond that held by other boys or young men of his age. It is not necessary for us to prove that Benjamin Franklin became a great statesman because of this interest which the father took in the training of his son, but parents and teachers who did not have such guidance and attention at the hands of their parents or of their teachers know too well the handicap which has come to them through being unaware of the activities of other people. Some people, who go through these experiences accidentally and make these exceptional contacts by chance, profit as thoroughly as if the process had been intentional. On the other hand, an intentional program carried on

through a period of years by the parents or by the school will furnish a better general idea of the world's activity than a disinterested accidental contact can possibly produce.

Such contacts as are mentioned below can profitably be duplicated by the school (if the parent has already been interested enough to supply them) or they may be duplicated by the parent (if the school has been interested enough in the children of the community to offer a definite program of this kind). This plan arises out of a concern and interest in the progress which boys and girls make during their years of school attendance.

Throughout the entire school course the spoken purpose of education is to put a child quickly in touch with the experiences which he will meet as he goes from the school classrooms. Any educational activity which we can add *outside* the classroom will serve in two particular ways. First, it will keep the child's mind active in thinking about and talking about real experiences which he encounters outside the classroom. Secondly, it will bring to the child's attention the fact that the work of the classroom and the work of real life actually go hand in hand. Any outline of outside activity or additional contacts which can contribute real activity along with the concentrated information and facts of our classroom textbooks will stimulate greater alertness on the part of the pupil while he is in school. The pupil will happily say, "I saw that;" "I have seen a place like that;" "This book does not tell all the interesting facts about it;"

"I have seen these people at work;" "I asked a man why they do it that way;" "My father and mother took me there;" "I have a relative who works in that city;" "We have some post cards and souvenirs which we bought at that place, I'll bring them to school tomorrow."

Any plan for school excursions or outside contacts of this kind will intentionally cut into the regular number of classroom hours which a teacher spends with pupils in any subject. This time, on the other hand, is always allotted in some proportional amount to various classroom activities and it is *not* unreasonable to assume that any theoretical study which occupies one hundred percent of the investigation time *cannot* be as profitable as an allotment of time in which a proportion is given to the practical application or observation of the situation about which the theory is being learned. For that reason, if ten percent of the school time is spent in out-of-school application and observation of facts which have been studied during ninety percent of the time in school, the result will doubtless be better than one hundred percent of the time spent in classroom repetitions. This means that in a school year of one hundred sixty, one hundred eighty, or two hundred days, sixteen, eighteen, or twenty days could be used for these outside contacts each year without any appreciable loss in the efficiency of the classroom work and with a chance for an appreciable gain in the understanding and awareness of the classroom pupils.

The suggested outline fits the

school activities as closely as possible. In grade one the children are learning to read from their first story books. The stories are based primarily upon the experiences which children encounter day by day and new sets of elementary readers are bringing this experience into their pages in increasing proportions. The authors build further upon the natural interest of children in animals and birds. Many a child who has never seen a cow or a pig or a goat reads the stories with only half the delight which he could have if he were allowed to make a trip to some farm where these animals can be seen. Fully half of the children in the first grade in a large city have not seen domestic animals. For that reason any influence which can be used to bring the child into contact with a real farm, with real animals, and real farmers will immediately enlighten the stories which he reads about animals. Further, some of the stories deal with wild animals such as bears, tigers, lions, eagles. Any influence which can be brought about to put the child in touch with the animal cages of the circus, or the zoo, or the mounted animals at a museum of natural history would have untold value for the child who is reading stories daily about these animals. These two excursions apply to first grade only, but they vitalize the first grade vocabulary which is continued throughout the entire life of the child. No one would assume that this concludes the outside contact which is to be required for bringing the student in contact with *all* life. For that reason the child's attention can be brought vigorously into such other immediate life activities as supply of shelter, sources of food and

clothing, manners of producing and transporting supplies which are needed by people who do not produce them, social and governmental organizations, historical information concerning their community and their important surroundings, and actual contact with places far removed from their ordinary sources of activity.

This accompanying graded schedule is based as nearly as possible upon the logical requirements of each school grade from one to twelve. However, the plan must remain a growing, un-stereotyped outline which may be constantly changed, clarified and improved. As an approach toward some sound and worthy plan, the outline presented below is offered as a course in outside contacts, definitely suggested and definitely recommended.

From grades seven to twelve (as may be seen by the outline) the journeys are practically independent of the school direction. In fact, the merit of these journeys in the upper grades increases in proportion to the number of parents who will accompany the children to these places. Summer time and week-ends are the proper times for these excursions. Va-

cations, and visits to relatives in distant places, may probably be planned to fit this outline if parents know that most pupils will visit or re-visit these places during a particular grade-year. (For example, a boy has two uncles in Pennsylvania—one near Pittsburgh and one near Philadelphia. He can visit only one. He chooses the opportunity to see Pittsburgh because he has seen Philadelphia several times before.)

It is too much to expect that all the children of a class will have had opportunity to make the trips suggested, but it is likely that more than half of the pupils in grades seven to twelve will have visited *one* or more of the places mentioned; especially so, if public announcement is made of such a plan as this. However, a definite use must be made of the data relating to these visits and special use must be made of the persons who have visited *one* or more places.

Little museums can be established out of the specimens and souvenirs which pupils leave in any particular grade and a Library-Note-Book can be made up by pupils as their contribution to future classes.

SCHOOL EXCURSION PROGRAM

Motivated Contacts within the State and Nation, designed to awaken pupils to a knowledge of the world and its activities.

Grade	Standard Contact	Extra-Contact	Visual and Expressional Contact
I	FARM County or Private	CIRCUS Animal Tent	Domestic Animals Wild Animals Domestic Poultry Uncommon Birds Common Flowers Common Trees
II	HOMES Fine Poor Average	BUILDING Construction Houses, Barns Bird Houses Animal Homes	Homes Strange Houses Foreign Homes Building Houses Furniture and Fixtures Animal Homes
III	MARKETS— STORES Indoor and Outdoor	FOOD AND CLOTHING Dairy, Bakery Shoe Factory Silk Mill, etc.	Milk, Our Important Food Preparing Foods Market Foods Necessary Clothing Hats, Gloves, Hosiery Trading and Merchandising

IV	TRANSPORTATION Depot—Garage Gas, Water, Electricity, Horse, Steam	HIGHWAYS Canals, Power Houses, Stables, Garages	Travelling with Loads Foreign Travel Modern Travel Air-Craft Communication Thought Recording
V	MANAGING OUR AFFAIRS City Hall Court House Hospitals Public Library Junior High Senior High	CITY PLACES Playgrounds Parks Old Buildings Jails Historic Places	Managing Ourselves Education Recreation Health and Sanitation Government Science and Exploration
VI	THE NEARBY WORLD Towns Institutions Communities People Places	NEARBY SIGHTS Anything within twenty-five or thirty miles	Our Nearby Surroundings The Fields The Crops Roads and Bridges Specialized Products Social Life and Its Organization
VII	STATE HISTORY Capitol Library State Building Independence Hall Gettysburg, etc.	STATE PLACES Local Industries Mountain Trips Nearby Places Summer Resorts Historical Trips	Early Evidences National Places of Interest Facts About State Capitol Buildings State Buildings and Institutions State Places of Interest
VIII	NATIONAL BUSINESS Department Stores Machine Shops Railroad Yards Loading Docks City Production Centers	OCCUPATIONS Silk Mills Steel Mills Mines Quarries Factories	National Commerce State Industries Occupations for Men Occupations for Women Professional Preparation Business and Trade Preparation
IX	NATIONAL ENTERPRISE Local Evidences of State Govern- ment Fine High Schools State Universities Nearby Colleges National Institu- tions Forest Reserves	SPECIAL SCHOOLS Agriculture Commerce Professions	Constitution and State Right State Plan of Government Fine Public Schools Great Universities (Columbia, Stanford, Chicago) National Railways and Highways (National routes) National Parks and Waterways (Conservation)
X	LARGE CITIES Philadelphia Pittsburgh New York Chicago	CITY HEALTH Water Supply Sewerage Public Utilities Health Utilities Cleanliness	New York Chicago Philadelphia Los Angeles Denver New Orleans
XI	NATIONAL CAPITAL Capitol White House Treasury Mount Vernon Arlington Cemetery	LOCAL- NATIONAL Buildings Post Office Federal Court Colonial Traces Early Local History	Washington City White House Mt. Vernon and Arlington The Capitol Building Washington, Lincoln The Treasury, Mint, etc.
XII	WORLD WONDERS Niagara Falls Natural Bridge Yosemite Valley Yellowstone Park Mammoth Cave, etc.	EXPERIENCES Long Hike Ocean or Lake Trip Airplane Trip Trip to Cuba, Canada, Mexico	Great Water Falls National Parks Nature's Freaks (Grand Canyon, Mammoth Cave, etc.) Mountains and Valleys Smithsonian Institute Museums and Galleries

In the third column of the outline some mention is made of "visual and expressional" contact. To that end, collections of material of various kinds should be brought into the classroom as a preparation for these outside contacts and as review of these outside contacts after pupils have returned from their journeys to the classrooms. Collections of pictures, clippings from magazines, libraries of books which deal with various topics or which have illustrations of value relating to the particular discussions and investigations at hand will serve for this particular purpose in the absence of all other visual aids. However, the new type of film roll with the daylight projector furnishes a constant collection of visual material which can be used at any time by any number of teachers within the school system on a regular schedule. For instance, in grade one there should be available several sets of pictures or film rolls of the regular size containing thirty to fifty pictures of farm animals, wild animals, birds, flowers, trees, crops, grains, and the like. For other grades there should be collections of pictures relating to homes, construction of homes, cannibal homes, Eskimo homes, and the like. There should be pictures relating to the sources of food, clothing; relating to the various kinds of staple products such as cotton, wool, leather, rubber; so that children shall become aware of the activities which are necessary to produce these ordinary commodities with which they come in daily contact. With this in mind we have collected as good a list of rolls of this kind as we can find at present for the use of the Lebanon public schools. At present the total number of rolls

(Concluded on page 155)

Some Principles on the Use of Visual Methods in Higher Education

FRANK N. FREEMAN

(Concluded from the April issue)

IN application of the general principles (which were discussed in the last issue) it may be said that our problem in higher education is first, to determine what are the essential concrete experiences required for the understanding of each subject and each topic or phase of each subject. The teacher of history or of archaeology, for example, must know how far it is necessary for the student to be able to picture the mode of dress, the houses or other buildings, the tools, the machinery, the modes of transportation, or other objects which characterize various historical periods in order to enable the student to understand these periods and the development of the one from the other. For an understanding of the industrial revolution, for example, just how detailed and accurate a knowledge of the machinery, the buildings, the railroads, the ships and the means of communication must the student have in order to understand this historical epoch? The teacher of Egyptian, Greek, or Roman archaeology must ask the same question regarding his subject. Similarly, the teacher of geology, of geography, or of astronomy. Even the teacher of the more abstract sciences, such as sociology, and psychology, must make a similar inquiry regarding his subject. What are the concrete experiences which lie at the foundation of the generalizations in these subjects? How far may we rely upon the commonplace experiences of mankind and how far must these be supplemented by specific additions to

experience? What observations, excursions, or experiments is it desirable for the student to undertake in order to give him the experience which he needs? How may objects and events be described or pictured to the student to serve as a substitute for his own experience?

The second item of practical application consists in inquiring or investigating which of the necessary forms of preliminary experience the student is likely to have had and which must be supplied to him. Some of these earlier experiences may have been gained in formal education and some of them may have been gained through the child's everyday activities. The solution of this problem is, of course, greatly complicated by the diversity of previous experiences which the students have had. Not only their everyday experiences but their education have differed enormously. Some have traveled widely and some not at all. The homes have provided a rich and varied experience for some, and a very meager experience for others. The best we can do, then, is to strike a rough average which will be neither at the point of the most meager or the richest experience of the members of the group. It is probably better to err somewhat on the side of providing too much rather than too little foundational experience.

The third general question in application is to determine the best methods of supplying the necessary experience when we have determined what that experience is. Suppose, for example,

that the instructor in physiology decides that the members of his class must have an acquaintance of a concrete sort with glaciers, their appearance, form, location and movement. He might attempt to supply this experience by taking them to a place where a glacier is and examining it at first hand. In some places this might be a feasible method. He might next show them a motion picture, or he might show them a series of slides, or stereographs; or he might rely upon sketches which he himself traced on the blackboard. Again, the teacher of literature might make up his mind that some more direct experience than that which is gained from reading is desirable in order to give the student an adequate understanding of a play. For this purpose, he might show pictures of actors, actresses, and stages; he might direct the class to a motion picture; he might have them attempt a dramatic performance of the play; he might have them put the play on the stage themselves, or construct a puppet show. We are here concerned particularly with methods commonly put under the head of visual education. We are led then to a consideration of the next topic.

The Requirements of Various Visual Devices

I should hesitate to make some of the rather trite comments I am making did I not feel that the principles which I am suggesting are still often disregarded. The first requirement of a device of visual education, for example, is that it should be suited to its

object. This may be illustrated by comparison of still pictures and motion pictures; neither of these is better than the other. One is better for some purposes, and the other is better for other purposes; and yet we find sometimes that each is used for purposes that would be better served by the other. The still picture is better than the motion picture where it is necessary to make a careful, analytical study of an object. The motion picture is better than the still picture when it is desirable to learn how an action is performed, or how a machine works. Even for these purposes, however, it is sometimes desirable to supplement the motion picture by a still picture in order that the position of the actor or of the machine at typical stages in the performance may be studied carefully. In some cases, the object, should not only be seen, but should be handled so that it may be turned around and viewed from various points of view and so that the form, hardness, smoothness, weight and so on may be directly apprehended.

The second requirement is economy. This requirement may be easily overestimated, but it is worthy of consideration. Nearly all educational institutions suffer from limitations of funds and a device which is economical will win acceptance much more readily than one which is expensive.

Perhaps a more important consideration is the ease and convenience of handling the device. A motion picture projector which can be easily threaded, for example, is preferable to one which requires more practice and skill to thread.

These principles are commonplace. Perhaps a more important principle is that a device is useful

for college instructors in proportion as it enables the instructor himself to prepare new material for it. The subjects of instruction in college are much less standardized or stereotyped than those in the lower schools. One instructor does not duplicate the practice of another instructor, nor does he follow the same practice from year to year. New material in each subject is continually being produced. The college instructor who is to keep up-to-date must present this new material to his class. A set of slides or motion picture film ten years old is likely to be hopelessly out of date. The institution cannot afford to be continually purchasing a large amount of new instructional material. This is probably the reason that college instructors do not make more use of the conventional types of visual material than they do. Materials which can be produced by the instructor are greatly to be preferred.

Form of Organization

It is desirable at all levels in the school, but particularly in the college or university, that the visual material presented be produced in flexible form of organization. Material in the form of lessons or of lectures is of very little use. The instructor organizes his own course and plans his own lectures. Material which is organized in large units is difficult to fit in to such a course prepared by the instructor. The material should consist of basic material which could fit into a variety of courses organized in various ways. The order should not be prescribed. The classification of material should not be predetermined. A study of the variations in the mode of presentation of different college instructors in the same subject reveals

an infinite variety. Whether or not this variety is desirable, it is an existing fact and the organization of visual material should be such as to make it adaptable to a variety of courses.

Conclusion

The principles which I have laid down make it clear that the problem of providing visual material for instruction in higher institutions is somewhat different from that of providing similar material for the elementary school or the high school. The needs of the student are different because of his greater range of experience and level of understanding. The demands of the instructors are more varied and require more flexibly organized material. In spite of these facts, I believe that there is large demand for the preparation of suitable material for use in colleges and universities even though this demand may be largely unrealized. A careful survey of college courses would probably reveal the fact that the students flounder about because a subject is presented at a level of abstractness beyond the preparation of the student. The failure to provide suitable concrete experience is due partly to inertia and partly to the fact that the instructor is unaware of the problem. An experimental study of the problem in various college courses would undoubtedly indicate where are the gaps which need to be filled and would demonstrate the desirability of a considerable extension of visual education in higher institutions of learning.

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The Educational Value of Motion Pictures

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IT may be safely premised that all motion pictures have educational value. The degree, however small, is a matter for the determination of those competent to judge. It is inconceivable that there exists a picture so lacking in truth that it does not, in one scene at least, give a correct visual first impression or correctly refresh the knowledge of the viewer, or accurately call into play some mental faculty the exercise of which we can properly place in the sphere of education. If the picture can cause the mind to make one educational gesture, then we must admit that it has educational value.

In the educational sphere, the motion picture is but the most recent development of an ancient method. The sense of sight has ever been the guiding beacon for the pilgrims of educational progress. Psychologists tell us that eighty per cent of all information and knowledge is gained through this sense. The eye is the most observant and retentive of the sense organs. Educators in all parts of the world agree that the visual method of instruction is the only certain way to convey to the child an accurate mental image.

According to the best authorities visual education began in the Stone Age, when paleolithic men hewed out their picture writings on the walls of caves. It was not a well developed educational program but it was, nevertheless, an expression of ideas in pictorial form—and that, briefly, is a definition of visual education.

It is reported that in Ancient India teachers drew pictures in

the sand to illustrate their lessons. We find other evidences of the use of visual aids in education throughout the early histories of peoples in many parts of the world. In the seventeenth century, Comenius, an educator, definitely states the educational principle: "Children must learn not only from words, but also from objects along with words." It was he who also issued the first illustrated text book, "Orbis Pictus" (The World Illustrated), which contained three hundred crude wood-cuts. It is evident from a survey of history that visual education is very nearly as old as education itself. And now, in our age, the motion picture seems destined to revolutionize illustrative pedagogy.

Motion pictures can standardize impressions and make them clear, complete, uniform, lasting and specific. By them the abstract can be made concrete, and the absent or past can be brought into the present. Countless amounts of time, trouble and money have been expended by producers to film the Arctic and Sahara wastes, the pinnacles of the Alps, the depths of tropical jungles, the palaces of royalty, and the huts of distant and unknown peoples. It may be granted that, in many cases, this has been done merely to add realism to some fanciful and educationally valueless scenario. Nevertheless, it has provided for the viewers vicarious experiences of travel and association with many peoples of the world. Thus we can see that motion pictures can bring to the classroom objects and scenes which would be impossible of di-

rect examination by the student body.

Motion pictures can bring to the classrooms, faithful representation of objects which are too large, too rare, too expensive, too dangerous or otherwise inconvenient. To a greater extent than any still representation they are able to present objects as they actually exist, move and have their being. They overcome time and space. Through them rapid processes can be slowed down and analyzed; slow processes can be accelerated, inanimate objects can be made animate; and, dead facts can be made to live.

Scientific experiments and demonstrations performed with ideal equipment and under the best possible conditions and difficult but highly instructive operations performed in a clinic, can, by means of motion pictures, be repeated indefinitely anywhere and at small expense. The formation of mountains and canyons of this world, and the movements of the bodies of this universe can be presented widely to students by means of films or animated drawings and models.

Attention can be concentrated and held and the memory more deeply impressed by a moving image projected on a brightly illuminated screen in a darkened room than by ordinary teaching methods. Motion pictures bring life into the schoolroom. The whole world is brought to the pupil to expand his experience. Instead of reading an abstract cold and distant account of his lesson, the pupil lives it—he learns easily, pleasantly, accurately, efficiently and vividly. By proper

directive instruction by the teacher after the film has been seen the lesson may be instilled into the consciousness of the pupil to a far greater degree than by the older method. It must be realized that motion pictures as visual aids are in absolute dependence upon the outside directive agency of the teacher. Very few agree with Edison that the film will eventually displace the teacher. As long as individual differences among pupils exist, it will remain impossible to dispense instruction from the film or from the book without necessary adaption made by an educated teacher. Freeman says that "moving pictures should be so devised as to furnish to the teacher otherwise inaccessible raw material of instruction but should leave the organization of the teaching unit largely to the teacher." Aaron Horn goes further than this. His position is that a motion picture, if well constructed, should not present a hodge-podge of stimuli but should select those stimuli which are relevant to the situation presented. He says: "Through its organization sequence of stimuli, it creates a determining tendency in the child which enables him to link up his impressions in a unified whole. A moving picture should furnish more than the raw materials of instruction—it should furnish *as far as it can* the organization of the lesson as well."

From the day motion pictures were first shown to a group of scientific men, they were heralded as the most important educational vehicle of modern times. They have always appealed to the masses; but showmen, rather than the school teachers, have been the ones to profit by them. Entertainment and profit stand

out as the preeminent goal of the former, while a more serious aim prompts the latter.

Generally speaking, pictures are produced for adult patrons and it is quite reasonable and proper that it should be so. Those who go to the theatre after a bad day in office, kitchen or shop must be entertained. It would be obviously unfair to say that all adult themes are harmful to children and that many adult themes may not be enjoyed profitably by the whole family. It is known that motion pictures do possess educational powers and values and that they do produce educational effects. The responses in children are so subtle and so inexplicable that it is not always possible to draw definite and unimpeachable conclusions. We can however determine the influences that are exerted upon many sides of the development of children by certain types of film and we can recommend the exclusion of them from the motion picture experience of the child.

To properly weigh the educational values in motion pictures we must finally advert to the concrete illustration. Individual films or a particular type of film must be analyzed and classified. In the belief of the writer, motion pictures may be classified into those that are (1) primarily educational, (2) educational but not primarily so, (3) primarily recreational. In the first class are to be found not alone those films that have been produced for primary and secondary school use but also those that have been produced through the educational departments of nation and state and of large commercial concerns. The second class contains those films that have pedagogic merit, though the intent of the producer

was to give a recreational film. It also includes those pictures where there has been a conscious intent on the part of the producer to incorporate, though secondary to the main theme, certain educational features. The third class includes those films in which such values are of a negligible quality, and those where such values are so intermingled with negative values as to preclude their use for educational purposes.

The true purpose and spirit of the first class is pointed out clearly by Dr. Thomas E. Finegan of Eastman Teaching Films. He states:—"Motion pictures have been so universally used since their beginning as a means of entertainment that in the great majority of attempts to adapt them to use of the schools the entertainment idea has been carried over in them. The story and the drama are factors of great power in educational processes and especially with children of the lower grades. Where this form of instruction is resorted to, it should be presented by the masters in story telling and in the dramatic field. But all the work of the schools should not be administered upon entertainment or dramatic lines.

"Films should not be made primarily to entertain children or to exert a dramatic power over them. They should be made with the intent to present accurate viewpoints and pictures of actual conditions representative of our social and economic life. The dominant tone and spirit of the film should be to present ideas, to reveal processes, to clarify situations, to represent actualities—to instruct."

The first class may be divided under several subheads according
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NEWS AND NOTES

CONDUCTED BY THE STAFF

Safety Messages Five Hundred Feet Underground

A unique method of stressing a safety message to mine workers is described in a recent issue of the "Executives Service Bulletin" published by the Metropolitan Life Insurance Company. It is a perfect example of visual instruction as applied to the problem of industrial safety. Excerpts from the article will be of interest to our readers.

Five hundred feet below the surface of Bonne Terre, Missouri, is a large amphitheater dug out of the subterranean soil by the Saint Joseph Lead Company, as a part of its mining operations. As one enters the top rear of this amphitheater from the shaft that leads to the ground above, his attention is attracted to a large brilliantly illuminated screen, located at what would be the stage of the auditorium. On this screen, which is made of metal and twelve feet square, some characteristic and pertinent safety message to the miners stands out vividly in the surrounding darkness. Near the roof of the mine but hardly apparent at first sight is a small stereopticon machine, in which slides are so placed that their message can be thrown on the screens. An automatic timing device turns the current on and off at each change of shift so that the message is always visible when the miners are going to and from work.

Slides containing reproductions of printed safety posters or information about recent accidents or good records made in local mines can be prepared quickly at small expense. Similar screens and machines, located at a number of important points throughout the property, enable the company to send its entire underground force to work daily with a new and pertinent safety thought. Occasionally a moving picture machine is installed in place of the stereopticon and a safety, health or other educational film is shown

while the miners, waiting for the day's work to start, sit or stand around the underground theater.

Certainly this method of advertising safety, together with the active interest in accident prevention taken by officials, superintendents, mine captains and shift foremen and the friendly competitive spirit which has been developed, has played an active part in making an outstanding safety record for the property. During December, 1928, for example, twenty of the twenty-five shift foremen were able to carry on their regular work without having a single miner lose one day as the result of an accident. One of these foremen completed the entire year with a clean record, while twenty sustained less than ten days lost per 1,000 days worked by their respective forces.

Films More Popular than Baseball with Boys

Incredible as it may seem at first glance, the results of a survey recently conducted among 65,000 employed boys in continuation schools in New York state, indicated that four out of five—83%, to be exact—listed motion pictures and the theatre as one form of amusement they preferred in their leisure hours, while only 77% registered fondness for athletic sports. Reading came third, and was named as favorite by 64% of the boys.

Less than half of the boys showed an interest in physical exercise, such as hiking, swimming and rowing, when taken individually rather than in team contests. Dancing engaged the attention of about one-fourth, and 22 per cent were interested in social clubs. Educational work and lectures appealed to comparatively few, the proportion interested being 15 to 12 per cent, respec-

tively.

"We were impressed with the uniformity with which the boys in various cities of the state as well as in the state as a whole exhibited the same liking for similar forms of amusement," said L. A. Willson, assistant commissioner for vocational education of the state educational department. "With two exceptions, the same ranking in popular appeal is found in all forms of amusement.

"Sports would naturally appeal to the American boy of 14 to 17 and it is not surprising that they rank second in popularity. Reading is a bad third. To boys of these ages dancing does not appeal especially. A few years later in life most of these boys will be found to favor dancing.

"It is the duty of both school and society to see that ample ways of enjoying leisure time in a wholesome and beneficial manner are provided for these young people. Boys clubs, recreation centers, libraries and playgrounds are all essential to this purpose. It is difficult for us today to compete with commercialized amusements which make such a strong appeal to our young people, but this should be done in order that their amusement proclivities may be guided in the right direction."

Dr. Lee DeForest Honored for Audion Invention

Dr. Lee DeForest, inventor of Phonofilm and chief engineer for General Talking Pictures Corporation, was presented with the John Scott medal for his inven-

tion of the audion at a dinner given in his honor by the Franklin Institute in Philadelphia recently. The audion is the amplifying tube which made talking pictures possible for theatres, loud speakers possible in radio, and is also used on all long distance telephone lines.

The award made to the inventor of Phonofilm has made him the recipient of the two most highly prized awards in the scientific world. Four years ago he was awarded the Elliott Cresson medal by the Franklin Institute for the invention of the audion and, as far as known, he is the only person to have ever received these two honors for the same invention.

Ohio Regulations Regarding Visual Instruction

Inquiries reach THE EDUCATIONAL SCREEN frequently regarding regulations in force in various states in matters of visual instruction. In this connection, excerpts from "High School Standards" for Ohio will be of timely interest. We quote the official wording verbatim:

In so rapidly developing a field as visual education, it is difficult to set down standards that will not err by mistaking the direction of the development. At the present time, for instance, it is not certain that we may not soon have radio moving pictures. Certain it is, however, that the Department cannot continue to regard schools as equipped which make no use of so important means of education.

The Department has therefore adopted the following minimum standards:

First-grade high schools and junior high schools with above 500 students shall be prepared to show in the auditorium moving pictures to 40 minutes per week, and shall also have at least one school room lantern, or 18 stereoscopes, and 500 slides or stereographs to use with them.

First grade high schools and junior high school with fewer than 500 students shall meet at least one of the options above.

Other high school must develop some visual materials for instruction, such as clipped pictures, photographs, post cards, classified and ready for definite use.

Schools which show the necessity may have to 1931 to meet the above standards. A high percentage of the schools of the State are already meeting them.

Great care should be taken in purchasing film equipment and in planning film service. The entire field should be explored; the decision should be a thoughtful one, which considers the greatest really educative outcome. The Department does not approve devoting the energy of the school to moving pictures for amusement or for profit.

Under the heading of "Light-

ing" the Standards specify:

Sufficient rooms, and those with good seating capacity, should be equipped for pictures, with electric outlets, special window shades, and a screen or suitable blank wall. Daylight screens are satisfactory, but not so convenient.

High Schools in Ohio, to be rated as either "A" or "B", must have "Provisions for visual education, including educational motion pictures at least, once a week; and other forms of visual instruction."

To be ranked in the "C" class, schools must have "visual instruction in some form."

Foreign Notes

An Epical New Book on Visual Education

OSWELL BLAKESTON

BRYHER'S "Film Problems Of Soviet Russia" is not a book of the month; it is a book of the year. It sets out to show how modern Russia is teaching the peasants through the films how to find happiness; is courageously urging men and women to accept the new solutions of sociological problems which will make for saner conditions. For instance women are cautioned in film after film to learn an economic job; then, and only then, will they be free from the brutalities of their men-folk; then, and only then, will villages cease to be what they ever have been (except to those who are retrogressive and refuse to face facts) hot-beds of gossip and vicious tyranny from the old to the young.

Bryher welcomes the improvements that have come with psychological study; there is nothing reactionary about her. Moreover, she has an extraordinary breadth of vision.

Every sentence in the book is stimulating. Here it is possible to review shortly only the chap-

ter on educational pictures.

The author realizes that the way to secure universal peace is through educational reform. She relates her own experiences of the folly and muddle of conventional schooling; the account of the language class is such a gem that I cannot resist quotation;—

"They worked two hours daily at a foreign language, but it was taught in so meaningless a manner that the class resembled a band of Eskimos wondering if that queer noise in the wind was a wireless signal, an approaching snowstorm or the growl of a hungry bear.

In short the usual curriculum leaves the pupil totally unfit for life, all that he can do is to become a so-called respectable citizen having a little villa in a suburb and going to a business office every day in the city in a run-about car.

The reforms of yesterday may become the fetters of to-day. Also, though I know this will shock many people, I believe education will make its greatest stride forward when the personal element is negated in favour of the use of the machine.

Bryher points out how easily an uninteresting teacher may blight a subject, or distort it from

(Concluded on page 155)

AMONG THE MAGAZINES AND BOOKS

CONDUCTED BY MARION F. LANPHIER

The Historical Outlook (March) "Visual Instruction and the History Laboratory," by Annette Glick, Assistant Director of Visual Instruction Division, Los Angeles, reviews the extravagant introduction of films into education, the inevitable modifications that came about and the real settling into a sane program. The meaning of Visual Education, the place of the teacher, the skill necessary to her difficult role, the psychological and philosophical results of the new aspect—these are some of the outstanding sub-heads of the article. The full range of visual material, other than the film itself, together with teaching method, is presented. This is one of the most helpful discussions that has appeared for some time.

The Film Spectator (March) "In Which We Pay Attention to Our Friend, Bob Sherwood," is a caustic comment upon this gentleman's career as a movie critic. The editor seems to feel that Mr. Sherwood bawls forth an infinite deal of nothing about a field of which he has little actual knowledge. Strange and sweeping comment, but it is offered as an excellent stimulus to thinking on the subject. The popular and unpopular critic are frequently much alike in becoming something of the college senior taking the first abandoned flights into reckless and destructive criticism. Mr. Sherwood, no doubt, like others, has been guilty of this weakness. But that hardly obliterates his general wisdom and sincerity.

Hygeia (March) "The Child and the Movies" is an account of Miss Dora Stecker's experience as manager of a neighborhood theatre and her discussions of those experiences in *Child Welfare*. Again and again attention is called to the emotional and physical strain of thrillers upon children. Too, the need of the adolescent is a pregnant subject for appeal from serious-minded screen students. Miss Stecker's experiences re-affirms these cries and assertions that seem to rise strongly enough but come to nothing as a whole. The question of movies in relation to children is still in an amazingly stupid and barbaric state of neglect and indifference.

National Board of Review Magazine (March) "Robert C. Bruce Returns from the Wilderness" is the first of a series of short appreciations of the nature films completed by the author. The reviewer calls *The Work of the Wind*, *The Work of the Sand*, *The Work of the River*, accurate and vivid visualizations of the phenomena of Nature, and not only instructional, but entertaining as well.

In the "Better Films Forum" of this same issue, "Looking Matineewards," by Mrs. J. A. McRae, Chairman of the Junior Matinee of the Charlotte (N. C.) Better Films Committee, and "The Negative Wins," a debate on the subject of whether or not children under ten should be excluded by law from motion picture theatres, touch briefly the same problem presented by Miss Dora Stecker. That the latter article presents a

negative answer is to be regretted deeply.

The Nation—The Nation discusses standardization of visionless procedure with many little theatre movements. The editor points out the agreeable exceptions and the additional chance for free lancing as a warning to Hollywood standardization and an aid to future artistic film achievement.

The Parents' Magazine (April) "Home Movies," by John Beardslee Carrigan, is the first of a series of one column articles. It is an introduction to the fun, value and general satisfaction of home movies. Next month the author will discuss the equipment necessary to successful home production.

Exhibitors Herald World (March 16th) "The Film Guild Cinema, an Experiment in Theatre Design," by Douglas Fox, describes with the aid of many fine illustrations the most modern motion picture theatre, seating 485 persons, recently opened in one of the oldest sections of New York. The account which Mr. Fox has given will interest not only the specialist in theatre design but the movie-goer, who will readily appreciate the advantages in both vision and acoustics which the new design is said to embody.

A brief note about the Film Guild Cinema and its designer, Frederick Kiesler, was published in *THE EDUCATIONAL SCREEN* for January 1929.

Movie Making (April) "Movie Making in Mexico," by Emma

Lindsay Squier, is a story of "cine conquest in the Land of Revolutions." The author recounts very interestingly indeed a number of experiences which she encountered in filming aspects of life in "the most colorful of all countries between the United States and Panama." Some of her narrative is amusing—for example, the difficulty which she describes of getting the idea across to the average Mexican that he could *move* while the picture was being taken.

In Colima, where I was photographing the cutting of pineapples, it was the same. It took all of my limited Spanish persuasion, plus the expert direction of a sophisticated Mexican, to make the peon in his picturesque sombrero and serape go ahead with his work. The man was entirely willing to pose for his picture, but according to his simple standards it was impossible that one could have a picture taken and move at the same time. He kept saying plaintively, in Spanish, of course, "But if I walk, the picture will not serve!"

The *Christian Science Monitor* (April 9th) "Hollywood Responsibility Abroad," an editorial, comments on the utterances of Mr. S. K. Ratcliffe, British publicist who has recently "developed a sudden and surprising tendency to discuss the motion picture."

It is not Mr. Ratcliffe's way to mince matters, hence he has made the bold assertion that he believes American films are doing untold harm abroad. He has recalled the common man in England or on the Continent, who reads little and travels less, but who does frequent the motion pictures—preferably those which reach him from Hollywood because they divert and excite him most. To him America is a place so remote as to be positively fabulous, a country far beyond the dreams

of avarice, richer, he may feel, and more reckless, than it has any right to be. What makes him suppose such preposterous things? What else than his habit of gazing upon American films which depict luxurious and extravagant living, which depict license and lawlessness in many forms, crime and vice and general demoralization? In his philosophy, seeing is believing. And he is entirely within his rights. Not being able to judge for himself, it does not occur to him that he cannot trust the motion picture to tell the truth about America.

Hollywood does not produce two classes of films, one for home, the other for foreign delectation. Trustingly, indiscriminately, its products are sent forth to peoples from Kansas to Cape Town and from there to Timbuktu. Americans, with the panorama of American life unrolling under their very eyes, may be trusted not to regard too seriously the exaggerations of the motion pictures; but with people in other lands it is quite otherwise. America does not relish being misjudged and misrepresented abroad. Then let her make the most of what remedies lie within her own grasp. Hollywood aspires to entertain the world; but unwittingly she is also educating the world and, in large measure, it rests with Hollywood to make certain that education be sane and fair.

Saturday Evening Post (February 2) "Moving Picture Dogs and Others," by Lawrence Trimble, discusses the training of the dogs used in motion pictures, a naturally arresting subject. The author seems to be a reliable expert in the field.

Individual Instruction (February) This department wishes to acknowledge this new magazine, published by The Harter School Supply Company, edited by Lucille E. Ogle, and advised, editorially, by Carleton Washburne

of the Winnetka Schools, Helen Parkhurst of the Children's University School of New York City, and Sibil Cox, of the School of Adjustment of Cleveland. The set-up of this issue is straightforward, helpful and a unit. The advance information concerning the next issue promises the same satisfaction.

Woman's Home Companion (February-March) "Blazing the Trail," by Gene Gauntier, are two articles portraying the history of early motion picture days. These contrasts are always interesting, but this author makes them especially so.

BOOK REVIEWS

MY BOOK—RELATED READING ACTIVITIES, by Marjorie Hardy. Wheeler Publishing Company.

This series of five books to supplement the reading interests of the child as stimulated by the "Child's Own Way Series" is a fair experiment indeed. The line sketches to be colored, in Books One and Two without direction, in Book Three with specific color direction, and in Book Four the space left for drawing, supplemented finally by no picture possibility in Book Five, takes the child naturally and safely through the first steps of art expression toward the "adult" book, which is often without illustration.

IF PARENTS ONLY KNEW, by Elizabeth Cleveland. W. W. Norton and Company, Inc., and The Parents Magazine.

This text, prepared by an earnest student, late of this field, is a readable and simple discussion of the main aspects of child guidance. It should be a godsend to untrained parents and the young teacher of the pre-school and kindergarten levels.

THE THEATRICAL FIELD

CONDUCTED BY MARGUERITE ORNDORFF

Theatrical Film Reviews for May

[156] *THE BROADWAY MELODY.* (Metro-Goldwyn-Mayer)

There are a good many firsts connected with this talking and singing picture. It's the first real musical comedy attempted on the screen. It's the first to have its songs specially written for it. It's the first full length *talkie* to feature Bessie Love. And there are several others, but these will do.

The story, simple enough, of a vaudeville sister act bumping into Broadway, is adroitly handled so far as direction goes. But it's the music and the singing and the dialog that really put it across. I say this reluctantly, because it begins to look to me as if I were being converted to the cause of the talkie, and I don't want to be converted. Not yet. However, I know when a thing is well done (I hope) and I don't mind admitting that *The Broadway Melody* represents the most skillful use of sound in movies to date.

And now let's talk about Bessie Love. She gives a perfectly delectable performance as "Hank," the little business manager of the team. She dances peppily, speaks with assurance and charm, and cries—oh, how she does cry! It strikes me at this moment as odd that no one has thought of "the weepies" as a designation for this new form of screen expression, for as I think over all of those I have heard so far, it seems to me that the heroine has invariably taken every opportunity to weep aloud with the greatest abandon. I arrived at *The Broadway Melody* in the midst of Miss Love's big scene, and before I could stumble to a seat and fish out my handkerchief, I was almost drowned in my own tears. That's how good Miss Love is!

Charles King, from the legitimate stage, has a good singing voice and is a good actor. Anita

Page is an agreeable surprise, and Kenneth Thomson is pleasing. The music, by Nacio Herb Brown, includes "The Broadway Melody," "You Were Meant for Me," and "The Wedding of the Painted Doll." The last named is particularly tuneful and is sung to accompany a charming dancing revue in full color. (All talking) (See *Film Estimates for March.*)

[157] *COQUETTE* (United Artists)

"A new Mary Pickford," has been the song of the press ever since her famous curls were shorn and she stepped before the microphone. It is true that she has never before attempted anything which even approached the serious dramatic and emotional scope of her role as Norma in *Coquette*. She has never given us such a sophisticated and deeply tragic story. But no one who watches and listens as she builds up her scenes and approaches her climaxes can say that this is a suddenly acquired skill. It has been hers all the time, and we may be grateful to the talking pictures, if for no other reason, that they have brought it out.

I had a feeling that some of the less important scenes were overdone, but it seemed rather the fault of the story than of the actors. The story has contrasts, but Miss Pickford holds her audience constantly. In the lighter scenes they admire her beauty and youth, and enjoy her conquests, and in her tragic moments they weep heartily with her.

The cast of *Coquette*, chosen with the usual regard for individual performances includes John Mack Brown, Matt Moore, John St. Polis, William Janney, George Irving, and Henry Kolker. (All talking) (See *Film Estimates in this issue.*)

[158] *THE LETTER* (Paramount)

A story of English people in Singapore, in which Jeanne Eagels gives an intense performance as a woman who kills her lover, perjures herself at her trial, and is punished when an incriminating letter comes into her husband's hands. Excellent assistance by Reginald Owen as the husband, Herbert Small as the lover, and O. P. Heggie as the counsel for the defense, supplement Miss Eagels' work. Into the midst of this stark emotional episode comes an amazing interlude in which a hooded cobra and a mongoose fight to the death. Even to one uninitiated into Kipling's far East, there will be a terrific thrill in that fierce, elemental battle. I suppose it was intended to symbolize the struggle of the woman in the story, although really there is only the vaguest connection, and the little drama is so absorbing in itself that it throws the spectator off the track of the story and makes it a little difficult for him to return to the trail of the letter. The main story ends abruptly on a bitterly dramatic note, which is as it should be; but it will probably not please the majority of the movie audience, the majority of the movie audience, used as it is to the banality of the happy fadeout. (All talking) (See *Film Estimates in this issue.*)

[159] *DIVINE LADY* (First National)

One of the most beautiful pictures of recent seasons is Corinne Griffith's production of the E. Barrington novel. Although the painter Romney is represented in the flesh only in one brief scene, his influence dominates the film. Miss Griffith's gowns are copied from his portraits of Lady Hamilton as well as her poses. The picture deals charitably with the famous heroine, but Miss Griffith

THE FILM ESTIMATES

Being the Combined Judgments of a National Committee on Current Theatrical Films

The Film Estimates have been officially endorsed by

The Motion Picture Committee of the General Federation of Women's Clubs
The Motion Picture Committee of the National Congress of Parents and Teachers
The Home and School Department of the American Farm Bureau Federation

Titles of Films (Actors)(Producers)	For Intelligent Adults	For Youth (15 to 20)	For Children (under 15)	Titles of Films (Actors)(Producers)	For Intelligent Adults	For Youth (15 to 20)	For Children (under 15)
Alibi (Chester Morris) (U. A.) Underworld melodrama above average, based on stage play "Nightstick," full of old sure-fire thrill devices, but with notable acting by Morris and good dialog reproduction.	Good of its kind	Doubtful	No	young minds perfectly centered on "sex" throughout, yet offensive scenes are largely avoided.			
Black Waters (James Kirkwood) (World Wide) Melodramatic mystery thriller of tough life on the water front. All-talkie but also nearly all "hokum."	Mediocre	Hardly	No	Devil's Cage, The (Pauline Garon) (First Div.) Artist-and-model story of Paris. Weak attempt at box-office profit along customary lines.	Mediocre	Better not	No
Blockade (Anna Q. Nilsson) (RKO) Detective thriller above average. Well-sustained puzzle on rum-running—old hypocrite uses profits to pose as philanthropist—heroine, devoted to cigarettes and hi-jacking, finally disclosed as government agent.	Fair	Doubtful	No	Divine Lady, The (Corinne Griffith) (First Nat'l) A splendid production under the able direction of Frank Lloyd. Shows beautifully England in the fighting days of Nelson, a century and a half ago. His famous affair with Lady Hamilton done with extraordinary skill, good taste and restraint—not a cheap or vulgar touch. A great, genuinely historical film, done with reverence, dignity, truth and power. That great part of the movie public that thinks "love" is synonymous with "neck" may not care much for this excellent picture. (See Review No. 159)	Excellent	Excellent	Beyond them
Carnation Kid, The (Douglas McLean) (Para.) Typewriter salesman passes himself off as gangster, thus saves the District Attorney and wins his daughter. Talkie-farce-comedy.	Ordinary	Hardly	No	Duke Steps Out, The (William Haines) (Metro) A rather good little comedy with some things to its credit. Haines somewhat less "smart-aleck" than usual, the "college life" somewhat nearer the truth, and the prizefight feature serving the story logically instead of being the chief end in itself. (See Review No. 164)	Amusing	Amusing	Amusing
Cohens and Kellys in Atlantic City, The (Geo. Sidney) (Univ.) Excellent example of bad taste, crudity and vulgarity in brainless slapstick. Degrades George Sidney and Vera Gordon, real actors, into cheap clowns on a level with Mack Swain. "Guffaws for the brainless," says one judge.	Terrible	Better not	No	Eternal Woman, The (Olive Borden) (Columbia) Far-fetched sex-adventure story laid in the picturesque Argentine. Younger sister is seduced, and old sister seeks revenge. "Olive Borden does her usual sexy stuff and is very attractive," says the movie publicity.	Mediocre	Unwholesome	No
Coquette (Mary Pickford) (U.A.) Mary excellent in new genre, made from its stage play namesake, skillfully modified, avoiding objectional features and actually improving the dramatic values and truth of the story. A real achievement. Mature theme delicately and effectively treated. Marked advance in dialog speed and reproduction. (See Review No. 157)	Notable	Good	Beyond them	Frozen River (Davey Lee and Rin Tin Tin) (Warner) Horrible example of Rinty and Davey Lee used in a way utterly unfit for children. Cruelty, brutality, attempted seduction, etc. Rinty is deliberately caught in steel-trap, he is shot, knocked out by a chair swung by the villain, etc.	Mediocre	Mediocre	No
A Dangerous Woman (Baclanova) (Para.) First called "The Woman Who Needed Killing." Exceptionally good of its kind. Baclanova excellent as the incurably philandering wife, and her speaking and singing, despite strong foreign accent, is better diction than is spoken by many of the screen's American-born "voices." Exotic, thrilling picturization of seduction of man in record time by an expert in sex-appeal, with supposed help from African jungle influence. Will keep	Good of its kind	Unwholesome	No	Hardboiled Rose (Myrna Loy) (Warner) Utterly false-to-life-yarn of fine old gentleman, loving, beloved and respected, who was also a gambler, thief, liar and suicide. Then his daughter moves into the underworld to avenge him, etc.	Mediocre	Better not	No

Titles of Films (Actors) (Producers)	For Intelligent Adults	For Youth (15 to 20)	For Children (under 15)
His Captive Woman (Sills-MacKnull) (First Nat'l) Far-fetched and improbable convict-and-cop story of murder-sex-exile-South Sea Islands-law courts, etc., etc. Sensational and largely absurd. Notable photography and interesting in spots. (See Review No. 162)	Perhaps	Better not	No
Hot Stuff (Alice White) (First Nat'l) Constant, senseless jazz, with much drinking, sex, etc., in a ridiculous "college" (for 8 reels) and the 9th reel turns moral. Cheap and sensational, but clever enough to dodge censors.	Cheap	Unwholesome	No
It Can Be Done (Glenn Tryon) (Univ.) Silly story padded with cheap slapstick.	Stupid	Stupid	No
Kid's Clever, The (Glenn Tyron) (Univ.) Young inventor's struggles to sell his "fuelless motor" to his sweetheart's father. Largely absurd and rather vulgar.	Poor	No	No
Leatherneck, The (William Boyd) (Pathe) Offered as portrait of life with the U. S. Marines in the Orient—heavily loaded with plot, fighting, drinking, murder, hanging, etc.—action of the liveliest and toughest kind.	Lively	Doubtful	By no means
Letter, The (Jeanne Eagels) (Para.) Lurid sex drama with notable work by Jeanne Eagels and O. P. Heggie. All talkie. Pretentious but uneven. Bit of Ufa film, "Mongoose killing Cobra," lugged in without point. Wife, scorned by lover and deserted for Chinese mistress, shoota him. Lawyer of elastic scruples saves her in spite of incriminating letter. Husband learns all—will punish wife by keeping her with him; she retaliates by continuing to love dead lover. (See Review No. 158)	Strong but hardly pleasant	Unwholesome	By no means
Love and the Devil (Milton Sills) (First Nat'l) Hectic dolings of African explorer who marries opera singer in Venice, takes her to London to get rid of her Venetian lover, but takes her back—and when lover is about to shoot husband, wife shoots lover, etc.	Hardly	No	No
Making the Grade (Edmund Lowe) (Fox) Weak comedy, harmless but inane.	Poor	Hardly	Hardly
No Defense (Monte Blue) (Warner) More mushy heroica by Monte Blue and some terrible diction, in a feeble story helped somewhat by May McAvoy and her cigarette smoking. Probably harmless for the youngest unless train crashing through bridge would scare.	Mediocre	Poor	Hardly
Noisy Neighbors (Eddie Quillan) (Pathe) Highly improbable yarn, with melodramatic touches, of feud between two "fine old Southern families" — one now a vaudeville troupe, the other merely "poor whites" in the mountains!	Absurd	Perhaps	Doubtful
Nothing But the Truth (Richard Dix) (Para.) The old stage success	Fair	Amusing	Hardly

Titles of Films (Actors) (Producers)	For Intelligent Adults	For Youth (15 to 20)	For Children (under 15)
of William Collier—talkieized with the stage-voices mostly missing. Mostly unobjectionable save for drinking scenes and some cheap gold digging. (See Review No. 163)			
Not Quite Decent (Louise Dresser) (Fox) Louise Dresser wasted in cheap, absurd story, as night-club-queen (in black face!) with her abandoned daughter whom she finally saves from "sugar-daddy" by playing drunk, etc.	Terrible	No	No
Overland, Telegraph, The (Tim McCoy) (Metro) More impossible heroics by McCoy as U. S. officer fighting Indians who hindered the building of telegraph lines in the '60's. Thrills as usual.	Hardly	Harmless	Harmless if not too exciting
Red Sword, The (William Collier Jr.) (RKO) Lurid story of Pre-War Russia. Brutal general rapes and murders mother, blinds the father, and the surviving daughter finally gets revenge.	Hardly	No	By no means
Shakedown, The (James Murray) (Univ.) Story of crooked prize-fighters, one of whom is moved to go straight by the affection and worship a small boy gives him. More human and sentimental interest than usual, but still a prize-fight film.	Hardly	Passable	Doubtful
Sin Sister, The (Nancy Carroll) (Fox) Senseless title for story supposed to show how true character appears under suffering—group marooned in snow-bound cabin wrangle monotonously and finally show their real nature. Some overacting, Nancy Carroll wasted.	Ordinary	Doubtful	Unsuitable
Sunny Boy (Davey Lee) (Warner) Sentimental and farce-situations, built around a threatened divorce case which ends in reconciliation largely because of the adorable boy involved. Amusing and wholesome throughout except one false scene lugged in, an example of utterly bad taste—where a pretended attack is threatened to scare the heroine—with no justification or plausibility whatever.	Amusing	Amusing	Amusing
Speakeasy (Lola Lane) (Fox) Prizefight melodrama above average of its kind—lively and well acted—thoroughly flavored with fighting, plenty of knockdowns, much drinking, criminal attempt on newspaper-reporter-heroine, etc.	Good of its kind	Doubtful	No
Sunset Pass (Jack Holt) (Para.) Another western, a bit above average, with Jack-Holt-heroics as usual. Much shooting, drinking, stampedes of cattle, etc. Beautiful scenery.	Hardly	Harmless	Perhaps too exciting
This is Heaven (Vilma Banky) (U. A.) Quite charming story of immigrant girl—restaurant waitress in New York—meets and falls in love with millionaire whom she thinks a chauffeur, etc. Vilma Banky's voice charming despite foreign accent.	Entertaining	Good	Hardly

weakens her portrayal by her failure to allow the character to grow old. Thirty-odd years are covered in the action, but the fascinating Emma is as young and fresh at the end as she is in the beginning. Victor Varconi's Nelson is certainly one of the finest things he has done on the American screen. H. B. Warner is impressive as Sir William Hamilton. Ian Keith and Marie Dresser are effectively cast. Direction by Frank Lloyd is noteworthy. Dignity is his keynote and his story is well proportioned. The ending which, properly, is wholly devoted to Nelson, is most impressive. Even the most unimaginative may read into it something very beautiful and touching. (Sound effects) (*See Film Estimates in this issue.*)

[160] *THE GHOST TALKS* (Fox)

This was originally, I believe, a stage play called *Badges*, glorifying the amateur detective. In it, the dumb, young hotel clerk, with his detective school diploma in one hand and his bag of disguises in the other, fares forth to outwit the villains, lay the ghost, and win the girl. He does it all, of course, with a minimum of effort and a maximum of noise. The cast includes Charles Eaton, Helen Twelvetrees, Earle Fox, Carmel Myers, and a good colored actor who calls himself by the engaging name of Stepin Fetchit. (All talking) (*See Film Estimates for April.*)

[161] *THE WOLF SONG*
(Paramount)

From Harvey Fergusson's novel of the same name. A restless ragamuffin leaves his native Kentucky hills for the more adventurous life of the west. He drifts with a crowd of mountaineers who identify themselves now and then by roaring the Wolf Song. After numerous amatory skirmishes which we are permitted, fortunately, merely to infer, the young vagabond meets a beautiful Spaniard who sings him a love song and is in his arms ten minutes after they have met. Evading her stern parent, they elope. Marriage holds the wanderer for a

while, but presently, announcing that freedom means more to him than love, he departs, and the forsaken bride goes home. There, later, comes the vagabond who has discovered that love conquers all. Lupe Velez, whose singing need cause no apprehension among the crowned heads of the Metropolitan and Chicago opera companies; and Gary Cooper, most ungainly in the leather garments of the mountaineer. (Sound effects) (*See Film Estimates for April.*)

[162] *HIS CAPTIVE WOMAN*
(First National)

An actress shoots a man and is spirited away to a far island on a friend's yacht. The New York police department sends an officer after her. On the way home, their ship is wrecked and they are cast upon the usual uninhabited island where they live for years and years and years, eventually falling in love and marrying each other by some home-made formula. Then a ship comes along and takes them back to New York where the case goes on trial. Most of the story is shown in flash-backs during the testimony, which is spoken. Yes, it's been done before. Still, Milton Sills is good and Dorothy MacKaill is fair. You will be able to sit through it. (Part talking) (*See Film Estimates in this issue.*)

[163] *NOTHING BUT THE TRUTH*
(Paramount)

Richard Dix who is much more delightful in comedy than in serious drama, is at his best as the truth teller in this amusing farce. The hero makes a bet with two friends that he can tell the truth for twenty-four hours, and that causes all the trouble. He involves his friends in scandal, insults his hostess and her guests, and almost loses his fiancée before the time is up. But he wins the bet. The dialog is arranged by William Collier, Sr., which accounts for a good deal of the fun. (All talking) (*See Film Estimates in this issue.*)

[164] *THE DUKE STEPS OUT*
(Metro-Goldwyn-Mayer)

Lucian Cary's S.E.P. story is skimmed lightly and jazzed into

an ordinary program picture, with William Haines as the prize fighter who goes to college on account of a girl, and Joan Crawford as the girl. It'll do. Anyhow, you have to laugh with Billy Haines whether you want to or not. (Sound effects) (*See Film Estimates in this issue.*)

[165] *CLOSE HARMONY*
(Paramount)

Elsie Janis and Gene Markey wrote the story. An ambitious young band director, rehearsing his musicians in a vacant warehouse, is discovered by a vaudeville headliner, who falls in love with him and gets him a chance on the stage. His act flops and a celebrated comedy team takes his place on the bill. The girl tries to break up the friendship of the comedians, hoping that the team will split up and give her boy another chance. Her efforts merely bring about a quarrel with her sweetheart. At the end, however—just in case you're worried—everything does come out all right. Charles Rogers and Nancy Carroll are very good. Miss Carroll's singing leaves much to be desired, and her dancing is perfunctory, but the story doesn't make any heavy demands. Rogers sings, plays every instrument in the band except the piano, and is really a surprise. Good entertainment. (All talking) (*See Film Estimates for April.*)

[166] *HEARTS IN DIXIE* (Fox)

A different kind of picture; unpretentious, merely setting forth the ordinary circumstances in the lives of a group of southern negroes; tuneful, laced with crooning negro melodies; lively, interspersed with their dancing; and finally, a little sad. The cast, excepting the white doctor, is composed of negroes. Good actors they are, too, and their voices are clear and natural. No cast of characters is given, but particular mention is due the "lazy man," whom you may recognize as the nonchalant Stepin Fetchit, and the children, "Chinquapin" and "'Melia." (All talking) (*See Film Estimates for April.*)

(Concluded on page 158)

SCHOOL DEPARTMENT

Conducted by DR. F. DEAN MCCLUSKY
Assistant Director, Scarborough School, Scarborough-on-Hudson, N. Y.

Editorial

I HAVE just returned from a business trip which took me among other places to Harrisburg, Pennsylvania, and Detroit, Michigan. At Harrisburg I spent an afternoon with Dr. C. F. Hoban, Director of Visual Instruction in the State Department of Public Instruction. The work being done by Dr. Hoban in the State of Pennsylvania is charac-

terized by the fact that he is devoting his time to the development of fundamental principles and practices in visual instruction rather than the collection, organization and circulation of visual materials. Dr. Hoban has been kind enough to prepare the following statement for the readers of THE EDUCATIONAL SCREEN concerning the progress and visual instruction in his state:

Visual Education in Pennsylvania

Pennsylvania has outlined a comprehensive visual education program and is developing it in a fundamental way. The program is based on the belief that visual aids have very definite values; that if teachers are made acquainted with these values, and know when and how to use visual materials effectively, instruction in the schools of the State will be improved.

The fourteen State and two City Normal Schools are training students in the use of visual materials. Teachers in service are being helped by the advice of the director of visual education, through demonstrations at teachers' institutes, and other educational meetings, and through the following printed and mimeographed materials that are supplied upon request to the Department of Public Instruction:

School Journey Bulletin
Projector Sheet
Requirements for Showing Motion Pictures in the Schools
Source Folder of Free Slides and Films
Standards for Glass Slides and Projectors
Blackboard Technique
The Department of Labor and Industry is cooperating with the

Pennsylvania State Teachers Colleges and Normal Schools in the matter of licensing amateur projectionists. The outline below has been developed.

The Pennsylvania Board of Normal School Principals, at its April meeting, voted to offer a summer course carrying credit for the benefit of teachers in service. This course will be offered at all Pennsylvania State Teachers Colleges and Normal Schools.

Outline For Training Projectionists

In answer to a request regarding what will be expected of State Teachers College and Normal School students to qualify for the amateur projectionist's license, the Department of Labor and Industry suggests the following outline:

- I. 16 mm. projectors
Licenses will be granted to applicants on recommendation of the visual education committees of the several State normal schools. Each applicant shall fill out the necessary blank, and should know practically everything required for the 35mm. projector license.
- II. 35 mm. projectors. Requirements for an operator's license include a knowledge of:
 - A. Electric current—alternating and direct; voltage; cycles—25 and 60. This information should be secured from the installing company.
 - B. Wiring—proper sizes; circuits—fuses.

- C. How to adjust projector to current.
- D. Parts of the projector and relationship to one another.
- E. The illuminant and its relation to projection.
- F. Technique of operation, including ability to locate various troubles.
- G. Lubrication, care, and housing of projector.
- H. Fire Hazard—safeguarding with reference to machine; also within and without the building.
- I. State laws covering the operation of motion picture projectors in schools.

This instruction should cover portable and semi-portable types.

From Harrisburg I went to Detroit where I spent a delightful day at the O. W. Holmes School (Walter E. Dickson, Principal) observing some experimental teaching of reading with visual aids in grades 1, 2, and 3. My "guide" was Mrs. Mildred F. Smith of the Detroit Teachers College who is supervising the experiments and is one of Detroit's leaders in visual instruction. The work being done impressed me as being fundamental and filled with great possibilities for the future. Mrs. Smith and Principal Dickson are laying the ground work for the creation of new materials which will be valuable in teaching beginning reading visually and are ready to begin broader experimentation for comparisons by the statistical method.

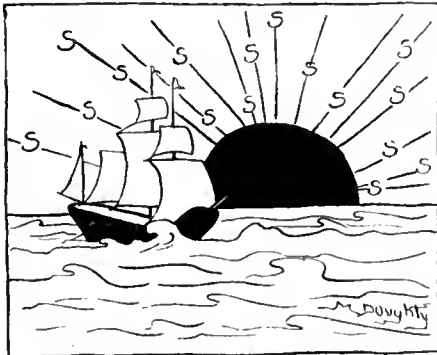
Students from the Detroit Teachers College were observing the visual instruction work at the O. W. Holmes School during the afternoon of my visit. The following schedule of classes will

serve to give a conception of the types of work under observation.

Program of One Day's Visual Lessons

- 1:03 Reading, B2, Room 205
 "At the Pond," check on story after vocabulary has been Visually developed.
 Literature, A6, Room 109
 "Jack-in-the-Pulpit." Appreciation lesson.
 Nature Study, A1, Room 115
 "Birds." Follow up lesson on study of two spring birds.
 1:36 Reading, A6, Room 313
 "The Elephant Hunt" A and B Groups
 "The Grateful Elephant" C Group
 Reading, A1, Room 104
 A lesson in Phonics using visual means.
 2:09 Science, B6, Room 113
 "Italy." Introductory lesson.
 Reading, A4, Room 302
 "In Far Away Japan" A and B Groups.
 "A Little Girl in the Land of the Rising Sun" C Group.
 2:42 Auditorium, A7, Room 211
 Art appreciation with music.

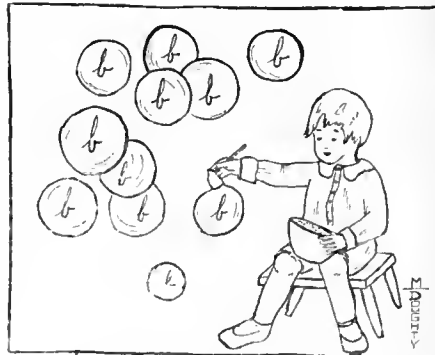
Check Tests Used In Teaching a Lesson in Phonics by the Visual Method



Sea Sail Sun

Draw a red line under the (s)
 Sing a song of sunshine
 Sunshine bright and clear.
 Sing to the sun, Robin
 Sing, Robin! Sing!

The illustrations are reproductions of some of the "home-made" lantern slides used in teaching a lesson in phonics to the AI grade by using visual materials. A sample of three of the check tests which she used are also reproduced. Teachers visiting Detroit should not fail to see this interesting instruction by the visual method.



boy bowl bubbles

Draw a green _____ under "B" "b"
 Betty is blowing bubbles.
 "Blow some big bubbles, Betty"
 They are like big balls.
 See the pretty blue one
 Baby likes to watch them.



Review

Draw a Circle O around the letters
 which say (t)
 Three little kittens
 Lost their mittens,
 And they began to cry.
 "O, Mother dear,
 We very much fear
 That we have lost our mittens."

School Notes

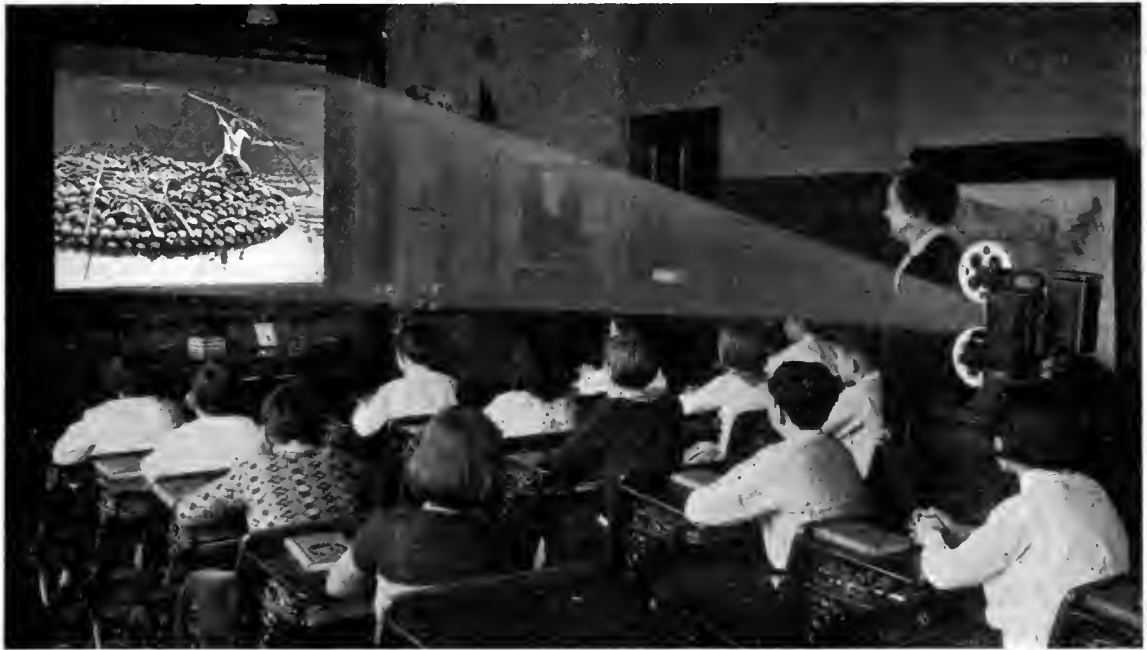
THE NEW MUSEUM

The old idea was that of a sanctuary or refuge, a safe deposit vault for curios, rare or beautiful objects which might otherwise be lost or destroyed; the child or the ignorant visitor was tolerated rather than attracted; the curator was a keeper, not a teacher. The New Museum Idea comes with the new spirit of exhibition, which is to withdraw the dull and meaningless, and to hold a mirror up to nature in all its aspects, from the astronomic meteorites to the most animate bacteria. This New Museum Idea is a complete fulfillment of Francis Bacon's plan of education as outlined in his *New Atlantis* three hundred years ago.

The growing museum influence, which during the past quarter of a century has been especially remarkable throughout the cities of the United States, is largely due to the recognition that the museum is not a conservative but a progressive educational force; that it has a teach-

ing quality of value peculiar to itself; that the museum succeeds if it teaches; fails partially if it merely amuses or interests people, and fails entirely if it simply mystifies.

The new idea within the natural history museum is the educational idea, and this is animated by what may be called its ethical sense, its sense of public duty, its realization that the general intelligence and welfare of the people are the prime reasons for its existence; that exploration, research, exhibition and publication should all contribute to these ends; that to serve a community the museum should reach out to all parts of nature and must master what nature has to show and to teach. The museum will flourish if the high educational service of the city and state is inscribed over its portal and instilled in the mind of every member of the staff, from the highest to the lowest.—*Creative Education in School, College, University and Museum*, by Henry Fairfield Osborn.



A FILM LESSON ON THE PHILIPPINE ISLANDS

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EASTMAN TEACHING FILMS, INC.

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ROCHESTER, N. Y.

RESEARCH IN VISUAL EDUCATION

A bulletin entitled "Ten Years of Educational Research," (pp. 367) published by the Bureau of Educational Research, The University of Illinois, and prepared by Walter S. Monroe, Charles W. Odell, M. E. Herriott, Max D. Engelhart, and Mabel R. Hull, has just arrived. Sixteen "worth-while" references are listed under the heading "Visual Education."

UNCLE SAM'S FARM

The Quaker Oats Company announces the publication of Uncle Sam's Farm, a map project which has been prepared for the fifth, sixth, and seventh grades, to be used in geography and social science classes.

It consists of three parts: a large outline map of the United States, 44x30 inches; a sheet of colored pictures of farm products, to be cut out and pasted in the states producing them; and a teacher's guide containing a few simple suggestions on its use.

This project may be secured free of cost for school purposes; one is allotted to each class in the above subjects, within the grades mentioned.

The map may be hung on the classroom wall or used on a large table, and there is sufficient activity involved to allow for the participation of all the members of a class.

Teachers will find this latest publication as helpful as the previous teaching aids which have come from the School Health Service of The Quaker Oats Company. It is visual instruction of the ideal sort—a project to which we are delighted to give hearty endorsement.

A number of posters, originally designed for some European railways, may be secured at nominal prices from the Challenge Books and Pictures, Ltd., 24 Great Russell St., Bloomsbury, W. C. 2, London. These posters are cop-

ies of paintings done by prominent artists to stimulate interest in travel. Naturally the landscapes are frequently tinged with the imagination of the artist who has enriched the scene with "the romance of the thing." Might not this subtle appeal be occasionally stimulated in our geography classrooms thru the use of these colorful posters?

An unusually interesting pictorial map, the first of its kind ever published, entitled "4-M" Pictorial Map of Washington, D. C., has just been brought out for free distribution by Maddux, Marshall, Moss and Mallory, Inc., operators of the "4-M" Hotels in the National Capital. Approximately 100 illustrations of government and other buildings, museums, art galleries, statues and monuments, are grouped around a key map offering ready reference to the exact location of every subject. A brief guide to all places of interest, with directions for reaching each place, is likewise provided. It is of special value to those going to Washington by automobile.

"The Romantic Story of Silk" is the title of an attractive booklet published especially for use in schools. By mentioning the *Journal of Geography* it may be obtained upon request from The Silk Association of America, 468 Fourth Avenue, New York. The story relates the discovery of silk weaving by the Chinese, probably 1700 B. C. Not until A. D. 555 did the secret of the process become known to Europeans. Pictures illustrate the various cycles in life of the silk worm and the processes by which its fiber is woven into silk.

American Association of Museums, Smithsonian Institute, Washington, has published several brief lists of picture and other exhibit material available free or at low expense.

Boy Scout Motion Pictures and Stereopticon Slides

The Boy Scouts of America, 2 Park Avenue, New York City, has published a list of films on subjects of interest to boy scouts, giving the distributor, rent-

al price or other terms of distribution, and a brief summary of the content of each film. In the booklet also are included reference material on film sources, and data on slides and where they may be obtained.

In compiling so helpful a collection of information the Boy Scouts of America have rendered a distinct service.

Health Poster List

Teachers and others engaged in health education will be interested in a 24-page pamphlet entitled "Health Poster List" with titles, publishers and prices, compiled by the National Health Library for the National Health Council, 370 Seventh Avenue, New York City.

The organizations publishing health posters are listed alphabetically for easy reference, and under each is enumerated the titles of posters available from each, with sizes and prices of each poster listed. Data on bibliography on poster service are also included in this most helpful publication. It should be in the hands of every interested worker.

Current Writings

"The American Museum in School Service"—by George H. Sherwood, Curator-in-chief, Department of Public Education, American Museum of Natural History, New York City, is the feature article in *American Childhood* for March, and the initial article of a series by members of the staff of the Education Department of the Museum. Dr. Sherwood's account describes the work of the museum in nature study and social science, with the children of the city. A total of 643 schools were reached during the past year and close to 10,000,000 school children brought directly in contact with museum influence. He describes the system under which this tremendous work is done—both in bringing museum service to the schools, and school children to the museum.

In the same issue appears an article entitled, "Visual Aids in Beginning Reading," by Alice Kelcher, which is a fascinating and decidedly practical account of the devices which have been worked out for primary grades.

Sowing Ideas

*along the path of
least resistance...*



made easier with the New BELL & HOWELL FILMO School Projector

The eye is the open road to the mind—the path of least resistance for new ideas. Modern educators are letting children find new pleasure in study and giving them a clearer understanding of fundamentals with the aid of educational movies.

The new Bell & Howell Filmo 57E School Projector was developed after intensive research by Bell & Howell engineers working with educators. It is specially designed and adapted to the modern technique of training minds.

The watch-like accuracy and precision of all Bell & Howell equipment is the result of 22 years of experience

as the leading manufacturers of professional motion picture cameras and equipment for a majority of the world's greatest producers. The nine-to-one shutter movement on the Filmo School Projector eliminates all eyestrain and gives a steady, flickerless image of great brilliancy. Because of its great illuminating power this projector is equally at home in the small classroom or the larger assembly hall. It is easily carried about in its lightweight, compact carrying case.

Anyone can operate the Filmo School Projector. Threading the 16mm. non-inflammable film and plugging into the nearest light socket take but

a moment. Then everything is ready to make History, Science or Literature assume a closer and more vivid relationship to everyday life. After the film has been started, the projector needs no further attention, allowing the teacher to approach the screen for a discussion of the pictures.

Educational films on thousands of subjects are available from many sources for rental or for permanent library purchase. Send the coupon for complete information on Educational Films and the interesting new booklet, "Filmo in Schools and Colleges."



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School

City State

Film Reviews

The Story of the Newspaper

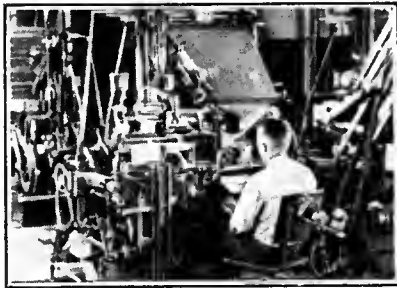
THE *New York Times* has produced a three-reel film entitled "The Making of a Great Newspaper" which begins with



The Offices

the gathering of news by cable, radio and telegraph from all parts of the globe and ends with the finished paper in the hands of the reader.

The film is so constructed as



The Linotype

to take the audience on a pictorial tour step by step through the news department, the business department and the mechanical departments of the great *New York Times* plant. The picture



The Presses

is suited to high school classes which are studying the newspaper and its makeup. It may be ob-

tained by writing the Picture Service Corporation, 71 West 23rd Street, New York City, or to The New York Times, New York City.

In several recent issues various subjects from DeVry School Films have been reviewed. The following are films from others of the series:

Posture (1 reel) From the series on Health and Hygiene, edited by Dr. Benjamin C. Gruenberg, American Association for Medical Progress, and adapted for grades four to eight.

The film lesson opens most attractively with a scene of West Point cadets on parade—an outstanding example, certainly, of perfect posture. The manner in which babies walk carries a lesson for adults in the proper position of the feet.

The matter of correct shoes and the details of correct standing and sitting posture are vividly and simply outlined, and in each case corrective exercises are suggested to eliminate defects in each of these essentials.

The motive of the film is to create a desire for emulation of the essentials of correct posture which are shown as a means of attaining health, poise and attractiveness.

Other films in the series are "Armies of Health and Disease," "Disease Carriers," "General Health Habits," "Food," "Exercise," "Teeth," "Eyesight" and "Little Brothers and Sisters."

Down at Our Pond (1 reel) From the Series on Nature Study, edited by Dr. G. Clyde Fisher of the American Museum of Natural History, for use in fourth to eighth grades.

The subject matter of the reel deals particularly with the life

history of toads and frogs, as well as their habits of eating. Other fascinating inhabitants are turtles and tortoises and several different sorts of snakes.

For the more mature pupil there is material aplenty in the film for a careful study of the difference between toad and frog spawn, and the various development stages of each. The feathery gills of the tadpole, the devel-



First Aid, from the film "General Health Habits," in the course on Health and Hygiene.

oping hind legs, the "searchlight" eyes of the frog and his method of gathering in his dinner—the latter so swift an action that it is caught only by the slow motion camera—will prove interesting material for any class.

Views of turtle eggs and various interesting sidelights on snakes—how they devour their prey and how they remove their skin—furnish material for a study of typical reptiles, as the frog and toad served to illustrate the life history of typical amphibians.

With this reel, seventeen other subjects (each a single reel) comprise the series on Nature Study. As with other films, a teacher's guide and lesson plan accompanies the film.

The Regeneration of David Hunt (4 reels). Distributed by the Church and School Film Exchange, Des Moines, Iowa, and Ideal Pictures Corporation, Chicago.

There have been, hitherto,

very few films of feature length produced expressly for church and community use. The non-theatrical field as a whole has been forced to content itself with by-products from the theatrical market or with superannuated films that have had their day on theatrical screens. Such pictures must necessarily be only approximations to what is wanted in the growing field of pictures—outside-the-theatre.

This picture, produced by Standard Motion Picture Service of Los Angeles, marks a distinct step in the right direction. It was made expressly for church and community audiences, in response to "a nation-wide demand from the churches for a dramatic picture having a practical moral aspect, yet retaining all the qualifications of a full length so-called theatrical production."

The story opens with David

Hunt, a respected member of a Christian community, living happily with his wife and two little daughters, Peggy, aged 7, and Baby, aged 3. Sudden reverses crush his faith in God and man, and he, with his little family, seeks the solitude of the mountain reserve as a forest-ranger. A kindly old hermit of the mountains, Peter (played by the veteran screen actor, Joseph Swickard) befriends the children and their mother, and guards them from the forest animals, which are also his friends. But David's enmity is aroused because Peter is an earnest preacher and is successfully raising funds to build a church in the wilderness. When Peter is attacked and robbed by an unknown thief, David is suspected, tried, and sent to prison. Escaping six months later, he hides in the forests near his home and witnesses

various scenes between the children, their mother and the fine old hermit. David's heart is softened, his faith returns, the real thief is discovered, and a restoration to happiness takes place.

It is a thoroughly wholesome picture, intelligently made, and played by actors who, though not all professionally trained, give a sincere and understanding performance.

A New Bee Film

THE Fifty-fifth Street Playhouse in New York City is showing for an extended period a new film, "The Adventures of Maya," taken from Waldemar Bonsel's book, "Maya, the Adventures of a little Bee." This film took four years to make and many of the scenes took hours to shoot. Six camera men were constantly employed in the production of this picture which is said to be a film classic on nature study.



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Visual Education enables you to actually illustrate every phase of the work of your regular curriculum.

Visual Education is NOT a separate subject but forms an important part of every class period in modern schools.

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Detailed data and expert assistance will be given you in using visual education in your work if you will write

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AMATEUR FILM MAKING

Conducted by DWIGHT R. FURNESS

Director of Publicity, Methodist Episcopal Board of Education

Don't Overlook Details

THE difference between success and failure in amateur film photography is not always the result of serious errors. It may be due to the cumulative effect of many small mistakes. Excellent results are secured by the amateur cinematographer who pyramids his photographic success by attention to the few details involved in using a movie camera.

Critical focusing is fundamental to good results. So long as pictures are made in good light with the lens stopped down, and when the distance from the camera to the subject is over twenty-five feet, unless the focusing is neglected entirely the chances are that the resulting pictures will be sharp.

But as the subject moves nearer to the camera more care must be taken in focusing. If the light is poor and the lens diaphragm must be opened up, correspondingly more care must be taken. An inexpensive tape measure makes a sure way of determining the setting for the focusing scale. The alternative to actual measurement of distance is the use of a range finder. There are many excellent ones on the market that make it possible for one to measure distances rapidly and accurately. Range finders have one advantage over the tape line and that is that the photographer may get the distance without moving from his position. He merely sights through the range finder's sight and reads the dis-

tance of the scale.

Exposure also plays an important part in results especially with reversible film, although photographic materials have an astounding range of latitude. The shutter exposure in cine' cameras is fixed so that it may be varied only by adjustment of the lens opening. Variable speed cameras introduce an exposure factor that must be compensated, but these cameras are the exception in amateur work.

Exposure depends primarily on the light, the nature of the subject, and its distance from the camera. For determining exposure a reliable exposure meter is invaluable. There are many types, and one is more than recompensed in selecting one by a careful study of the principles.

The amateur using reversible film is fortunate in that his processing is done in automatic machines that produce uniform results and so relieve him of the technical difficulty of developing and printing. Those who wish and have the aptitude may of course develop and finish their own films but that is a long story.

The use of panchromatic film and the careful selection of color filters will in many cases improve a subject. The use of a yellow filter in front of the lens while increasing the exposure two or three times in most cases improves the picture on the screen.

The amateur film maker who is careful in the fundamentals of

line is likely also to be careful in selecting his point of view, planning the action in scenes, and making sure that his camera is steady. The taking of amateur movies is so simple that it is easy to overlook the small details that add so immeasurably to the final results.

Photographic Ingenuities

NECESSITY has mothered many inventions born of photographic emergencies.

Not so long ago a movie man went out on a job and on arrival at the scene of action found that he had no take-up spool in his camera. Fortunately the can in which his film came was sealed with tape. This he used to tape the end of the leader onto the take-up spindle on which the empty spool should have gone. After running sufficient of the leader through the camera to make sure the film was holding he put the cover on the camera and proceeded to take the picture.

Another newsreel man was sent out to photograph a wedding. He found on arrival at the hotel where it was to take place that he had left his winding key at home. Glancing around the hotel room for something he might use for winding his camera he spied a doorknob. This he removed by taking out the screw with a pocket screwdriver. On trial he found that the corners of the square shank would have to be rounded before it would fit the camera. Borrowing a file from the hotel janitor he filed the corners while carefully hiding the identity of the knob in his hand. This makeshift winding key saved the day and supplanted the regular key in the camera man's affections.

The School Journey

(Concluded from page 134)

is thirty-three and one film roll projector has been supplied by the Board of Education for the use of the teachers in the Lebanon public schools.

Teachers are asked to look through this list of films to see which of them are adaptable to the work of their particular grade or subject. A monthly schedule will be maintained in the office of the Superintendent of Schools so that film rolls and the projector can move over the city as widely and profitably as possible. Teachers are asked to make their requests in person at the time of the regular meetings which are held by the principal or by the superintendent. In this manner it may be possible to adjust the route which the film rolls and the projector take over the city to bring about its greatest usefulness. If the demand upon this type of visual expressional contact, is great enough, other projectors will probably be supplied for classroom use. Teachers who have never before made use of outside contacts, film roll libraries, or picture collections, as a part of their regular class work may need some time to adjust themselves to the possibilities of this supplementary educational activity. It is therefore much better that only the teachers who understand the purposes and methods by which this work can be done should use it extensively during this first half year. They will be able to test the use of it as a definite part of the school curriculum so that we may remove from the practice of using this material the stigma which has accompanied the so-called magic-lantern show.

The Educational Value of Motion Pictures

(Concluded from page 138)

to the nature of the subject, such as Science, Industry, Agriculture, History, Civics, Geography, Literature, Nature Study, Astronomy, Safety, Vocational Guidance, Physical Education, and a number of others.

Such film as The Yale Chronicles, Pathe's Educational and Historical Series, Burton Holmes Travelogues, those to be found in Ford's Educational Library and ones prepared by different United States Government Departments are illustrative of splendid educational material.

Examples of the second class, (educational but not primarily so) may be found in such pictures as: *The Covered Wagon*, *Tale of the Iron Horse*, *Little Lord Fauntleroy*, *Dorothy Vernon of Haddon Hall*, *Scaramouche*, *America*, *Robin Hood*, *The Thief of Bagdad* and *The Pony Express*.

In the third class (primarily recreational) we find such pictures as: *Resurrection*, *Is Your Daughter Safe*, *Loves of Carmen*, *Hero for a Night*, *Two Arabian Knights*, *Chinese Parrot*, *American Beauty*, *The Crowd*, *Camille*, *Cradle Snatchers*, *Night of Love*, *Flesh and the Devil* and *Lost at the Front*.

It may be stated that such pictures as these are void of educational value or that what little truth is depicted is so swamped with negative influences as to preclude a showing to children.

It may be said that there is educational value both for child and adult in motion pictures. Whether or not these values are absorbed by either or both is difficult to determine. Educational results and influences are not always tangible. We do know, however, that proper motion pictures, in

the hands of competent educators, are of inestimable benefit in education. Those directing visual education fields must be constantly vigilant in their selection and distribution of film and the individual teacher must never forget that the film does not relieve her of one whit of her burden and responsibility in directing aroused intellects—rather she must remember that it adds to her responsibility. With a definitely proper attitude on the part of those at the helm we may expect great development in the use, in education, of the most modern development in an ancient art.

Foreign Notes

(Concluded from page 140)

psychological or national prejudice. Fool-proof text books and films would insure a general level of attainment; all children would benefit from modern developments. With her traveling cinemas Russia has been the first to profit, although America has made experiments; but in America, as in England, "nothing must be shown that is linked to the vital facts of life, or if these are mentioned they must be rigidly in accordance with an obsolete hypocritical tradition. . . In Russia everything is begun, if possible, from a fundamental basis—birth, death, actual events of life—and, as far as possible, all medical and scientific knowledge is presented in the films so that everybody who wishes may keep in touch with new discoveries."

Education is the ability to profit by the new, the ability to discriminate.

Finally Bryher quotes conclusively the case of Professor Bear who found that a novice could learn to pack boxes of chocolates more efficiently in four days of training than someone who had moddled on with old methods for six months.

AMONG THE PRODUCERS

Where the commercial firms—whose activities have an important bearing on progress in the visual field—are free to tell their story in their own words. The Educational Screen is glad to reprint here, within necessary space limitations, such material as seems to have most informational and news value to our readers

“Visual Education”

J. H. McNABB

President, Bell & Howell Company

WE hardly have to seek our education now. It comes to us! Mechanical invention of the Twentieth Century not only brings us learning, but brings it in a way that we can easily digest. This must be so for a generation who literally run while they read. That explains why we must make use of these means—radio and motion pictures, to improve our minds, as well as merely to entertain us.

Many of us can remember the early days of the “nickel show”—our first acquaintance with motion pictures back in the days when entertainment and entertainment only, was the object of their being. We didn’t ask much of motion pictures then—and we didn’t get much either—unless it was the usual thrill from something new.

Our five cents entitled us to sit in an old store building—all seats on a level—with flickering, blinding films, dragging their jerky way through stories that were quite impossible to follow. One hardly cared what it was all about. There it was, the miracle itself, of *moving* pictures!

It wasn’t long before the five-cent movie cost us thirty cents—only it became an article worth thirty cents! Stories told in several reels—more spacious auditoriums—even music of a kind! When all the wiles of marble halls and splendid orchestras were added to the attraction, the public gladly paid the price of glamour and *still* thought of movies only as an entertainment.

But there were others who foresaw another use for the motion picture! And from those visions a mighty educational force has been produced. It operates, not in the school alone, but in the home and the industrial field.

Supposing you were selling tractors and wished to tell the story of their

power! To see is always to believe, and yet a tractor can’t be carried in a brief case to be put on exhibition. But the modern salesman just as surely takes his tractor with him! Industry has seen the value of the small projector and the movie film, to make a living story that *will sell the goods*.

And so does modern education find it—the best way in the world “to sell the goods” to growing minds.

Yale University, a symbol of all that is best in education, has sponsored a series of films to be used in connection with the “book teaching” of history: The Chronicles of America Photo-plays. What a monumental work!

Imagine the opportunity of the modern school boy who can sail the unknown seas with Christopher Columbus and glimpse with him the shadowy shore of a New World, (will he ever forget any part of that adventure or the facts surrounding it,)—who can experience the hardships of the early colonists in wresting a foothold from a wilderness,—who can answer the alarm drum and assemble with the Minute Men at Lexington and Concord,—who can see the second Continental Congress adopt the Declaration of Independence, and view the subsequent excitement in Philadelphia,—who can campaign with General Washington, explore with Daniel Boone,—who can know General Grant and at the same time understand General Lee; both present in a picture without a hint of prejudice to obstruct his knowledge.

And so it goes through a long list! Absolute attention to detail has re-created the scenes and people as they really were, so that Johnny lives in historical yesterdays,—so vivid that he can’t forget them.

This is the real reason for the educational success of motion pictures! The time is not far distant when only a list of those schools *not* using visual educa-

tional methods will excite any curiosity whatever.

For not only have leading educators added motion pictures to their curricula, but they have also thrown open their schools to experimental and research work, to determine the relative value of motion pictures compared to oral instruction methods.

And what that may mean to children of the future! We can hardly appreciate the extent of developments to be made possible by such beginnings! Looking backward from the future, it will all seem a simple step—the world at last awakened to the opportunities tied up in motion pictures!

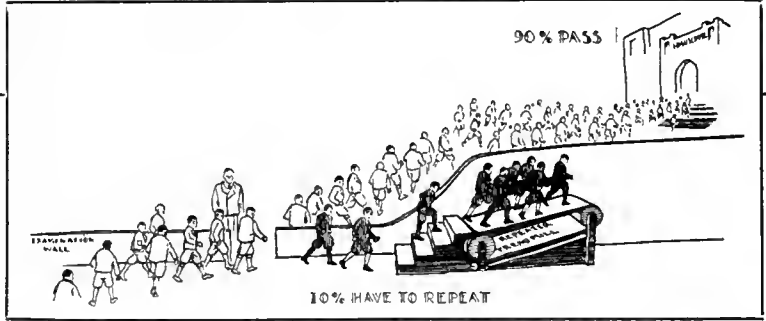
But in those days when we paid our nickel for a one-reel feature, secretly hoping our respected fellow citizens would never find us out,—we certainly failed to sense the motion picture future that we have lived to see. Did we suspect that in another twenty years, there would be regular film libraries from which could be rented the very film best suited to our needs?

Undoubtedly our public libraries were equally unforeseen in the world’s first astonishment at printed words!

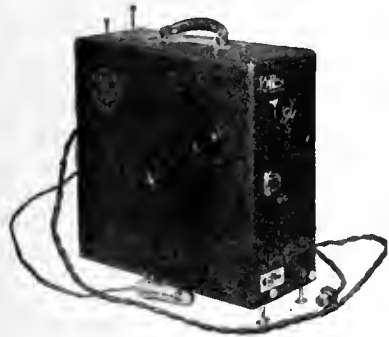
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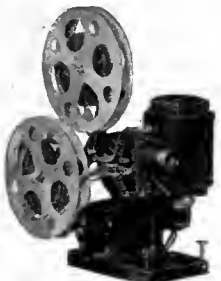
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Woodmen in Motion Pictures

The Modern Woodmen of America have had made a three-reel motion picture which features the society's sanatorium for the treatment of its tuberculous members. The title of the picture is "The Man Who Won."

Theatrical Film Reviews

(Concluded from page 146)

[167] *NED McCOBB'S DAUGHTER*
(Pathe)

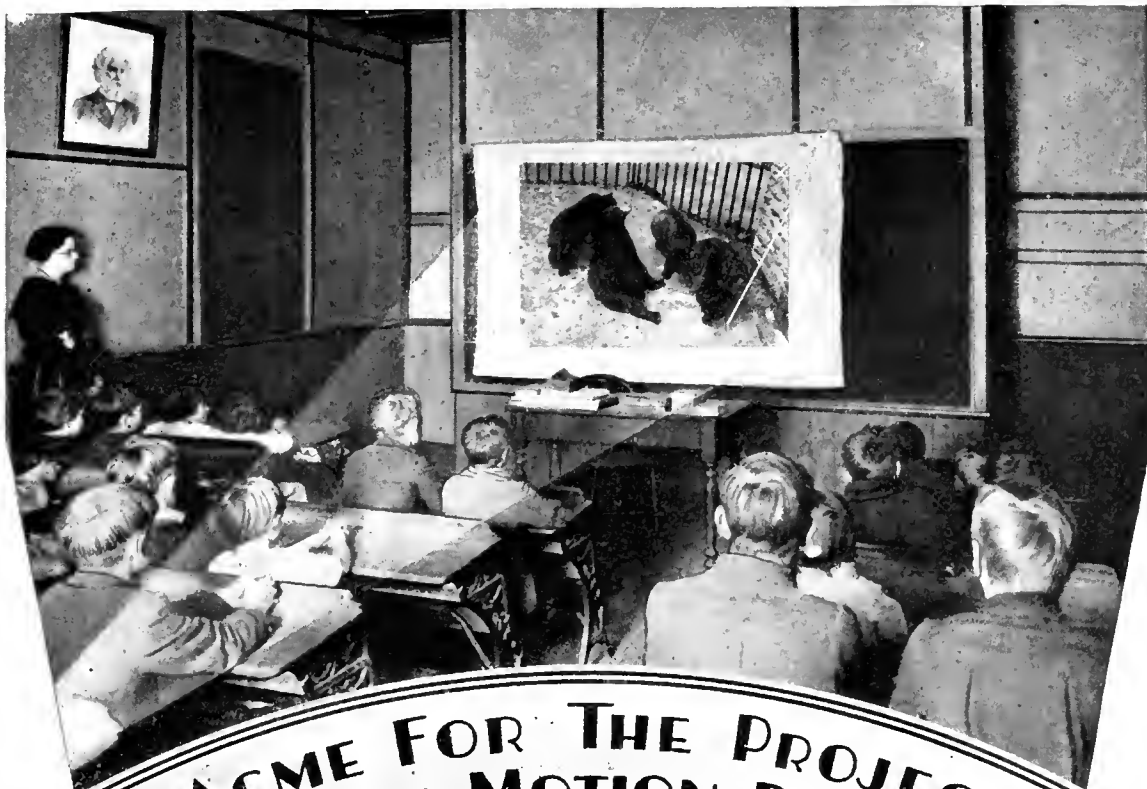
An indifferent translation of a recent stage play, with Irene Rich and George Barraud badly miscast, and Robert Armstrong's portrait of a soft-hearted bootlegger as the outstanding performance. A number of inconsistencies in direction spoil the general effect. (Silent) (See *Film Estimates for January.*)

[168] *THE WILD PARTY*
(Paramount)

Clara Bow. She talks, goes to college, makes eyes at the new professor, gets mixed up (purely by accident) with some wicked bootleggers, is rescued by the professor, is expelled from school, weeps (out loud), starts home, is pursued by the professor, falls into his arms. Not a particularly auspicious talkie debut for the popular Clara. The story is hopelessly silly, and the dialog, consequently, nothing to write home about. Frederick March, recruited from the stage, is under a bad handicap from the start. (All talking) (See *Film Estimates for April.*)

[169] *DAWN*
(Herbert Wilcox Production)

A fine and unprejudiced narrative of the life of Edith Cavell, her activities during the world war, her trial, and execution. The production is English and aside from Sybil Thorndike who is superb as the courageous nurse, the cast is unknown to this reviewer. If you have enough perspective on the late conflict to view this dispassionately, you will find it well worth while. (Silent)



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Rowland Rogers Productions
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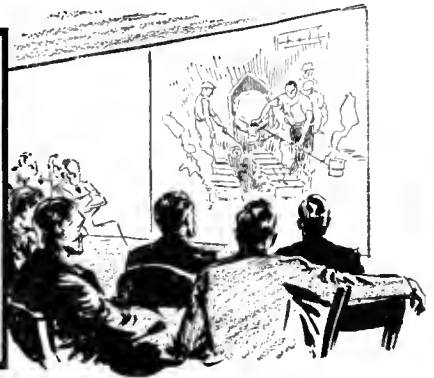
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VOLUME VIII

NUMBER 6

THE EDUCATIONAL SCREEN

*The Only Magazine Devoted to The
New Influence in National Education*

JUNE, 1929

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THE EDUCATIONAL SCREEN, Inc.

HERBERT E. SLAUGHT, *President*
FREDERICK J. LANE, *Treasurer*

NELSON L. GREENE, *Editor*
MARIE E. GOODENOUGH, *Associate Editor*

Entered at the Post Office at Morton, Ill., as Second Class Matter
Office of Publication, Morton, Illinois
General and Editorial Offices, 5 South Wabash, Chicago, Illinois
Copyright, June, 1929, by THE EDUCATIONAL SCREEN, INC.

\$2.00 a Year *Published every month except July and August* Single Copies, 25 cts.

What Prevents Better Films

WILLIAM R. DUFFEY

Director, School of Speech, Marquette University

THE subject assigned to me cannot be treated logically unless I refer first to two elementary principles which, while not contradictory, are often made so, and thereby bring about much confusion in our social legislation.

The first principle might be enunciated as the desire of our day to develop penal legislation. In other words, the less the obedience, the more the penalty. Another group holds the second principle, that the chief moral end of the state is to create the circumstances and the situations that are conducive to morality.

How can we get better films? How would the two groups answer this question? The citizens who believe in penal legislation will immediately answer—national, state, or municipal censorship. They will demand that a board of censors be given force to compel producers to give better films, or at least demand some form of compulsion to punish those who bring forth the immoral products. In our day both the producer and the exhibitor know how to answer the question of censorship. They point out the difference in opinion on the part of our citizens as to what is moral. They set forth the pernicious social crimes that follow when people are compelled to do something against their will. They use the argument that when the norm and standard of film morality is created by a board of censors, the level of art and civic morality is reduced to the plane of the individual art standard and the individual mor-

ality of the group of censors. They contend, moreover, that a board of censors seldom knows what it wants, and when face to face with a practical problem, the individual members of the commission disagree among themselves so that they act as individuals rather than as a Committee. If argument is not successful, and we can assume that a board of censorship has been created, we find that the splendid game of politics commences. The board is appointed by a congress or a legislature, or a board of aldermen, and very soon it would seem, the board of censors is controlled, because the power of appointing the board of censors is seemingly controlled. American political history very clearly demonstrates the truth of this contention.

The group who pleads for individual liberty and who places the moral burden on the back of the Church usually has little difficulty in finding the weak argument of the group desiring compulsion in social problems. Yet the individualist uses his own argument not constructively, but destructively. He merely points out weakness on the part of the opposition in demanding penal legislation, and invariably he has little defense to offer when it can be clearly shown that the Churches do not have such authority today as to arouse individual conscience to that appreciation of righteousness and moral living that must be demanded by society. Ordinarily, the group that argues that motion picture censorship will not work and has not worked, cannot bring forth a constructive program to remedy the obvious moral defects in the present film exhibitions.

The film producer and the exhibitor know by heart the arguments of each group of individuals, and by pitting one group against the other, they pile up business profits with small regard to the Ten Commandments. We see films that we know should not be exhibited in public theatres, but unfortunately, each of us cannot agree with the other in decrying the individual motion picture, or the individual drama. Let me use an example. I had occasion while Head of the Division of Visual Instruction at the University of Texas to notice that a certain film was offered to the school children of Houston as an example of refined art, while in Austin the same film was vigorously opposed as an immoral production. Let me use another example. We often hear that motion pictures are the cause of crime, and bring about sex sins. I have seen pictures that in my judgment must stimulate both crime and sex reaction. Yet when I study impartially the verdict of criminologists, psychologists and sociologists, I am astounded at the difference of opinion. When after serious reflection on the number of compensating agencies working on the individual, such as home life, church, good literature, good conversation, and super-natural blessings, (which seemingly have little argumentative value in the day of penal law) I then am not so sure that I can make the bald statement that motion pictures are the cause of a crime wave. I see so many other causes working both for and against morality that I am quite at a loss to state boldly the causal relationship between the film and crime or sex sins.

Editor's Note—This article is a condensation of an address delivered by Mr. Duffey before the Milwaukee County Federation of Women's Clubs, under the auspices of The Better Films Committee.

The producer and the exhibitor are very good sociologists. They know well that the public disagrees in regard to the morality of a given picture, that it has most peculiar ideas of morality, that in a country such as ours, with so many millions of people from different social and moral strata, different cultures, different education, different religious backgrounds, different home training, there will be much confusion in establishing norms and standards of moral judgment. I believe, moreover, that the producer is only too well aware that we lack scientific investigation to establish facts, and only too frequently the producer can sit back and watch a bill in the legislature be destroyed by conflicting forces within groups who know that something is wrong, but cannot agree upon the remedy to cure the evil. Some fifty bills looking towards legislative regulation have been introduced lately. Mr. Hays, the Czar of Filmdom, and his cohorts of lawyers, sociologists, and legislative lobbyists, can feel quite safe when we argue propositions without evidence to back up contentions, when our churches cannot agree on basic moral propositions such as means to develop obedience to the law of God, and when our philosophers make public opinion the norm of a moral act.

I said in the beginning that these two principles I have mentioned as underlying much social legislation have been made to appear contradictory. I think that this divorce has created a dualism that need not exist. Legislative action that attempts to make a nation moral by force, must be a conclusion to a series of social experiments in social control, but should not be the beginning of the road of social prog-

ress. It is too bad we cannot dress up in a lot of brilliant terminology the simple social remedies of good old-fashioned religion, of good old ever-watchful mother love, of good old fatherly protection. The presumption is that the home is breaking down, that the Church is impotent, that mama loves her bridge, and that papa wanders astray with his ginger. I am not so sure that anyone has a right to this presumption. I will admit certain evidence to anyone who wants to prove the point, but I contend that the burden of proof is upon him who affirms the proposition that the home and church are useless in combatting social cancer-spots. The fallacy behind much social legislation is that reforms are introduced on the presumption that there is an essential breakdown in home, church and society. Even if there be chaos in these moral agencies, it is not logical to introduce new plans, unless it can be shown that these agencies are hopelessly and essentially corrupt, and therefore can not be cured. The real remedy to any social problem is to cure the moral sickness in the home and in the Church. If the millions of dollars and the ounces of human energy were first devoted to develop home and religious life, we would need less money and less energy in organization work devoted to social legislation that substitutes fear of human punishment for the fear of an all-just God.

We cannot accomplish a good moral end by voting at our clubs to bring this or that excellent opera, drama, or motion picture to town, and then go to the theatres showing the plays we condemn. We cannot pack the theatres showing the near-raw and suggestive play and on next week al-

low the manager of a theatre to hold the empty bag when he shows the better film or better drama. We cannot vote down this or that play and argue for moral compulsion for the other fellow, when at our clubs we engage in delightful bits of gossip on Madame X, film's own pet, who has taken unto herself her fifth love, and when we place our social arms about Madame X who is naughty, but socially the thing itself. We cannot damn the mirror—i. e., the film which portrays life, and at the same time take part in the very life the portrayal of which is annoying, to our moral sense when we are in the reform business. Why all the energy trying to break the mirror, to paint over the mirror, to change the mirror? Why not more energy on the real moral problems in life itself? The real solution to better films is along the pathway of better home life, better religious life, better cultural life, better social life.

When more people of the class who should know what home life means, what religion means, and what the next life means, can resist the allurements of a sex picture, or a "Thrilling Night in Oolala," can pass by the box office, and walk into another theatre showing a better grade film, we will get better films. There is a voice of conscience within us all which tells us what are temptations. When the conscience has been dulled, and will not do right for right's sake, there is only one measure left, and that is punishment. I do not know myself how far along the pathway we have traveled. It may be that the only cure for the films of our times is penal legislation which will compel conformity to the wishes of those, who we at least hope, have

(Continued on page 178)

Tests and Visual Education

AARON HORN

THE test holds a crucial position in educational procedure for it serves as the criterion by means of which the efficiency of instruction is determined. The test itself must be defined by the aims and objectives of education. If not so defined, it lacks what in the theory of measurement is called "validity" and even a most rigorously scientific comparison with it as a yardstick is of purely arbitrary significance so far as educational value is concerned.

Sanctions for visual education are today most hopefully looked for in the scientific investigation of its effectiveness as compared with other methods of instruction. The test, as the instrument which measures effectiveness, obviously occupies a fundamental place in such experimentation. Upon its validity depends basically the validity of the entire experiment. It is of the utmost importance to visual education that the test should itself be subjected to analysis so that the binding power of its authority be understood.

A test is a valid measure of educational value if (1) it directly measures the achievement of educational objectives, or, if (2) it directly measures achievements that are not themselves goals in education but that have been found by experience to be well correlated with the accomplishment of such goals. It is well to examine the grounds upon which the tests that have traditionally been administered in geography, nature study, science, history, etc., the field of greatest applicability for visual methods, can be considered valid indicators of the attainment of educational aims.

The tests that are generally given in these subjects can best be described as tests of "informa-

tion." The testee is required to recognize and to recall information and possibly to perform acts of reflective thinking upon the basis of such recalled information. Are such tests direct measures of the accomplishment of the goals of education? Are the responses of the testee those which we expect him to make in later life? Many of these responses are undoubtedly directly contributory to the vocational, civic, recreational, etc., life of a student. Adequate inventories of such responses have not yet been made but investigation seems to show that the major portion of the field of knowledge under consideration does not minister directly to the adjustment needs of the average pupil in later life. The postulation of this knowledge for its own sake, apart from utility, cannot help us very much. Any knowledge that has occasion to be remembered in the process of living is of direct use. Any knowledge that has no occasion to be remembered is rapidly forgotten and ceases to exist even as "knowledge for its own sake."

The only justification for the teaching of knowledge that is only in rare instances of direct utility to the pupil, must be that it is for most pupils of indirect value, that in the process of acquiring or possessing this information there develop attitudes, ideals, appreciations, sympathies that are directly operative in life. The formation of such attitudes and appreciations, vaguely conceived as they are, is in fact the chief aim in the teaching of the subjects that we are discussing. Direct and convenient tests for them are not at present known. They manifest themselves in bet-

ter adaptive life reactions, go to make up "character," and are the marks of the "cultured" and "liberally educated" man. The information test that the teacher gives, if it is to have any claim to educational validity, must in large part represent an indirect indication of these desirable traits. While scientific correlations have not been found to substantiate such validity, there is some ground in reason and experience for believing that these tests do furnish a fairly valid index of the achievement of the more ultimate purposes of education.

We seek to instill the sympathies of the cultured man by having the student relive the experiences of the race. These experiences constitute the subject matter of geography, history, and the social studies. It is assumed that in the process of living through these experiences the desired appreciations and attitudes will be inculcated. The experiences *per se*, except in so far as they contribute directly to life needs, are only means—not ends. It does not really matter whether they are directly remembered or not. Yet, a pupil who has gone through them and has acquired, in the process, the intended traits, will more probably remember them than will one who has not completely lived through them, and so will be more successful on the information test.

The information test, then, derives its validity not from the statement of educational objectives but from the content of specific lessons. It is assumed that certain lesson contents, certain experiences, will help to develop certain desirable traits. The test does not measure these traits but

(Continued on page 168)

A Visit to the Los Angeles Visual Educational Department

BURTON A. BARNES

Principal, Munger Intermediate School, Detroit

ON A recent lecture trip I had the pleasure of visiting Southern California at Christmas time. I found considerable visual education for a middle west man in the blooming roses, the poinsetta blossoms and the warm sunshine. But it was not until I visited the Los Angeles Visual Education Department that I found the workshop of Santa Claus himself.

Santa has his headquarters up in the Braun building and instead of a be-whiskered old gentleman I found a modern business man, Mr. Charles Roach, Director of Visual Education in the Los Angeles Schools. This educator received me cordially and led me from room to room of the Department where I found twenty-eight assistants busy putting up visual material of all kinds for the 275,000 children attending the 322 schools in this great city.

In the photographic department three photographers, a laboratory assistant and a secretary, were busy building up a negative library and making slides and photographic enlargements.

"Do you save money by doing this?" I asked Mr. Roach.

"Yes, and we know it because we keep definite and complete cost records. We produce our own slides and prints at one quarter the commercial rates."

And this reply is the key to much of Mr. Roach's success. He keeps careful records of costs, and so is able to prove to his superiors that each step in advance is economically the best.

In another room I found two colorists at work, who give their exclusive time to tinting slides

and photographic reproductions.

In the Assembly Section thousands of pictures were being mounted, slides bound, and exhibits prepared and repaired. Charts and pictures which are subject to constant handling are sprayed with Egyptian lacquer, thereby permitting easy renovation in case materials are soiled. Stereographs are circulated in sets much on the same basis as lantern slides.

Two clerks were giving exclusive time to the booking and billing of motion picture film. Three girls were spending all their time in booking and checking materials other than film.

The film vault was in charge of a shipping clerk who had general charge over two film inspectors. The department has one motion picture operator holding a city license, who trains teacher operators to manipulate projection apparatus. No one may operate a machine in the city schools unless licensed by the Visual Education Department or by the city engineer.

Approximately 250 elementary schools and all the Junior and Senior High Schools are equipped with motion picture machines. Both portable and professional types are in use. "By the end of the present fiscal year," said Mr. Roach, "there will be no school in the entire system without some type of projection apparatus."

The department recently purchased 100 stereopticons which it will lend to schools not otherwise equipped. Loan of the stereopticon is made only on the condition that a school send at least three teachers to the department for in-

struction in methods of visual presentation. Projectors are withdrawn from those schools where they are apparently not used.

The motion picture library was next visited. The vault contains some 2,000 reels, all of which are owned by the department. During the year 1926-1927, nearly 16,500 individual reels were distributed at an approximate cost of \$1.06 per reel.

At first motion picture films were rented from commercial exchanges at about \$2.25 per reel per day. The policy of owning the library has meant a total reduction of film costs, in spite of the fact that the same service has quadrupled during the past three years. The department expected to distribute 25,000 reels in 1927-1928 at a cost not to exceed \$8,000 for rentals and purchases.

The total annual budget for the department for 1927-1928 approximated \$59,000.

The transportation for the department is handled through a separate service which functions for 13 separate departments located in the Braun Building, including the Elementary School Library, Psychology Store Room, Nature Study Department, Home Economics Department and others. The most distant school is twenty-five miles from the office.

It is the policy of the department to work with and to co-operate with all of the subject matter departments. Each new enterprise is made the subject of consideration by teachers, principals and supervisors. Recently, for example, the Morals and Manners Committee recommended the acquisition of the Parker-

Holladay ("Bill Jones") Charts. These are to be distributed to all the Junior and Senior High Schools this semester.

An attempt is being made to prepare the visual material in units to correlate definitely with the course of study. The Sixth Grade Units are now being prepared. This work alone involves the making of about 15,000 photographic prints and about 5,000 lantern slides. Work is also in progress with a Science Committee to prepare visual aids for the eighth and ninth grade sciences. This material will be arranged in subjects something similar to the sixth grade units.

All entertainment motion picture features are previewed and selected by the local Parent Teachers' Association Film Review Committee. Each year the local commercial exchanges are permitted to submit bids for the entertainment features. The Board of Education does not pay rentals on entertainment features. The Visual Education Department merely handles the booking details. Business negotiations and financial details are handled directly between the exchange and the school. No films are permitted to be shown in the schools without first having passed the Film Review Committee, or having been first endorsed by the Visual Education Department. Elementary Schools are permitted to have two pay entertainments per year. One or both may be motion picture entertainments. Special concessions are given to the Neighborhood Schools and schools of semi-rural districts. It is the feeling that with modern theatres so widely scattered about the city, there is no very serious need for the schools to provide additional entertainment of this kind.

Several special activities of the Department are worthy of mention.

Art appreciation is a required subject in many of the High Schools, and is being supplemented by fifty individual sets prepared under the direction of an art committee, directed by the head of one of the largest art departments of the city.

The Visual Education Department recently acquired the entire collection of prints and negatives of the Hoover Art Company. It is the plan of Mr. Roach to provide standardized frames and circulate these to individual classrooms, to the end that every child in the elementary schools, particularly, will be exposed to reproductions of the very best work of the old masters.

A striking activity is the exchange of exhibits between the Los Angeles Schools and the schools of Tokio, Japan, (described previously in *THE EDUCATIONAL SCREEN*.)

The Los Angeles Visual Department started only a few years ago when it was separated from the School Library Department. The drudgery of pioneer work was done by Miss Loretta Clark, assisted by Mrs. Ercel C. McAteer who has been with the Department from the beginning. At present the personnel in charge consists of a director and three assistant directors. One assistant director has charge of motion picture activities and film previews; another has charge of circulation of all materials other than motion pictures in the elementary schools, while the third devotes her entire time to secondary schools, especially art and social sciences.

When I left the Los Angeles Department to come back to Detroit, I wished them all a "Happy

New Year" in their work in the vanguard of American cities in this great and growing development of modern education.

Tests and Visual Education

(Continued from page 166)

only ascertains whether the pupil has experienced the content of the lesson. If two lessons, both aimed at the formation of the same trait, employ totally different contents, then the information test for one will have to be totally different from that of the other. If the contents of both coincide perfectly, then the tests administered must be the same in order to be usable for comparative purposes.

Considered objectively the contents of a verbal and a corresponding visual lesson are the same. Thus Freeman has said about visual education that it "is based not upon subject matter, but upon a method of presentation". Yet, in lessons where the values to be derived are indirect ones, it is impossible to dissociate materials from methods of experiencing them. This is suggested by theoretical and experimental results in the study of transfer of training. The contents of visual and verbal lessons, while logically similar, may present great differences psychologically. The attainment of the attitudes and ideals for which we are striving is dependent upon the setting and the sequence of the student's experiences. These, despite the fact that he translates pictures into words and words into images, cannot be assumed to be the same under verbal and visual instruction. And their difference is probably of the utmost significance in determining the relative values of the two methods.

Since the experiential con-

(Concluded on page 190)

NEWS AND NOTES

CONDUCTED BY THE STAFF

Visual Instruction Sessions at the Atlanta Meeting of the N. E. A.

From the Secretary of the Visual Instruction department of the National Education Association comes a preliminary draft of the program to be given at the Atlanta meeting June 29th and July 1st. Sessions will be held in the Fulton County High School Auditorium both afternoons.

The theme of the first session is "Technique of Using Visual Aids in Classroom Teaching," as follows:

I. Music

II. Greetings—Mrs. Anna V. Dorris, President of the Department

III. "Visual Communication"

B. A. Aughinbaugh, State Supervisor of Visual Instruction Department of Public Instruction, Columbus, Ohio

IV. "The Use of the Stereograph and Stereopticon Slide in Classroom Teaching"

John A. Hollinger, Director of Department of Nature Study and Visualization, Pittsburg, Pa.

V. "The Motion Picture As An Effective Teaching Aid"

Opening Discussion led by Dr. F. Dean McClusky, Scarborough School, Scarborough, New York

The session on Monday is to be devoted to the "Administration and Supervision of Visual Instruction."

I. Music

II. "Pennsylvania's Visual Instruction Program"

Dr. C. F. Hoban, Director, Visual Education, Department of Public Instruction, Harrisburg, Pennsylvania

III. "Visual Instruction Service in a City System"

Charles Roach, Director of Visual Instruction, Public Schools, Los Angeles, California

IV. Questions and Discussions.

V. Election of Officers. Report of Committee.

The Annual Visual Instruction Breakfast Conference will be held Sunday morning, June 30th at 9:00 A. M. at a place to be announced later. There will be round table discussions following this breakfast.

Pathe's Educational Director Resigns

Universal regret will be felt in the announcement that Mrs. Elizabeth Richey Dessez has withdrawn from Pathe Exchange, where as Director of the Educational Department she has exerted a wide and stimulating influence on the development of visual instruction throughout the country.

It is due to her pioneer work that so extensive a library of instructional films has been built up and made available through Pathe branch offices. Under her direction, also, was consummated the agreement for cooperative work with Harvard University, which has resulted in still further additions to the existing library of educational films. Mrs. Dessez also has taken a keen interest in the work of the national organizations furthering visual instruction, and affiliated herself with their activities. It is to be hoped that she may find it possible to continue that interest, and extend her influence in a field where she has long been regarded an authority.

Round Table on Visual Aids

At the fifty-first annual convention of the American Library Association, recently held in Washington, D. C., a round table discussion of motion pictures and other visual aids was held under the chairmanship of J. R. Patterson of the Chicago Public Library.

Hon. Carl E. Milliken, secretary of the Motion Picture Producers and Distributors of America, spoke on "The Public Library and the Motion Picture as Fellow Servants of the Community," and Marilla W. Freeman of the Cleveland Public Library discussed the question, "Tying Up with the Movies—Why? When? How?" Mr. Patterson appeared on the program with the topic, "Lantern Slides and Stereographs in Public Libraries."

Booklet Outlines Museum Work

"Field Museum and the Child" is the title of an attractively bound, 34-page booklet, illustrated, which outlines the work carried on by Field Museum among school children of Chicago through The N. W. Harris Public School Extension and the James Nelson and Anna Louise Raymond Public School and Children's Lectures.

The preparation, maintenance and circulation of the portable exhibits, of which more than 1,000 are now in use, is carried on by the N. W. Harris Public School Extension Department of the Museum—literally bringing the museum to the child in his individual school room, making the museum a vital part of the city's school system. The booklet contains descriptions and illustrations of types of exhibit cases used, and the methods followed in facilitating distribution and storage. A list is also given of the titles of the cases now available in the Harris Extension.

To quote from the booklet: "The lectures, moving pictures,

and lantern slides provided for the entertainment and instruction of school children, at gatherings both in Field Museum itself and in the classrooms and assembly halls of the schools, constitute the main work of the James Nelson and Anna Louise Raymond Division of Field Museum."

Supplementing the lecture work done by the Division in cooperation with the public schools, are series of Saturday morning entertainments for children. To these the children may come in classes with their teachers, or individually either with their parents or unaccompanied. These entertainments are given in the James Simpson Theatre of Field Museum, to audiences averaging 2500 children.

Director Appointed in Philadelphia

Mr. James G. Sigman has been appointed Director of the Department of Visual Education in the Philadelphia Public Schools, and has already entered upon his duties of furthering the program of visual instruction in one of the most important cities of the country. All fellow workers in the field will wish him well in his efforts to bring Philadelphia into a prominent position among city departments.

The new Director is organizing a film library for the Philadelphia schools and extending the library of slides already in existence.

"The lantern slide library should be enlarged and enriched by replacements and additions of subjects which seem most in demand," Mr. Sigman recommends as reported in the *Philadelphia Public Ledger*. He also recommended the inauguration of a still-film or still-slide library in September.

Another branch of visual education, the visits of children to the city's museum, will be furthered

by a reorganization of the bus service maintained by the schools.

"Teachers are not wholly aware of the value of visual aids to their instruction," Mr. Sigman said, "and one of the most important steps will be the formation of teacher-training courses in the Normal School to prepare teachers for this type of work. Leaflets and bulletins will also be printed as aids to classroom instruction. Demonstrations in the uses of visual devices and material will be organized and a general effort will be made to acquaint teachers with the possibilities in these types of aids."

Third Dimension in Sound Demonstration

A recent private demonstration in New York City brought to view a sound picture, projected with stereoscopic effect, on a screen 30 by 52 feet, produced by the Spoor process—the work of George K. Spoor and John J. Berggren of Chicago, representing more than ten years of research and laboratory development.

Film Daily, in reporting the demonstration, says:

The camera for the process resembles the ordinary one in external appearance, except that the magazine cases are larger to accommodate the wide film and where the single lens in the standard camera is located are two lenses, side by side, resembling two "eyes." The impressions taken by the lens are combined and transferred to the film through a duplex lens system. A mechanical system prevents the wide film, it is claimed, from bulging as it travels through the mechanism.

Projection machines used are similar to standard type, but for its mechanical system arranged to carry the double width film. This requires special gearing and a compressed air control on which the wide film rides. A special shutter arrangement is employed which differs radically from the standard types.

At the demonstration, pictures were thrown on the screen from a distance of

144 feet. The length of the "throw," it is claimed, makes no difference and may be increased or decreased to fit all theaters.

D. A. R. Open Film Vault

The National Society, Daughters of the American Revolution, have established a motion picture film repository in Constitution Hall, wherein will be kept as a permanent record prints of historical pictures and pictures of special merit.

Announcement to this effect was made at the recent meeting of the D. A. R. by Mrs. Newton D. Chapman, chairman of the Committee on Better Films.

The first film placed in the repository was *The King of Kings*.

Among other prints presented to the D. A. R. are: *Over There*, an eight-reel picture with authentic war scenes, and *The Charge of the Dragoons*, one of the first motion pictures ever shown.

Growth of Cancer Cells Filmed

Cancer, one of the most baffling of all diseases, has been attacked by the camera, reports *Hygeia*.

A London physician, Dr. R. G. Canti, has been able to obtain satisfactory growths and in addition has photographed the growing cells with a motion picture camera. The pictures were taken slowly so as to show the changes and movements in the cells, exposures being made at intervals of from three to sixty seconds.

The resulting film demonstrates interestingly one of the ways in which scientists are studying cancer cells to find out why they grow so rapidly and in a manner so different from that of normal cells. Not only does the film show growing and dividing cells but it shows clearly the eating up of one cell by another, or phagocytosis, as the process is technically termed.

Restrictive Legislation Asked

The *Herald World* reports that the National Council of Education, in convention at Vancouver recently, asked the Canadian Government to pass legislation prohibiting the admission of children

under 16 years of age into any theatre where moving pictures are presented, as is now done in the Province of Quebec. The council also asked for moving picture performances in the schools, the programs to consist of pictures approved by educational authorities.

The National Council of Education also asked the Dominion Government to remove the duty on moving picture films imported into Canada when approved by educational authorities for juvenile audiences. Further resolutions asked for increased censorship of moving picture theatre posters and for further restrictions on the operation of theatres.

Buffalo and Its Movies

As reported in *Education* for May, a survey of the motion picture theatres of Buffalo has led the juvenile-protective department of the Children's Aid Society and the Buffalo Council of Churches to recommend a more rigid State law relative to the construction of the theatres, better enforcement of safety rules and sanitary supervision, increased use of public schools for children's matinee pictures, and legislation permitting and regulating special matinees for children in the theatre buildings. The final recommendation offered is that a representative group of citizens be formed in each community to work in cooperation with the theatre managers toward the development of higher standards in the pictures presented. The managers have indicated that they will be only too glad to confer with responsible groups and that they will welcome constructive suggestions.

Spring Conference on Visual Instruction in California

It is now possible to obtain visual aids on almost every phase of geography, history, and science.

The program of the spring conference of the Visual Education Section of the California Teachers Association, (southern section) held at Fullerton, Calif. April 19-20, contained this statement,

"It is the feeling of your association that among the most worth while visual aids are those produced by the students themselves. To this end we invite you to present to the conference for the encouragement of those attending any available form of student-produced visual aids which have come under your observation."

A large room was completely filled with a splendid exhibit, as a result of this notice. A half day on the program was devoted to explanation of the material. Miss Bemis, director of visual education at Santa Ana, was in charge of the exhibit and invited each educator to explain his part of the work. There have been in the past requests for visual aids for arithmetic, and here was a table with about 50 devices, designed by Mrs. Arleigh of the University of California, which were being tested in schools in Los Angeles. There were toy calculators and other aids for all arithmetic topics.

Another large room was filled with exhibits of the commercial producers, who had also a half day on the program.

This program was directed by the president of the section, Mr. Earl Dysinger of Fullerton, Calif.

Doctor's Thesis on Use of Visual Aids in the Classroom

A most extensive research study into Visual Aids of the Projector Type is now being undertaken by Louis Walton Siple of Philadelphia who is pursuing his doctorate study at the University of Pennsylvania. For the past two years Mr. Siple has been making an intensive study of the material available for elementary and secondary education, in the form of glass slides, filmstrips,

and motion films. In making this study Mr. Siple hopes to ascertain the comparative values and limitations of the four major types of projection equipment, i. e., opaque, glass slide, filmstrip, and motion film, for classroom and auditorium use in elementary and secondary schools. The study is planned to extend into various subjects of the curriculum, in cities of various sizes, as related to vocational as well as comprehensive high schools, and as related to teaching load. Between one and two hundred schools and school districts which have been using one or more of the major types of projection equipment will aid in the study as it is the opinion of Mr. Siple that a more accurate evaluation of these visual aids will be obtained through a study confined to those schools in which their use has become an integral part of method and in which the element of novelty to teacher and pupils has ceased. The Spencer Lens Company of Buffalo, James C. Muir & Company of Philadelphia, and the DeVry Corporation of Chicago have agreed to assist in the work through the loan of any material needed during the course of the study.

Wisconsin's Visual Instruction Accomplishments

In the Biennial Report of the Dean of the University Extension Division of the University of Wisconsin (1926-1928) entitled "Adult Education through University Extension," a considerable section is devoted to Visual Instruction.

Contained in the report are the following interesting sidelights on the development of the Visual Instruction department.

The Bureau has started compiling a library of mounted pictures, but full development of this service must wait

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AMONG THE MAGAZINES AND BOOKS

CONDUCTED BY MARION F. LANPHIER

McCall's Magazine (May) Robert E. Sherwood writes, entertainingly as always, this time under the title, "The Talk of Hollywood," in which he analyzes and defines the various sorts of pictures now on the market.

The fact is that the supposedly gullible public refuses to be deluded further by the word "sound." Having expressed a definite preference for talking pictures, the customers are not satisfied with mere noise. They want to hear the human voice, even though it is rendered inhuman in the course of its progress through the microphones, vacuum tubes and loud speakers.

This emphatic demand on the part of the public comes as a blighting disappointment to some of the inarticulate film stars who had hoped that, despite the movie-tone, they could continue in a state of speechlessness, relying on the electrical engineers to add whatever uproar might be necessary to satisfy the cravings of the fickle fans.

From now on, every star who remains silent in a picture will be suspected by his or her former admirers of possessing an incurably raucous voice, or an impediment in the speech, or of being just naturally dumb.

Scribner's Magazine (April) "The Screen Speaks," by William DeMille, presents the case of the "talkies" seriously and ably, as would be expected from one of Hollywood's really able directors. It is worth quoting here at some length.

... At any rate, the talking picture has arrived. Its popular success as entertainment has been

instantaneous.

Without warning, the public has concentrated its attention upon the talkie to the point where it begins to be difficult to find a profitable market for silent pictures. Thousands of picture theatres are demanding installation of the complicated machinery necessary to exhibit the new product. And for those theatres that have been fortunate enough to secure equipment, there are not enough talking pictures to go round. Within three months the studios of Hollywood have been turned from efficiently organized institutions into somewhat of a bedlam. Every one is reorganizing to make talkies. New sound-proof stages are being built. Directors, writers, and actors are all trying to learn something of the new idea and worrying about whether they are adapted to it.

Conditions such as these have made necessary a number of makeshift devices to meet the present emergency. Chief among them is that form of picture technically known as a "goat gland."

A "goat gland," be it known, is a picture created as a silent film, into which is forcibly, and sometimes painfully, injected one or two "talking sequences" to give the poor thing strength enough to face a world howling for pictures which are audible in some way or other. The "goat gland," however, will probably not long survive as an accepted form.

What is true in an individual picture is apt to be true in the larger field of the whole industry; and once the public has become accustomed to speaking characters on the screen, it is very much to be doubted that the silent character will ever again be acceptable.

To one who has seen motion-picture production of the past the

studio itself seems vastly changed. Gone are the shoutings, the music, the noises of electric lights, the hum of the cameras, and the tense directions through megaphones. Instead, a silent group of actors awaits a silent signal upon a silent stage. Between "shots" groups of quiet-voiced players bring forth dictionaries and discuss meanings of words and their pronunciation. The responsibility of the spoken word, hailed with joy by veterans from the stage, is a heavy burden to some of those actors whose whole professional career has been silent.

In many cases the stage actor who doesn't know picture technic is no better off than the screen actor of no vocal experience; except that it is frequently easier for the stage actor to learn screen technic than for the screen actor to develop a voice which he doesn't possess.

It is interesting, and frequently appalling, to realize how much screen personality may be changed by the addition of voice. The actor's very appearance seems different. Many delightful young women lose all their charm the moment their voices are heard; stalwart "he-men" may shed their virility with the first sentence they speak; the rolling Western "r" gives the lie to an otherwise excellent "society" characterization, and uncultured enunciation destroys the illusion created by beauty. In very few cases does the voice of a screen idol satisfy "fans" who, for years, have been imagining it. On the other hand, those players who have beauty of voice find a new world opened to them. No longer is it necessary to make personality 100 per cent visual. Actors who for years have been almost unnoticed may arrest attention vocally

and convey to the public a charm of personality which they have been unable to do through the eye alone. It is Judgment Day, and many will be raised up while others are cast down.

The new art is an interesting combination of stage and screen, and those who practice it will have to know certain principles of each. It is much too early yet to say just how the two elements will combine or what the new technical form will be. Much experimenting will have to be done and many mechanical limitations removed before the talkie can develop a degree of freedom from artificial restrictions. To-day one man's opinion is as good as another's; there is no master; there are only pupils.

Part of the present confusion is the result of the industry being divided against itself as to the best method of making and reproducing talking pictures. There are three general methods in operation: the Vitaphone method, the Movietone method, and the double-film method.

In the Vitaphone method the voice is recorded upon a wax disk which is synchronized with the cameras; the Movietone records the voice upon the side of the same film which carries the picture; and the double-film method records the voice upon a separate film which is synchronized with the picture film.

Which method will be finally agreed upon as the best is a subject of much discussion, but it is being generally accepted that for the actual making of a picture the double-film method gives the director greater freedom to move his characters and to use more of the fluid technic of the motion-picture.

There are, of course, many technical difficulties to be overcome in the theatres. The same film in the same house sounds differently according to the size and position of the audience; each theatre varies acoustically from every other, and few of the large picture houses were built to meet conditions which proper reproduction of talking pictures demands.

A new group of technicians has become an integral part of the director's staff. The recording engineer is as important a factor in making a picture as is the cameraman. So is the "mixer" in the monitor room, who watches every scene and governs relative volumes of sound, bringing up certain voices, subduing others, and holding the whole audible performance to a level at which there will be no microphonic distortion. The director must compose each scene for the microphone as well as for the camera; distance and direction of voice must be considered at the same time as distance and angle of the face. These are among the limiting conditions to which this new art is born and through which it must grow. The microphone imposes many new difficulties which were unknown both to the screen and to the stage; it tends to magnify certain types of sound and minimize others, which makes it hard to get a true aural balance. The sound-proof booths which house the cameras have made them much more unwieldy, and the necessity of photographing through the plate-glass windows of these booths makes new and difficult photographic problems.

In spite of all this the art of spoken screen drama will probably develop much more quickly than the silent picture did, because both its underlying arts are well developed.

It is at this point that the two influences which are creating the form of the talkie come into definite conflict. They may be roughly described as drama of the eye and drama of the ear—the element of sight and the element of sound.

In its appeal to the ear the talking picture will ultimately give the audience the same effect as stage drama. But in their appeal to the eye we find an essential difference between the talkie and the stage. The talkie is, and must remain, visually a motion-picture. What the eye sees in it is very different from what the eye sees on the stage. Those who think it merely a matter of photographing a stage-play literally have missed

this essential difference.

Talkie technic must be visually that of the motion picture and only orally that of the stage. This means that the narrative form of the talkie cannot quite follow that of the drama; its percentage of eye-drama to ear-drama must be considerably greater than on the stage. Many of the more subtle moments in the talking picture can sustain themselves by sheer pantomime because the audience is brought so close to the character as to make facial expression alone tell the story and express thought to a degree impossible in the theatre.

It is becoming more and more clear that there is a vast difference between the film record of a stage performance and a motion picture which talks. The greater mobility of the photoplay made it advisable to include every important point of physical action which occurred in the story; while the stage-play had a tendency to leave out much of this incident and allude conversationally to what had happened between the acts. It is, of course, obvious that less actual story can be told when all parts of it are shown; and writers in the new medium are struggling between their desire to use the more fluid form of screen-story construction and their wish to produce a play so complete in psychology and characterization that it can only be told by omitting those incidents which would be omitted on the stage.

A one-act play which takes forty-five minutes to perform in the theatre has been turned into a talkie of seven reels—a full-length picture, merely by filling in certain important scenes which occurred off stage in the original. It is for time to prove whether the play is better or worse through this treatment. At least, it is essentially unchanged.

Probably the talking picture will develop its own form of writing, since stage-plays contain too many lines for the medium, and screen construction leaves room for too few lines. Less plot can be told in a given space when it

has to carry the spoken word. The vocal photoplay must contain fewer words than the stage-play because the dramatic spacing of lines will be different, and intimate pantomime is bound to be a more essential element in the new form, since the close-up can do so much more work than the silent moment on the stage can do.

Another conflict of inherited impulses occurs in the matter of tempo. The physical tempo of the screen, is so much quicker than that of the stage. This may be noticed, at first, by audiences accustomed to the terrific speed of the modern picture, but talk cannot be so accelerated without losing all semblance of reality, and movement and speech must harmonize. So it seems that the false speed of the silent picture must be brought down more nearly to approach the more realistic tempo of the stage; which is still very much more condensed than the tempo of real life.

If we take for granted that the various technical difficulties will be solved, it is interesting to contemplate the possibilities of the new dramatic form. It has almost everything the stage can offer — and many advantages which the stage has not. It combines the power of the spoken word with the power of the motion picture; it can make the audience feel intimate with a scene to an extent never attained on the stage; it compels the spectator to look at the one essential point which is the dramatic focus of the moment and prevents the attention from straying to a less-important detail. The talkie puts into spoken drama an intimacy which is impossible on the stage because of the distances involved; it will preserve, as far as may be desirable, the fluid movement of the motion-picture while losing nothing of the psychological value of the spoken word. A broader canvas is made possible by quick and frequent change of background, and against this broader canvas will be shown characters in more intimate drama than even the littlest Little Theatre has suc-

ceeded in depicting. Not since Shakespeare's day has the dramatic form been so fluid.

It is not to be expected that the talking picture will find itself immediately. It must pass through crude stages of experiment; it must develop its craft before it can grow as an art. There is, at present, no one who knows much about it; relative positions in the motion-picture world have been wiped out, and the race is to be run all over again with every competitor starting from scratch.

The public, at present, is amazed to hear the screen talk, but in a very short time they will demand that it say something. It would not be surprising if the public were to go through the same progression with the talkie as happened in the case of its mother, the movie.

Those who are closest, however, to the heart of the problem expect that this development will be much more rapid than it was with the movie.

If the talkie realizes its possibilities, it may well become the greatest of all popular arts; it will carry the full benefit of spoken drama to millions who otherwise could never see a good play properly presented, and at a price which will not tax the most modest purse; it will make a real national theatre possible; it will become a standard of speech for the whole people; it will foster the growth of dramatic taste in the general public and will help them grow to an appreciation of the spoken word as quickly as they have learned to appreciate finer values in the silent picture during the last ten years.

The drama was conceived to be the art of the whole people, and the talking picture is at last going to make that ideal possible. If the new art realizes its opportunities it is probable that within three years, the silent motion-picture will have ceased to be.

The Nation (May 8) A terse article entitled "The Talkies Win" states the case for the over-

whelming popularity of sound films. The unqualified support of the public has followed the calculations of the producers who rushed into sound production seemingly over night. The industry has been completely revolutionized—all this in spite of grave misgivings on the part of some.

Not the slightest attention has been paid to the doubts expressed by those outside the business. The producers have disregarded the foreign market (though some do still arrange silent versions of their films) as gaily as they have dismissed the commercially unimportant protests of the deaf, and they have showed themselves in no way alarmed by the warnings pronounced by the critics who foresaw various artistic difficulties although the fears of these latter have been pretty fully realized. Not only does the quality of the sound reproduced still leave much to be desired, but the whole technique of story-telling has regressed to the level of the commencement-day drama. Most of the dialogue is almost incredibly amateurish, and the technical dexterity painfully acquired over a period of years has been sacrificed to the talkie. Speaking films are more childish even than silent ones, and certain new outrages—notably the "theme song"—have been invented. But the public agrees with the producers. Even the small-town theatres have now been "wired," and numerous questionnaires submitted to movie audiences have revealed that they prefer the new medium. The great mass accepts the new silliness as complacently as it accepted the old, and there is, unfortunately, no good reason to suppose that twenty years will see any improvement more significant than that which has taken place in the silent film during the past twenty years. In spite of all kinds of technical development, there is still not one silent film out of a hundred which "exists" artistically. How can we hope that the talkie will be required to develop in any different way in order to please the same audience?

THE THEATRICAL FIELD

CONDUCTED BY MARGUERITE ORNDORFF

Theatrical Film Reviews for June

[170] *BETRAYAL* (Paramount)

Although Emil Jannings' latest picture contains a number of fine points, it has probably less to recommend it than any of his earlier efforts. The story, sombre at all times, runs very thin in a few spots, and even Jannings' genius does not suffice to strengthen it. He is inclined, too, one thinks, to linger unduly over his climaxes, so that the picture drags, as a result, and that frequently. The story tells of a Swiss mountain climber, his beautiful wife, and his best friend. Gary Cooper and Esther Ralston are satisfactory as the friend and the wife, and Bodil Rosing contributes a small bit. Direction is for the most part extraordinarily fine and intelligent, yet it is occasionally interspersed with lapses which would indicate the grossest stupidity. Beautiful lighting and photography are features, particularly in the love scenes between Cooper and Miss Ralston, and in the death scene of the former. (Silent) (*See Film Estimates in this issue.*)

[171] *FORTY MINUTES IN A NEW YORK NIGHT CLUB*

(Paramount)

Concentrated essence of night clubs, containing a little of everything you might expect to see or hear in any of them, ever. So that after you have sat through this, it won't matter if you never step inside another night club. You'll have seen it all. Included in a dazzling list of entertainers are Ann Pennington, Fanny Brice, and the Pat Rooneys. (All talking)

[172] *SHOW BOAT* (Universal)

The best thing about this is the musical accompaniment. The orchestra plays a medley of airs from the stage version, chiefly the lovely "Ol' Man River," thus partly atoning for an obviously miscast, badly acted, and atrociously sliced up story. When you consider how good it might have been and realize how bad it is, it makes you a little cross at having paid the extra admission price that is being extorted everywhere for it. Laura La Plante is incapable of playing any such part as that of Magnolia Ravenal. Joseph Schildkraut, following his usual custom, overacts unmercifully as Gaylord Ravenal. Emily Fitzroy and Otis Harlan as Parthenia Ann and Captain Andy are movie types and no more. Alma Rubens as Julie is an absolute puzzle. Have I said *anything* nice about this? Well, I didn't intend to when I started. (Part talking) (*See Film Estimates in this issue.*)

[173] *GENTLEMEN OF THE PRESS*

(Paramount)

A newspaper story, or rather the story of a newspaper man, that is a perfect gem of its kind. It tells itself, even points a moral, if you like, and yet it does so without comment, so to speak. Its very disinterestedness has an appeal, as it points out that never does the reporter have any home life worth the name. At every crisis in his domestic life, he is away at the scene of some big newspaper story, or deep in the mad business of getting an extra off the presses. It is deeply ironic,

and made thoroughly lifelike by a cast of stage actors headed by Walter Huston, Charles Ruggles and Katherine Francis. One of the best of the talkies so far. (I think I have said that every month for some time, but I believe the answer is contained to a large extent in the rapid improvement in the talkie process from month to month.) (All talking) (*See Film Estimates in this issue.*)

[174] *THE DESERT SONG*

(Warner Brothers)

This romantic musical piece of Sigmund Romberg's turns out to be extremely good screen fare, and yet it illustrates the reluctance with which producers take up new ideas. With the development of sound, and the rush for stage plays as material, producers seem to have reverted almost wholly to stage technique. Hence, *The Desert Song* is merely a stage play photographed, and all the really fine motion picture technique that has been painfully developed over a quarter of a century has been dropped like a shot. Then, too, there is the matter of color. If ever a picture cried out for color photography, this one does; but it has only one short scene in color—just enough to be tantalizing. However, the music is good, and John Boles' barytone voice is utterly charming. He sings effortlessly, and does not, you will be pleased to know, make faces while he sings, a fortunate thing inasmuch as picture makers still cling to the close-up habit. Mr. Boles shares prominence with Carlotta King, and among those in

THE FILM ESTIMATES

Being the Combined Judgments of a National Committee on Current Theatrical Films

The Film Estimates have been officially endorsed by

The Motion Picture Committee of the General Federation of Women's Clubs
 The Motion Picture Committee of the National Congress of Parents and Teachers
 The Home and School Department of the American Farm Bureau Federation

Titles of Films (Actors) (Producers)	For Intelligent Adults	For Youth (15 to 20)	For Children (under 15)	Titles of Films (Actors) (Producers)	For Intelligent Adults	For Youth (15 to 20)	For Children (under 15)
<p>Betrayal (Emil Jannings) (Para.) Grim, realistic and depressing story of Swiss life. Interesting up to the discovery by the Burgomaster that his elder son is the illegitimate child of his own best friend. Thereafter, story becomes unconvincing because of crude melodrama, false motivation and overacting by Jannings. Sound only. (See Review No. 170.)</p>	Fairly interesting	Doubtful	Beyond them	<p>Gentlemen of the Press (Walter Huston) (Para.) Sophisticated newspaper story of the journalist too absorbed in work (and play) to do justice to his family. Notable acting by Huston and much authentic atmosphere. Talking. (See Review No. 173.)</p>	Good of its kind	Doubtful	No
<p>Black Watch, The (Victor McLaglen) (Fox) An English officer in India carries through unsuccessfully a difficult secret mission in which his honor is at stake. Very beautiful photography, fine acting by Myrna Loy, but story uneven in quality and interest. Talking.</p>	Interesting and disappointing	Doubtful	Too strong	<p>George Washington Cohen (George Jessel) (Tiffany) One of the most stupid comedies to date, in story, direction and acting. Harmless but inane. George Jessel has little to give the screen. Silent.</p>	Stupid	Stupid	Harmless
<p>Bridge of San Luis Rey, The (Lily Damita) (M-G-M) Fairly faithful picturizing of the book, in which the deaths of five people in the collapse of a bridge are explained and justified by their life stories. Part talking.</p>	Interesting	Doubtful	Beyond them	<p>Girls Gone Wild (Sue Carol) (Fox) Thoroughly unwholesome portrayal of selfishness and lawlessness of so-called "modern youth" caught in troubles of its own making. Silent.</p>	Mediocre	Unwholesome	No
<p>Bulldog Drummond (Ronald Colman) (U. A.) Vigorous performance by Colman as a bored Englishman who seeks excitement and gets it in thwarting criminals bent on swindling the heroine's uncle. Melodramatic satire. Talking.</p>	Good of its kind	Exciting	Too exciting	<p>Glad Rag Doll, The (Dolores Costello) (Warner) Light farce-comedy, bordering burlesque, with much hokum and absurdity but practically inoffensive. Lively and laughable satire on group of hypocritical aristocrats "shown up" by clever and very human chorus girl. Talking.</p>	Amusing	Amusing	Amusing but somewhat beyond them
<p>California Mail, The (Ken Maynard) (First Nat'l) Western thriller, dealing with stage-coach bandits and gold carried overland to finance Civil War. Hero does impossible heroics, wins girl, etc.</p>	Hardly	Exciting	Doubtful	<p>High Voltage (Wm. Boyd) (Pathe) Another version of "true character comes out under trial." Two crooks and three others marooned in country church by snowstorm—love—reform—etc. Talking.</p>	Mediocre	Hardly	No
<p>Christina (Janet Gaynor) (Fox) Story laid on picturesque Dutch isle of Marken. Charming and delicate portrayal by Janet Gaynor of the romantic girl dreaming of her "Prince" to come—and he comes as one of a circus troupe! Later developments rather incredible but wholesome and worth seeing. Sound only.</p>	Rather Charming	Entertaining	Rather Good	<p>Hole in the Wall, The (Claudette Colbert) (Para.) Well-acted melodrama that achieves weird atmosphere from the fake spiritualism practiced by the crooks in swindling the public. Practically unobjectionable. Talking.</p>	Rather good of its kind	Amusing	Unsuitable
<p>Desert Song, The (John Boles) (Warner) A romantic musical comedy in Arab setting, beautifully done, marred by a scene or two that are very suggestive and objectionable. Excellent talking, singing and sound. (See Review No. 174.)</p>	Excellent of its kind	Entertaining but doubtful	Hardly	<p>Idle Rich, The (Conrad Nagel) (M-G-M) Wholesome, human comedy of millionaire who marries his stenographer and cures her "middle class" family of "class consciousness" by heroic but none too convincing methods. Talking.</p>	Fair	Amusing	Harmless but of little interest
<p>Donovan Affair, The (Jack Holt) (Columbia) Well-done mystery detective story, with good suspense to end and no cheap scare-devices used. Chief weakness, Jack Holt burlesques his part and tries to be funny, when there is enough fun without him. Talking.</p>	Good of its kind	Amusing	Amusing	<p>Innocents of Paris (Maurice Chevalier) (Para.) Ordinary story of junk-dealer's rise to theatrical glory—made a remarkable film by the notable acting and charming personality of Chevalier. Talking. Chevalier can do great things if moviedom will let him. (See Review No. 176.)</p>	Worth seeing and hearing	Excellent	Good
<p>Eternal Love (John Barrymore) (U. A.) An artificial story of a swaggering, daredevil hunter in a Swiss village, seduced by the village wanton into marriage, when he should have married the village belle, beautifully played by Camilla Horn. At the end, the two true lovers escape a murder charge by walking to death in an avalanche. Sound.</p>	Barely good	Better not	No	<p>Lone Wolf's Daughter, The (Bert Lytell) (Columbia) Lytell, as reformed crook and now a detective, outwits two real crooks who tried to trick him. Makes stealing attractive. Pretty feeble film.</p>	Mediocre	Hardly	No
				<p>Madame X (Ruth Chatterton) (M-G-M) The tragic stage-play well picturized and made notable by Ruth Chatterton's splendid acting of the erring wife and mother — and by Lionel Barrymore's film direction. Talking.</p>	Notable	Unsuitable	No

Titles of Films (Actors) (Producers)	For Intelligent Adults	For Youth (15 to 20)	For Children (under 15)
Man I Love, The (Richard Arlen) (Para.) A most objectionable prize-fight picture that censors are powerless to correct, for lack of specifically offensive scenes. But the whole picture is unmistakably a vulgarizing influence of the first order. All talking, and such speech! (See Review No. 180.)	Offensive to good taste	No	No
Man's Man, A (William Haines) (M-G-M) Harmless but inane story of smart-aleck drug clerk and his movie-mad sweetheart who both recover from their silly ideas.	Mediocre	Fair	Perhaps
Molly and Me (Belle Bennett) (Tiffany) Rather human story of loyal married couple in vaudeville, traveling their hard road to Broadway success at the end. Too many long close-ups of Joe Brown are not so funny as they are meant to be. Part talking.	Fair	Amusing	Amusing
Mother's Boy (Morton Downey) (Pathe) Pretentious but poor picture of a poor boy's career up to cabaret singer — with sentimental tenor songs none too well reproduced.	Ordinary	Perhaps	No
Pagan, The (Ramon Novarro) (M-G-M) Rather good love story—some excellent singing—South Sea scenery—Novarro does excellent role as the half-caste hero.	Interesting	Doubtful	No
Q Ships (New Era Production) (British) Vivid picturization of struggle to defeat submarine menace in Great War. Quite instructive, fair to both England and Germany, slow-moving at times but thrilling at others. Sound effects.	Interesting	Interesting	Good, if not too strong
Quitter, The (Ben Lyon) (Columbia) A story of regeneration by love, with some good moments and human interest outweighed by excessive drinking and brutal fighting. Silent.	Hardly	Doubtful	No
Rainbow Man, The (Eddie Dowling) (Para.) A sentimental, thoroughly human story of the joys and struggles of an easy-going minstrel man pledged to bring up the orphaned child of his former "pal." Singing, talking and acting notably good.	Amusing	Excellent	Good
Saturday's Children (Corinne Griffith) (First Nat'l) A working girl marries—and finds it different from the romance she sought. Realistic comedy—all talking—but the heroine's voice is terrible.	Only fair	Fair	Of no interest
Scandal (Laura LaPlante) (Univ.) Decidedly above average comedy of genuinely happy married life, clouded for a time by an old love-affair which threatens to wreck it. Notably acted by Laura LaPlante and Huntly Gordon. Thoroughly worth seeing. Part talking.	Good	Good though quite mature	No
She Goes to War (Eleanor Boardman) (U. A.) Serious and worthwhile portrayal of woman's part in the World War. The wealthy heroine enlisted for a lark, but grim experience taught her much—even how to choose a fiance. Notably photographed, directed and acted. Part talking.	Notable	Good	Too strong
Show Boat (Laura LaPlante) (Univ.) An elaborate but choppy picture of old Mississippi days, based on the musical comedy and the book — well-acted, sung and spoken. Somewhat slow-moving and over-sentimentalized, but of much historical value and interesting local color. Talking. (See Review No. 172.)	Fairly good	Interesting	Beyond them

Titles of Films (Actors) (Producers)	For Intelligent Adults	For Youth (15 to 20)	For Children (under 15)
Sioux Blood (Tim McCoy) (M-G-M) Over-acted heroics by McCoy in fast and furious western—improbable coincidence and violent thrills. Silent.	Mediocre	Mediocre	Too exciting
Squall, The (Myrna Loy, Alice Joyce) (First Nat'l) Beautiful photography, some good acting, and one very bad voice expended on a story of Hungary concerned almost exclusively with sex-appeal. Talking.	Not worth seeing	By no means	No
Studio Murder Mystery, The (Neil Hamilton) (Para.) Very well done mystery story, vividly told, breezily acted. Much Hollywood-studio atmosphere. Unobjectionable and interesting. Talking.	Good	Notable	Too exciting
Through Different Eyes (Mary Duncan) (Fox) Murder-trial story told in unusual and interesting way—with husband and wife each suspecting the other. Dramatic and climactic values good. Talking.	Interesting dramatically	Better not	No
Times Square (Arthur Lubin) (Gotham) Jewish boy seeks glory as jazz composer but suffering inspires him to compose real music. Sentimental and rather overacted. Part talking.	Passable	Doubtful	No
Time, the Place and the Girl (Grant Withers) (Warner) Another hero with colossal ego, blatant conceit supposed to be funny. Crude voices, diction and dialog. Perfect illustration of ignorance and bad taste in production. Talking.	Stupid	Doubtful	No
Trent's Last Case (Raymond Griffith) (Fox) Stupid use of the talented Raymond Griffith as a burlesque-detective who glibly solves a suicide as a murder-mystery in various ways and then quits his profession. Amusing in spots.	Mediocre	Harmless	No
Trial of Mary Dugan, The (Norma Shearer) (M-G-M) Notable murder-trial picture from the stage play—well directed and acted. Norma Shearer's voice notably good as heroine. Talking. (See Review No. 179.)	Excellent	Too sophisticated	No
Two weeks Off (Mackaill-Mulhall) (First Nat'l) Harmless but weak comedy, with cheap, slangy titles, of girl who dreamed of aristocratic husband but accepted a plumber. The Mackaill-Mulhall team is better silent. Part talking.	Mediocre	Fair	Fair
Valiant, The (Paul Muni) (Fox) Exceptional story notably acted, of wayward son who finally reaches a condemned cell but keeps silent to spare his mother and daughter. Talking.	Notable	Very strong	No
Voice of the City, The (Willard Mack) (M-G-M) Excellent under-world melodrama, notably acted and talked, of the struggles of an escaped-convict (unjustly imprisoned) to avoid capture and win his freedom. Thrilling picture of humble and low class city life, human, unusually clean, and without excessive violence. Talking.	Good of its kind	Very Good	Good, if not too strong
Where East is East (Lon Chaney) (M-G-M) Gripping picture of Oriental atmosphere—but not so marred by "tough" or "grotesque" effects as most recent Chaney films. Relations between tiger-hunting father and daughter (Lupe Velez) quite appealing, and Estelle Taylor as the wanton-outcast-mother quite repulsive. Sound only.	Good of its kind	Doubtful	No

the cast who talk but do not sing are Edward Martindel, John Miljan, Johnny Arthur, and Louise Fazenda. (All talking) (*See Film Estimates in this issue.*)

[175] *A DANGEROUS WOMAN*

(Paramount)

A silly story centering around the vibrant Baclanova, who makes the dangerous one a memorable figure. As the Russian wife of an Englishman in Africa, she whiles away the time seducing her busy husband's young assistants. The husband makes allowances until one victim commits suicide, and is succeeded by the husband's younger brother. Then things go very movie indeed. Clive Brook, Neil Hamilton, and Leslie Fenton play up very well to Baclanova's brilliant characterization of the woman who needed killing, which, by the way, was the original and much more distinctive title. (All talking) (*See Film Estimates for May.*)

[176] *INNOCENTS OF PARIS*

(Paramount)

No doubt many Americans who had seen Maurice Chevalier abroad, were hoping that his first talking picture would be worth while. Well, it isn't. Not that Chevalier himself isn't all that anyone could ask. He has charm. It's no use comparing him to this one and that one of our American stars. He is just himself. His songs and his pantomime and his English are all delightful, but his story is just too bad. Quite evidently he is somewhat of that opinion himself, for at the beginning he takes his audience into his confidence to explain certain discrepancies, and that takes the curse off to some extent. But even a bad story can't completely hide the twinkle of a star like Chevalier. I hope they give him a better one next time, although personally I think it would be just about right if they gave him a

cameraman and a sound man and let him alone. But that isn't being done this season. (All talking) (*See Film Estimates in this issue.*)

[177] *ALIBI* (United Artists)

Again the crook story. And it's good—I have to say so. A well developed story, nicely proportioned, speeds along its hard-boiled way at a good clip until it takes a violent header over a scene in which a detective, shot by a gangster, dies in the arms of his policeman pals amid sighs and tears and angel music. Somehow I couldn't quite believe it, and neither will you. The cast is headed by Chester Morris who is splendid as the gang leader, Eleanor Griffith, Mae Busch, Pat O'Malley, Regis Toomey, and Purnell B. Pratt. (All talking) (*See Film Estimates for May.*)

[178] *KID GLOVES*

(Warner Brothers)

Again the Warner Brothers total a large zero. One can almost see the blushes under the make-up of Conrad Nagel and Lois Wilson as they repeat their silly lines and go through the motions of what must surely be the world's worst movie. (Part talking)

[179] *THE TRIAL OF MARY DUGAN*

(Metro-Goldwyn-Mayer)

With practically no variation from the stage version, Bayard Veiller's tense melodrama of the court room comes to us in talkie version. As a photographed stage play it is practically flawless, but as a movie it exhibits the same tendency to cling to stage conventions and limitations as "The Desert Song" and other recent productions of the kind. Raymond Hackett, H. B. Warner, and Lewis Stone all offer the finest of support for Norma Shearer, who talks on the screen for the first time. (*See Film Estimates in this issue.*)

[180] *THE MAN I LOVE*

(Paramount)

Richard Arlen steps into the

ranks of the talkers in this perfectly ordinary story of a prize fighter and his loving wife. The hero is a most unlovely sort to begin with, and Mr. Arlen is not able to command any sympathy for him, though it is evident that he tries hard. Baclanova creates the most outstanding figure in the picture, and Mary Brian, Pat O'Malley, and Leslie Fenton are among the cast. (All talking) (*See Film Estimates in this issue.*)

[181] *THE FOX MOVIE TONE*

FOLLIES OF 1929 (Fox)

Like most revues, this one has a little singing, a little dancing, a good many shifts of scene, and a fairly well known cast, including in this case, Sue Carol, David Rollins, and Stepin Fetchit. The ensemble dancing is fair, the music without distinction, and the voices, with one exception, poor. But don't let me keep you away from it. You might like it. (All talking)

What Prevents Better Films

(Concluded from page 165)

the high ideals of moral life. Personally, I do not think we have exhausted the influence of Church and home life. I think that the drive and stress of our time should be placed here, but I do know that the greedy hand of some producers is playing fast and furious with angry parents and guardians who will be willing to sacrifice individual liberty, and individual art standards if immoral films continue on their present rampage. Before the deluge breaks, real scientific investigation of the American moral life might well be taken. There is writing on the wall, but few read the message. We first need study of our moral principles before we hastily apply the social remedy.

SCHOOL DEPARTMENT

Conducted by DR. F. DEAN McCLUSKY
 Director, Scarborough School, Scarborough-on-Hudson, N. Y.

The Blackboard as a Visual Aid

C. F. HOBAN

Director of Visual Instruction, Pennsylvania State Department of Public Instruction

THE blackboard is one of the most valuable of all visual aids. Among the many useful purposes it serves in instruction are the following: for diagrams, sketches, drawings, decorative work; for outlines, summaries and directions; as a substitute for the bulletin board; for group or class work; as a screen for still projection — map outlines, picture and symbol, fade-outs; for visualizing work in practically all subjects.

The following are important factors in the effective use of the blackboard as an instructional instrument:

- A. *Quality and Color.* It should be natural, dark colored slate, free from defects and with a surface that takes crayon well; it should be securely mounted and supplied with a sanitary chalk rail. Outlined maps, music staff, cross section or graph lines have their place.
- B. *Dimensions and Location.* It should be 42" wide, and placed in all available wall space in the classroom except on the window side. At the front of classroom, the bottom line of the blackboard should be 36" above the floor; at the side and rear, 26" above the floor for grades one to six, and 30" above the floor for grades seven to twelve.
- C. *Care.* Keep boards clean and in good condition. At the end of each day, rub boards down with soft, dry cloth, and remove all dust from crayon trays. Clean

erasers daily. Each week-end a black-board kit should be used to remove all loose dust and surface grime. Whenever necessary, recondition surface.

D. *Crayon.* For regular work, dustless; for special purposes, colored.

E. *Relationship to Bulletin Board.* Since blackboard and bulletin board are correlated, a strip of cork or similar material, about 12" in width, should be placed above the blackboard for attaching displays.

F. *Underlying Principles:*

1. All blackboard work should be—

- a. Related to information or instruction.
 - b. Definite, accurate, purposeful, and positive.
 - c. Clearly visible to students.
 - d. An expression of teacher's and pupils' best. Rapid sketch work should be accurate.
2. Time can be saved and distractions avoided by placing material to be used by class, on the board in advance. During the development of an idea, illustration, accentuation or emphasis should be used at the very moment it will clarify or clinch the mental picture.

The Fox Teachers' Help Leaflets

B. A. Aughinbaugh, State Supervisor of Visual Instruction for Ohio, is editor of the new Fox Film teachers' leaflets which accompany the Fox Hour Films. There are a number of features of these leaflets which are worthy of comment.

The leaflets are printed on business-letter size paper and are perforated for convenient filing in loose leaf notebooks. They are four pages in length and contain a synopsis of titles and scenes, a discussion for the teacher, an outline of motivation games and suggested type statements and questions for the "Am I Right Game" and the "Guess Why Game".

The synopsis of titles and scenes is presented as a story. This arrangement is different from the

usual method of presenting a list of the titles with a descriptive paragraph under each one. The following excerpt from "The Story of Sugar" will serve to show how Aughinbaugh prepares the synopsis:

T stands for title, and S for scene.

(S-1) A little girl is seated at a breakfast table putting sugar on a dish of blackberries. Note that she apparently likes sugar from the amount she uses. (T-1) Most of the sugar we use comes from the sugar cane. Here we see it growing. (S-2) View of cane field in some foreign land, Cuba perhaps. Note how the growing cane resembles corn except that it is not planted in hills as corn is usually planted. It has no ears such as

we find on corn. (T-2)The sugar cane is now ripe and is being cut.

The "Motivation Games" which are another feature of the Fox leaflets are devised to assist pupils to observe closely and accurately. "The 'Am I Right' game aims to motivate close and accurate observation by having the pupils compose, or at least answer, questions that depend upon such observation. The 'Guess Why' game motivates reflective thinking since the pupils, to play it, must put various observations together and draw a conclusion, or inference, from them. In both games the pupils are divided as in a spelling match, and either the teacher asks alternately a member of each side an 'Am I Right' question, or if the other game is in progress, a 'Guess Why' question. It is better to have members of one side ask questions of members of the other side, rather than the teacher

do this, since this gives more pupil participation, which is desirable. The side answering the most questions correctly, wins."

Suggested type statements and questions for the two games follow:



Photograph by Hine

A fourth grade studying transportation on the Hudson by means of home made "moving" pictures. The pictures were done as a history-art project on a long strip of wrapping paper which moves from left to right on rollers.

"Am I Right Game"

1. The little girl in the picture

put two spoonfuls of sugar on the berries. Am I right? (Ans. Yes.)

2. The wagons were hauled from the cane field by oxen. Am I right? (Ans. Yes.)

3. There was only one ox to each wagon. Am I right? (Ans. No, there were several.)

et cetera

"Guess Why Game"

1. Guess why the men cutting the sugar cane dressed as they did, give two reasons. (Ans. 1. The climate is hot where the cane grows. 2. The men are poorly paid.)

2. Guess why sugar when first made is brown. (Ans. It contains molasses.)

3. Guess why they used such oddly shaped wagons for hauling the cane. (Ans. The country is not very progressive, and labor being cheap, time is no object.)

et cetera

Teachers' air pamphlets were long ago proved to be essential in organizing instruction through the medium of the motion picture. The new Fox Film Corporation leaflets mark a forward step in this useful practice.

**STILL
PROJECTION**

has its advantages

The instructor, for example, may proceed at a speed which best suits the subject which he is discussing. He may dwell on any particular illustration as long as he sees fit.

And subject material is easy to obtain for the Bausch & Lomb LRM Combined Balopticon. Slides may be obtained at a small cost, photographs, pages of a book, postcards or the specimen itself will do.

If a film attachment is used, even film which is available on many subjects can be used.

SEND FOR OUR BALOPTICON CATALOG

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POURING PLATE GLASS—A SCENE FROM THE EASTMAN CLASSROOM FILM, "SAND AND CLAY"

A POWERFUL Educational Force *becomes directly available for classroom instruction*

THE power of motion pictures—to mold public opinion, to influence customs, to promote appreciation of the arts, to educate while entertaining—has been amply demonstrated during the last quarter-century.

It was logical to assume that this force could be made a direct aid to specific classroom instruction. It remained for EASTMAN CLASSROOM FILMS to PROVE the assumption. A carefully organized ten weeks' experiment, utilizing these films, was conducted in one hundred schools of twelve cities throughout the country. When final results were tabulated, it was shown conclusively that these motion pictures substantially help both pupil and teacher.

.....
Eastman Classroom Films are rich in teaching value. Their content—chiefly action—emphasizes the important points of the topic under discussion. These points

are correlated by experienced editors and educators. At the proper time....and at the simple turn of a switch *in the classroom....*this material is presented on the silver screen. Interest is heightened and sustained. The attention of pupil and teacher is concentrated upon the very heart of the lesson. The coherent visual impressions give pupils a clear-cut understanding of the topic. By thus making significant contributions to knowledge, these films promote higher scholarship and better citizenship.

Today....a year after the close of the Eastman experiment, and after a year of regular use in many schools, *Eastman Classroom Films* have clearly demonstrated that in them the powerful educational force of the motion picture is now directly available for classroom instruction.

Descriptive booklet on request.

EASTMAN TEACHING FILMS, INC.

Subsidiary of

EASTMAN KODAK COMPANY, ROCHESTER, N. Y.

Film Reviews

AN idea which is unique in several ways has been carried out by G. P. Putnam's Sons, in the publication of a series of travel and exploration books for boys and written by boys. Needless to say, the style and form are quite as acceptable to adults. An additional feature is the filming by the publishers of these stories in a manner which does not deviate from the printed form. Teachers, or others, who have attempted a reconciliation between a classic in the form of print and celluloid where the latter deviates from the original will appreciate the harmony in these two forms of production. Another bit of good news is that the films are circulated by the publishers free of charge and are distributed through the Y. M. C. A. Motion Picture Bureau.

The scenes in the film, "David Goes to Greenland," are from the book of the same title by David Binney Putnam, a boy of thirteen,

who went with his father, George Palmer Putnam, and Captain Bob Bartlett, Peary's skipper, to the Arctic on the schooner *Morrissey* during the summer of 1916. They went within seven hundred miles of the North Pole, David catching narwhal, polar bear, walrus, seal, and shark with gun and camera.

David and his pal, Deric, take their morning shower in water at 40 degrees and climb Torngat Mountain, the highest on the Atlantic coast. Sea trout are caught in the pools, but the boys' boat is

jammed in an ice pack for one whole week. When in a whale boat, exploring the west coast of Baffin Land, they become strand-



Courtesy of G. P. Putnam's Sons

The Polar Bear and Her Two Cubs Swim Away

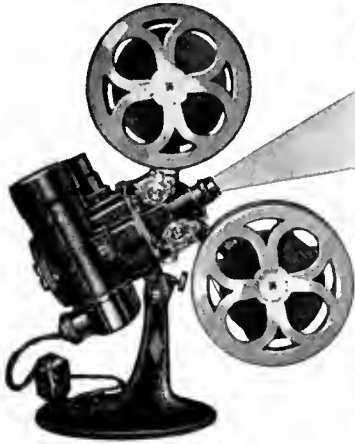


Courtesy of G. P. Putnam's Sons

The Mountain Climbers at the Three-Mile Curve of the Carriage Road, Christmas, 1927

ed on mud flats with the ebbing of twenty-five foot tide. The caribou provides raw meat for the Eskimo, and his fur, with rock and moss, constitutes his bed. A polar bear after "towing us all over the country" as he swam under the bow of the boat was considered too fine to kill, so was caught with a lariat. He slipped his noose, but the boys thought he had earned his liberty. There are excellent marine views throughout the film, and, in accordance with the purpose of

Bell & Howell Filmo 57-E School Projector with 45-50 condenser, 250 watt, 5 ampere lamp, geared rewind and safety shutter. Price, with carrying case, \$205. Other models from \$190.



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Thousands of different subjects suitable for instruction purposes are available from a great many sources. These may be rented or purchased outright. Send the coupon for complete information on how to correlate Educational Films with your present curriculum, and for the new booklet, "Filmo in Schools and Colleges."



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School

City State

the producers, a spirit of appreciation of the out-of-doors is inculcated.

"Bradford on Mt. Washington," another one of the Putnam Series for and by boys, is filmed to give the incidents of a mid-winter climb up Mt. Washington in the White Mountains by Bradford Washburn and his companions, during the winter of 1928. Bradford was seventeen years old. He had passed several summers in Switzerland climbing the Swiss Alps, including Mt. Blanc, the highest mountain in Europe. He found that his Alpine experiences were a great help to him in this mid-winter ascent up Mt. Washington, the highest mountain on our eastern seaboard.

It pictures the difficulties of mountain climbing with the temperature at 17 degrees below zero, and a part of the trip returning is made on skis. The boys ease themselves down over frozen rapids by placing a loop of rope around a tree and then a loop around the body. This is quite an exciting scene and furnishes good entertainment for young and old. The mountain cabin at a camping spot is walled up with blocks of ice, upon which water is dashed. When frozen, the boys have an air-tight wall. Eating at six below, and traversing through a howling blizzard in snow waist-deep conclude an interesting series of adventuring in the mountains.

Obedience (1 reel) — DeVry School Films. This is number four of the course on Citizenship. A half-grown boy, Emile, comes in at noon while his mother is preparing luncheon. She asks him to bring in some wood for the kitchen stove. Emile is not in the mood for the chore. The father intervenes, saying, "We all share in the freedom of our home; suppose

that each one did as he pleased." Then, such a scene fades in. No luncheon is ready because the mother is continuing with her knitting. Emile helps himself to a cold roast chicken, but a tramp enters and following his mood, snatches the fowl from Emile and makes his escape. The father refuses to assist the son as he is reading and must not be disturbed. Consequently, Emile pursues the intruder and in a tussle a policeman interferes, since authority is necessary even in a free country. The father points the lesson that, if we would eat, we must serve and follow orders. Emile ponders upon this and decides to hurry in with the wood. He eats his meal and assists in clearing the table afterwards. Even the father is under orders and must leave the house by a quarter of one. The boy now realizes that "Co-operation is essential for the greatest happiness, and that we must at times give up our own way." The story is appealing to grade pupils, and makes vivid an important truth.

The School Beautiful (1 reel) — DeVry School Films. Number seven of the course on Citizenship is splendidly motivated and developed with excellent detail. The principal of the school decides to teach the classes in civics since he thinks that the greatest concern of the nation is the actions of its boys and girls. He wishes to instil a love for beauty, and starts with the school grounds, which are perfectly bare. They discover that they must learn what to do, and how to do it. Problems, previously written on slips of paper, are distributed, such as, "Learn the steps in making a lawn," "Find out where vines are planted and the best varieties." On a large table, a model of their attractive school building

is set up. Then, by degrees, miniature shrubs and vines are planted, which wholly transform the setting for the building and present a beautiful bit of landscape gardening. Next, the miniature is enlarged to include the life-size school grounds, starting with plowing of the soil for a lawn. Finally, a class tree is planted as the culmination of the proceedings. As one girl places the tree in the ground, she remarks, "Grow, little tree, that the boys and girls may enjoy your shade and the birds your protection."

Killing the Killer. UFA—A one reel classic which shows in vivid fashion the death battle between a cobra and a mongoose. The mongoose wins of course after a long fight in which it tires its adversary.

This film has been the subject of much favorable comment wherever it has been shown. It was screened for the Scarborough School students recently and was well received. It serves as excellent background for Kipling's "Rikki-tikki-tavi."

Current Writings

"Improving the Quality of History Instruction with the Aid of the Photoplay"—two articles by Professor D. C. Knowlton appearing in the April and May numbers of the *Historical Outlook*, describe in some detail the experiment with the Chronicles of America Photoplays in the Troup Junior High School of New Haven. The April article deals with the materials used in the experiment and the May article deals with the experiment proper and the results obtained.

"Visual Instruction in Classroom Teaching"—by Anna V. Dorris, appears in *The Journal of the National Education Association* for May. Mrs. Dorris sug-

gests a number of reasons why visual instruction in the public schools demands the conscientious consideration of every wide-awake educator, and outlines the various uses to which visual materials may be put in modern classroom procedure.

"Visual Aids in Occupational Information Classes"—by Mary Rogers Lane in *The Vocational Guidance Magazine* for April, is a useful summary of sources of visual material suitable for vocational classes.

"The Status of Visual Instruction in New Jersey"—by Lawrence R. Winchell, in the *New Jersey Journal of Education*, contains the gist of an address delivered before the Cleveland meeting of the National Academy of Visual Instruction in February, giving a most interesting survey of the work being done in various communities throughout the state and evaluating various visual aids at the command of the teachers.

"The Eskimo Village"—by Miriam Kallen, appears in *Educational Method* for March and gives the reactions of a class to an Eskimo exhibit in the Peabody Museum and an outline of the project which grew out of the visit.

"Ivanhoe and the Puppet Show"—by Beatrice Bisher, in the *Bulletin of High Points* for March, describes the work done in a first-term English class with puppet shows based on *Ivanhoe* either depicting scenes out of the book or an original addition to the *Ivanhoe* story. Play-writing and staging grew by most interesting stages out of the project.

In the same issue of *High Points* appears also a contribution entitled "An Application of the Project Method to Visual Work in German," particularly worthy of note since it touches upon language work in which visual aids are apt to be less frequently used.

"Visual Aids—Projectors" is the general title of a series of articles appearing in the *Pennsylvania School Journal*, beginning with the issue of February. The various articles in the

series set forth fundamental considerations in selecting projectors of various types, and those considering such equipment will find the advice there given of decidedly practical value.

"The Importance of Visualization in Education"—by Mary D. Secor, appears in *The School News and Practical Educator*, for May. "Make it plain," she says, has long been one of the slogans of salesmanship. Why not use this idea in the schoolroom?

"There isn't a school subject that cannot be dramatized and be made more vivid by the screen pictures, the lantern slides, or the stereoscope. Once we adopt the idea of visualization in schools we shall have moved education many strides ahead," declares the author.

"Supplementary Aids in Teaching General Science"—by Ellis C. Persing, in *General Science Quarterly* for March, describes the search for supplementary teaching helps and their classification for use in connection with specific teaching units. Every science teacher will find much of value in the suggestions set forth in the article.

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Director of Publicity, Methodist Episcopal Board of Education

Amateur Motion Pictures--An Aid to Effective School Publicity

JOSEPH H. APPLE
President, Hood College, Frederick, Md.

THE practice of filming the events of public occasions was introduced at Hood College three years ago. This was done for the purpose of preserving in convenient form the records of public events, for publicity and even propaganda and for the personal enjoyment of the faculty and students and others who might be interested.

At the outset we were assisted by the missionary education secretary of the church with which

Editor's Note —Reprinted from The Nation's Schools, April 1929, Vol. III, No. 4.

we are affiliated, and thus our earliest efforts while not professional in the usual sense could not be called strictly amateur. I mention this not only to give credit where it is due, but also to caution others against amateur attempts that may lead to disappointment. After the first few occasions we took both camera and projectoscope into our own hands and for some time now we have proceeded without help from the outside. As a result, three completed reels are available for projection.

The first reel represents the visitor as he arrives at the institution in the morning. He views the various buildings and the trees and shrubbery upon the campus, watches the students on their way to and from morning chapel, enters laboratories where students are at work and glances into the library and the registrar's office. He lunches in the college dining room where the entire student group is served. After further viewing the campus, the visitor stops for a cup of tea at one of the residences and



A rope-jumping contest held as part of the May Day exercises.

makes a final call upon the president in his office. The interior of the office had to be taken with "slow camera" and the subject was cautioned against making any abrupt or rapid movements.

ling, running and walking races, archery, tennis and horseback riding. A trip is taken to the mountain log cabin owned by the athletic association, from which a rare view is shown of the valley

the May Fete of early May, and commencement activities of the first week of June. Each of these events brings large numbers of parents and friends to the college and each is spectacular in its own



Projecting a new reel for private inspection by the faculty, using a Bell and Howell projector.

All went well until the subject deliberately turned from his desk toward the visitor, thus facing the audience, and a smile broke upon his countenance. This always brings a laugh from the audience. Thus ends the first reel, which is designated "Work."

The second reel is called "Play." It could have been named "Physical Education" since it includes all the outdoor work of that department. It opens with a game of field hockey between the girls of the college and the alumnae. It includes a baseball game between fathers and daughters. It includes old-fashioned rope jumping on May Day. It covers track and field events, such as high and broad jumping, hurling the discus, hurd-

where
 "The clustered spires of Frederick stand,
 Greenwalled by the hills of Maryland."

The hectic exodus at the Christmas holidays is shown. This is followed by a snow scene. The members of several conventions held at the college are pictured. Then the visitor, who plays an important part in the first reel, is taken up in the little airplane, "Challenger," from the neighboring airport, from which he is able to perfect his knowledge of the geography of the college.

The third reel is the most beautiful. It is termed, "Pageantry" and covers the colorful events of Campus Day in early October,

way. No description of the picturization of these events would do them justice, but to one who has seen them the reel brings pleasant memories.

To show these reels requires from forty to forty-five minutes. They are titled in such a manner as to need no explanation. A running commentary upon the scenes or subjects suggested by them adds to the interest, however. They carry the general suggestion of a day spent at Hood in viewing its plant, its equipment and its work, and of a college year in which play activities and picturesque pageantry pass in review. They are shown first to the incoming students during the freshman week. They are in de-

(Concluded on page 190)

AMONG THE PRODUCERS

Where the commercial firms—whose activities have an important bearing on progress in the visual field—are free to tell their story in their own words. The Educational Screen is glad to reprint here, within necessary space limitations, such material as seems to have most informational and news value to our readers

“Talkies” to be Made by Department of Agriculture

THE production of talking movies will be begun by the United States Department of Agriculture during the current season, and, if present plans are carried out, one or more “all talkie” short features will be ready for presentation next fall.

For the present the production of talking films will be limited to short specials for such occasions as the National Dairy Show, where facilities for reproduction can be provided, but as soon as portable equipment for sound pictures is available at a reasonable cost, production of talking films for general circulation will be undertaken.

Officials of the Bureau of Agricultural Economics of the department see a special advantage in vocalizing films dealing with economic phases of farming. They believe that the exhibition of sound pictures on the agricultural outlook, for example, would aid greatly in their efforts to induce farmers to study prospective demand for their products in adjusting production activities.

Time was when magic lantern slides, “with lectures,” were Uncle Sam’s only available method of picturizing farm production and marketing. Then the movies came. They were “flickers,” for a time, but with the construction of the modern motion picture studio in the department at Washington a few years ago, and the borrowing of a few commercial movie tricks, a large number of excellent pictures have been produced.

The demand for these films is usually greater than the supply. Not infrequently, the pictures are used in metropolitan theatres, in addition to their wide use in country movie houses, country schools, and assembly halls. Many foreign governments interested in American agricultural technique have shown the pic-

tures abroad. As the commercial pictures have promoted American foreign trade in clothing, house furnishings and the like, so it is believed, the American agricultural films may have contributed something to the increased sales of American farm machinery in the old world agricultural regions.

Free Industrial Slides

A number of sets of slides on industrial subjects, from thirty to fifty slides in a set, may be obtained free of charge from the Victor Animatograph Company, Davenport, Iowa. The distributors state that twenty-five cents in stamps should be included to cover insurance and postage charges. The subjects available include, among others, “Tea Growing in Japan,” “Portland Cement—how it is made and used,” “From Ore Mine to Sheet Metal,” “A Modern Ocean Steamship,” “The Development of the Rodeo,” and the “History of the Telephone.”

A Unique Projection Scheme

ALL of equipment for taking and projecting motion pictures that could possibly be packed into a truck especially designed for that purpose is carried by the Movie Auto Truck run by Maxwell Harper Hite and Son of Harrisburg, Pa. It carries as well a radio set, a phonograph and speech amplifiers, to say nothing of an electric plant all its own.

The unique outfit is used to show educational films at school-

house grounds during the daytime, and at night in a prominent place selected in the various towns visited. At the evening showings, slides and advertising films are interspersed with drama and entertainment short subjects.

To our best knowledge, this is the only project of this sort in existence—designed to show day-lite movies as well as to do the business of a theatre on wheels. No doubt the schools having no facilities for film projection of their own warmly welcome its visits.

News and Notes

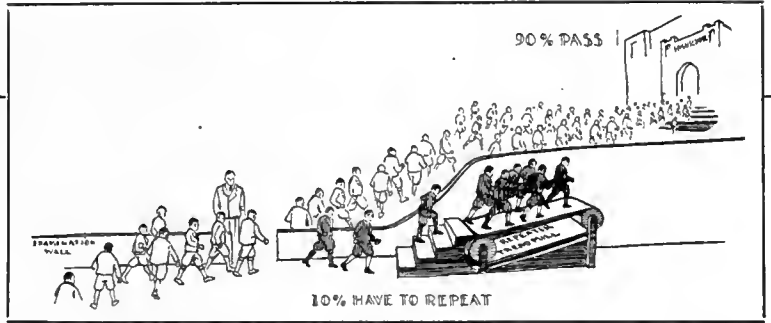
(Concluded from page 171)

until new and larger quarters are available. The stereograph library was brought up to date and now contains two thousand views suitable for classroom use. A small library of lantern slides on film-strips was added as an experiment. The use made of this type of service in the future will largely determine whether the project warrants further development.

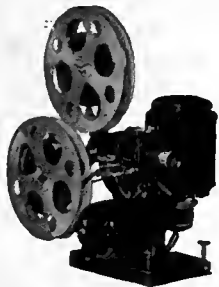
Undoubtedly the wisest course for the Bureau to follow in the immediate future will be to devote almost full time to building up the visual libraries and improving the service, postponing efforts to secure greater distribution of the materials and the training of teachers in the use of visual aids.

DeVry School Films

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In school and church, the projector most often used is a DeVry. Light in weight, completely self-contained, easy to carry and simple to operate. The famous DeVry Type "E" is the favorite projector the world over. No previous experience is necessary for operation. The DeVry threads in a moment and holds 1,000 ft. of standard 35 mm. film. It projects a full size picture as clear and sharp as those you see in the theatre.



The New DeVry 16 mm. Projector a marvel of compact simplicity. It is smaller and has fewer working parts than any other projector of equal quality. Many schools are now using one or more of these new DeVrys for classroom or laboratory work. Price only \$95.00.

IT IS estimated that one out of every ten school children does not pass into the next grade. This represents a tremendous yearly cost to schools.

Much of this repeater cost could be saved. Large numbers of children who fail are merely slow to grasp oral or text instruction. With DeVry School Films, school motion pictures properly planned by educators, these same pupils marks can be raised 24%. Experiments sanctioned by the National Education Association bear out this truth on educational film values.

Children acquire facts easily with DeVry School Films when similar text book instruction alone is unfruitful. These films are of peculiar benefit to backward children. Dull intellects are quickened, powers of attention and understanding are increased.

DeVry School Films, prepared by educators, are definitely correlated with courses of study. Lesson guides accompany all films. These enable any teacher to make effective presentation. Films are in 35 or 16 mm. widths, non-in-

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Address

Occupation

Tests and Visual Education

(Concluded from page 168)

tents of the compared lessons differ significantly, it is inconceivable that a single information test be equally valid for both. Such a test, by giving undue prominence to the overlapping elements of one or the other lesson, will thereby load the dice in favor of that lesson. The extensive use of such tests in the experimental study of visual instruction without adequate discussion of their relation to the aims of either the experiments or of the experimental lessons will serve to create values for education which appear to be scientifically founded but which in reality may have been preassumed in arbitrarily selected tests.

The classroom teacher who has accepted visual instruction and who inevitably uses information tests should develop visual tests coordinately with visual methods. It is well known that a teacher's tests influence his teaching. The continued use of purely verbal information tests will hinder the complete development of visual methods. The inclusion in his tests of items demanding the recall and recognition of visual information, will encourage the instructor in the further development of methods of presenting his new type of experiences.

Amateur Motion Pictures

(Concluded from page 187)

mand for meetings of the college clubs, for alumnae gatherings, for parent-teacher associations, gran-

ges, women's clubs, the meetings of luncheon clubs and for the assemblies of high schools. It is an interesting fact that of the last two projections of our films one was upon the wall of the bedroom of a shut-in who has not left his bed for four years, and the other was in the Frederick Home for the Aged, whose residents had heard a great deal of the college but which few had seen.

By means of a portable screen the pictures can be shown anywhere, provided there is an electric current, in a small private room or in a fairly large auditorium. The equipment is handled by our alumnae secretary, a young woman, by our superintendent of buildings or by the president when the case requires.

STATEMENT OF OWNERSHIP, MANAGEMENT, CIRCULATION, ETC., REQUIRED BY THE ACT OF CONGRESS OF AUGUST 24, 1912

Of The Educational Screen, published monthly except July and August, at Morton, Ill., for April 1, 1929.

State of Illinois, County of Cook, ss.

Before me, a notary public in and for the State and county aforesaid, personally appeared Nelson L. Greene, who, having been duly sworn according to law, deposes and says that he is the editor of The Educational Screen, and that the following is, to the best of his knowledge and belief, a true statement of the ownership, management (and if a daily paper, the circulation), etc., of the aforesaid publication for the date shown in the above caption, required by the Act of August 24, 1912, embodied in section 411, Postal Laws and Regulations, printed on the reverse of this form, to-wit:

1. That the names and addresses of the publisher, editor, managing editor, and business managers are:

Publisher, The Educational Screen, Inc., 5 S. Wabash Ave., Chicago, Ill.
Editor, Nelson L. Greene, 5 S. Wabash Ave., Chicago, Ill.
Associate Editor, Marie 7. Goodenough, 5 S. Wabash Ave., Chicago, Ill.

2. That the owner is: (If owned by a corporation, its name and address must be stated and also immediately thereunder the names and addresses of stockholders owning or holding one per cent or more of total amount of stock. If not owned by a corporation, the names and addresses of the individual owners must be given. If owned by a firm, company, or other unincorporated concern, its name and address, as well as those of each individual member, must be given.)

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3. That the known bondholders, mortgagees, and other security holders owning or holding 1 per cent or more of total amount of bonds, mortgages, or other securities are: (If there are none, so state.) None.

4. That the two paragraphs next above, giving the names of the owners, stockholders, and security holders, if any, contain not only the list of stockholders and security holders as they appear upon the books of the company but also, in cases where the stockholder or security holder appears upon the books of the company as trustee or in any other fiduciary relation, the name of the person or corporation for whom such trustee is acting, is given; also that the said two paragraphs contain statements embracing affiant's full knowledge and belief as to the circumstances and conditions under which stockholders and security holders who do not appear upon the books of the company as trustees, hold stock and securities in a capacity other than that of a bona fide owner; and this affiant has no reason to believe that any other person, association, or corporation has any interest direct or indirect in the said stock, bonds, or other securities than as so stated by him.

5. That the average number of copies of each issue of this publication sold and distributed, through the mails or otherwise, to paid subscribers during the six months preceding the date shown above is ———. (This information is required from daily publications only.)

NELSON L. GREENE.

(Signature of editor, publisher, business manager, or owner.)

Sworn to and subscribed before me this 1st day of April, 1929.

(SEAL)

MABEL GRANT.

(My commission expires August 28, 1930.)

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(See advertisement on Outside Back Cover)

Eastman Teaching Films, Inc.
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(See advertisement on page 181)

Edited Pictures System, Inc.
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Ideal Pictures Corp.
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(See advertisement on page 161)

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(See advertisement on page 189)

Ray-Bell Films, Inc.
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Herman Ross Enterprises
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Rowland Rogers Productions
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(See advertisement on Inside Back Cover)

Spiro Film Corporation
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(See advertisement on page 189)

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Keystone View Co.
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VOLUME VIII

NUMBER 7

THE EDUCATIONAL SCREEN

*The Only Magazine Devoted to The
New Influence in National Education*

SEPTEMBER, 1929

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*Contents of previous issues of The Educational Screen may be
found by consulting The Education Index, on file in all libraries.*

THE EDUCATIONAL SCREEN, Inc.

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Entered at the Post Office at Morton, Ill., as Second Class Matter
Office of Publication, Morton, Illinois

General and Editorial Offices, 5 South Wabash, Chicago, Illinois

Copyright, September, 1929, by THE EDUCATIONAL SCREEN, INC.

\$2.00 a Year *Published every month except July and August* Single Copies, 25 cts.

Visual Methods in Science Teaching

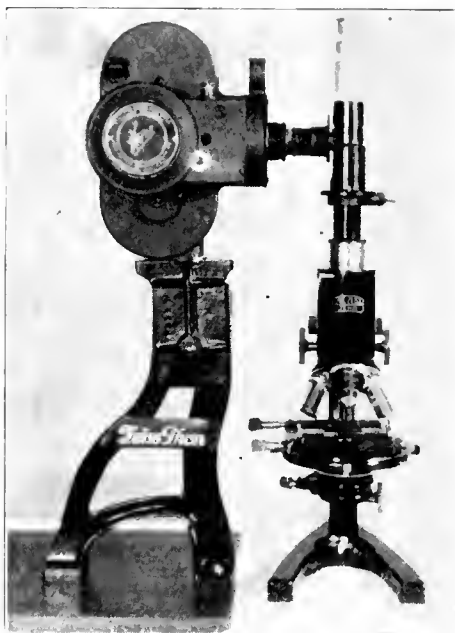
HERBERT C. MCKAY, A. R. P. S.

INSTRUCTION in science, particularly in the biological sciences, apparently demands an ever increasing use of the microscope. Most teachers find this a serious problem. Not only is the usual secondary school without an adequate microscope, but even with the very best equipment a great proportion of the students fail to see more than vague, meaningless masses of light and shadow. The writer never had the privilege of seeing an exquisitely defined, brilliant microscope field until some fifteen years after leaving college! There are any number of science instructors who have not had this privilege, and the students who have seen such a demonstration are decidedly in the minority. To this deficiency, due to the use of inferior instruments, add the inability of the student to properly manipulate the instrument, and the lack of ability to interpret the image received by the eye; the sum total equals the unsatisfactory results so common in microscopic work in the usual school-room.

Let us assume that it is possible to provide a given class with a really good instrument, let us further assume that the instructor is an expert microscopist and that the class has had a two or three months' course in microscopic technique. Such ideal conditions will rarely be found, but even so the microscopic demonstrations will continue to be more or less unsatisfactory. Assuming the use of an indicating-demonstration eyepiece, it is hardly to be hoped that a particularly good field can be retained in position during observation by the entire class, that is, if a living subject is being used.

Naturally such phenomena as reproduction by division and other action is limited to two observers at the most.

It is easy, entirely too easy, to criticise present methods, and such criticism is certainly unwarranted unless a practical remedy can be suggested. Fortunately the remedy for the conditions described lies at our hand. This remedy is easy, practical and offers an irresistibly fascinating field to instructors with a predisposition toward research.



The essential parts of the photomicrographic equipment—the beam splitter, the microscope and the motion picture camera.

The use of visual methods is certainly no longer a matter for debate. The superiority of visual methods has been so firmly established that it cannot be questioned. In applying visual methods to teaching those facts which have heretofore apparently demanded the use of the microscope, let us assume that we are seated in a classroom where a lecture

is being delivered upon some subject of biological interest.

Beside the instructor stands the translucent screen which is now a common object in modern classrooms. The subject is protozoan life of fresh and stagnant water. Upon the screen we see typical habitats of these forms, streams, pools, submerged rocks and so forth. The scene changes to the laboratory. Close-ups show the preparation of the slide and the manipulation of the research microscope, then upon the screen we see the swarming life of a drop of water. Into the field floats the huge form of a *Paramecium*. It is curiously constricted. A title informs us that the division will be shown at a rate of speed much more rapid than in the case of real life. The constriction deepens, the body of the protozoan writhes and strains; the constriction deepens and the single body becomes two! Later this same class will see cell formation, cell division and they will see the development from a single fertilized cell into the embryonic form! In the demonstration we are considering, however, we have shown to us a field in which the tiny forms are darting about too rapidly to be seen clearly. Suddenly they are seen to be hardly moving! The fast speed (slow-motion) camera adjustment has been brought into play. Time, as a limiting factor, ceases to exist when the motion picture camera is used. This is just as true in the case of photomicrography as in other fields of motion pictures.

Naturally the question will arise, "Where are these films to be obtained; and once obtained will they meet *my* individual problems?"

The answer is, "These films are not to be *obtained*, they are to be *made*, and made by yourself!"

This answer appears to be rather appalling, yet in fact, this solution is simple, cheap and inexpensive. One instructor can make films for an entire school district, for an entire county or for an even larger state division. The equipment is not expensive when the cost is pro-rated among the schools in the district served, and the work is easy once a few simple principles have been mastered. The prime requisite is a *good* microscope. The ordinary school microscopes now in use will cost, as a rule, about seventy-five dollars each. The microscope used by the writer for the production of microscopic motion pictures of exquisite quality cost seven hundred and fifty dollars, including all necessary accessories. In other words, instead of mediocre results in each of ten schools, the ten will pool their resources and without additional cost secure the best possible microscope for film production for the entire group. This is *recommended* practice. It must not be thought, however, that quite satisfactory results cannot be obtained by the use of an ordinary, good quality laboratory instrument, such as sells for about one hundred and fifty dollars. Many excellent films have been made by the writer with such an instrument.

The equipment necessary consists of: The compound microscope; a "beam splitter"; a good micro arc lamp; a motion picture camera and the necessary supports. As it is obvious that instruments all by one maker will facilitate adjustments and make possible better work; the writer uses Zeiss equipment throughout. Only the camera is by another manufacturer, due to the fact that

the new Zeiss sixteen millimeter camera is not yet ready for the market.

Microscope. The microscope used should have a wide body tube as made for photomicrography, with a sliding draw tube adjustment. A substage condensor is



Making a motion picture photomicrograph with the equipment described in this article.

necessary, due to the short duration of exposure. A mechanical stage is decidedly an advantage, while any further refinements which can be secured will be appreciated during the actual procedure of making the film.

The optics should be selected for the best photographic results. For general biology, the 10x and 20x objectives will be the most serviceable. For this work the writer uses, almost exclusively, the 10x objective with the 7x ocular. This is because the field of the sub-standard (Sixteen millimeter) camera is so small that any greater magnification would impose impractical limits. In this power a good achromatic objective and Huygens ocular will give full satisfaction. Frankly, those who wish to work with high powers, such as is necessary in bacteriological work, should first secure a 90x apochromatic objective, an aplanat condensor and either compensating or "Homal" ocular. However, for most work the 10x-7x combination with an Abbe condensor will prove entirely satis-

factory. The most satisfactory type of instrument available is shown herewith.

Beam Splitter. It is obvious that the subject must be under constant observation while the process of exposure is going on. This means that the light from the ocular must be divided into two parts. As the eye is almost infinitely more sensitive than the photographic film, it is necessary that the majority of the light be diverted to the film, with only a very small portion passing to the eye for purpose of observation.

This is accomplished by the "beam-splitter." This is a four section telescopic tube, the principal element of which is a cemented, cubical prism. Two right angled prisms are cemented together to form this cube, but first the long face of one is sprayed with silver. The density of this silver deposit is carefully controlled, so that when the prism is cemented, from 95% to 97% of the incident light is reflected at right angles, from 1% to 3% is transmitted along the axis of incidence and roughly 2% is lost in the prism by absorption. Due to the inherent latitude of the photographic emulsion, the same exposure is used that would be used for direct photography. Practically speaking, the beam-splitter introduces no loss whatever.

This prism is mounted in a tube in such a manner that it may be adjusted in height to accommodate any optical combination. Above the prism is a green glass shield. In the center of this is a colorless rectangle indicating the field of the camera. The tube has a further adjustment to enable the focus of the instrument to be adjusted to the camera focus. A clamp collar which fits the microscope tube supports the beam splitter or "mikrophot" as it is

called, while a lateral opening permits the reflected beam to pass into the camera. As the prism bends the light beam, the specimen may be supported in a horizontal plane and the camera is supported in its normal vertical plane. This is obviously of considerable advantage.

Camera. Any of the sixteen millimeter motion picture cameras may be used, provided the lens is removable. The one used by the writer was chosen because it has both a half speed adjustment for increasing apparent rate of motion and a high speed adjustment for slowing down rapid motions. The one essential, however, is the removable lens, as in this work *no camera lens whatever is used!*

Lamp. It is obvious that, as the area of the lens openings are so small, and as the exposure is usually 1/25th second or less, a considerable intensity of light is necessary. Few illuminants are as highly satisfactory or as convenient in use as the arc. The lamp used by the writer is made particularly for use with the microscope employed in his work. It has a deep hood, protecting the eyes of the worker, an aspheric condenser lens, an iris diaphragm, dust pan and other refinements. Moreover the electrode separation is maintained at the most efficient distance by means of a clockwork motor which drives the electrodes toward each other at a constant rate of speed.

Supports. A special support for the camera is required. The support made for this purpose is ideal and so inexpensive that any kind of makeshift would be inexcusable. The camera may be supported upon a solid block of wood about 2 inches thick, while the lamp is raised to about 1½ inches. The illustrations show the arrangement.

Required Photographic Procedure

It is assumed that the operator will follow the instructions supplied by the manufacturer of the camera. As modern motion picture cameras made for amateur use are so simple, it is unnecessary to take space here for describing the operation. It is furthermore assumed that the operator is familiar with the elements of microscopic technique.

The first step is to set up the microscope as for visual observation. Make sure that the following points are cared for: Illumination central; condenser centered and focussed; substage iris diaphragm set for numerical aperture of objective used. Then see that the fine adjustment is set midway in its adjustment.

A test slide, centering slide or stage micrometer is now placed upon the stage. The mikrophot collar is clamped to the body tube about ten millimeters below the top of the tube. A millimeter scale is now set upon this collar. A piece of ground glass is moved up and down above the ocular until the round spot of light is smallest and most sharply defined. The height of this position is measured upon the millimeter scale. The mikrophot scale is set to this distance and the mikrophot is set above the ocular, the collar pins determining the tube position.

The ocular tube is removed from the mikrophot and focussed upon the "green field glass." This tube is replaced. The camera is opened and a ground glass or ground prism inserted in the film channel. The microscope is carefully focussed upon the test plate and the mikrophot focussing adjustment corrected to correspond. This step is essential, for after the camera is closed the focussing must all be done by the mikrophot. *It is essential that mikrophot and camera foci coincide!*

The lens is removed from the camera before the operation is started!

The camera should be set so that the plane of the film is ten centimeters from the center of the mikrophot prism in order to insure coincidence of the indicating field and the camera field. The use of the special mikrophot adapter will insure correct distance and alignment.

When the set up is complete, replace the test slide with the prepared slide to be used. Locate the desired field, and press the camera release. Two operators will facilitate exposure as one should keep one hand upon the mechanical stage controls and the other upon the fine adjustment of the microscope.

From seven and one-half to fifteen seconds is ample for any one subject. If a subject of considerable interest is found, a long shot may be broken by the conventional "closeup," *i.e.*, a switch to higher power.

The first film to be made should be exposed in ten second test sections, using every reasonable combination of objective, ocular, light distance, condenser adjustment, iris adjustment and camera speed. A careful record is kept and when the film is processed, it will be very easy to determine the best combinations for your particular work.

A very short experience will make this branch of photomicrography easy indeed. The writer has started several experimenters upon this work and many of them are securing results which exceed in quality the work done by professional photomicrographers who make exceedingly questionable statements concerning their secret composition lenses, their magic lights and other things, statements made, evidently for the ex-

(Continued on page 200)

The Russian Film

OSWELL BLAKESTON

FOR nearly a year I had been hearing about *Potemkin*, seeing stills from *Potemkin* reproduced in art magazines; till I felt that if I heard another word or saw another still my interest in *Potemkin* would be utterly lost. Then I saw *Potemkin*.

You may get tired of hearing about *Potemkin* but you cannot get tired of seeing it. The dramatic power of the picture is overwhelming. The film is like a ballet on the abstract theme of drama; for every breath-taking movement, each momentary grouping is significant. People ask why *Potemkin* is not known in England; they argue that it is a Russian film for the Russians, and what about it? But those who see *Potemkin* cannot remain dispassionate; whatever their political conviction may be, the film sweeps them into enthusiasm. Luckily I saw the uncut version in Berlin, and when the nicely tinted red flag runs up the mast of the now famous battleship I wanted to cheer myself hoarse. A miserable little cinema, on the outskirts of Berlin, a piano, badly out of tune, a few workmen sitting next to me; yet the close-up of the maggots in the sailors' meat made me share the indignation of the mutineers, and when the crowd at Odessa dramatically welcomes the rebel battleship the feeling of relief that I experienced amazed me.

Eisenstein has been universally acclaimed for his understanding of true cinema. Much has been written about his short vital scenes, with constantly shifting camera angles, which never allow the mind of the spectator to flag. The wonderful cutting of the film

alone gives it life and spaciousness. Imitators have placed the camera on the ground or in the roof to obtain the striking decorative effects achieved by Eisenstein; but they have failed to realise that the success of Eisenstein's angles depends on the fact that they are all psychologically true, are cut into the film at the psychological moment, and are held for exactly the right time.

There are layers on layers of thought in *Potemkin*; it is so subtle. A picture that you can see again and again. The first time the much quoted scene on the steps is so powerful that you can admire only the ballet-drama effect of the relentless feet, the vigorous treatment of the crowd that flies before the volleys of the Tzarist rifles, and the ominous decoration of the lengthening shadows. The second time you see the picture you realise that shadows are pointing out the passage of time, that now some of these men and women have been dead for hours and still time goes on. A marvellous poignancy is added to the scenes by this stressing of time.

Ten Days, the film which Eisenstein completed after *Potemkin*, is another triumph. The story is told by things rather than people, by badges, and chandeliers, and statues. There is a tremendous moment when an immense bridge swings open and a dead horse, a tiny white speck caught on a girder, is swung up into space till it slips from the support and falls into the water far below. Joris Ivens made a film about a bridge; but Eisenstein does not say; "See how dramatically decorative a bridge is—we must make

a film about it;" the bridge is just drawn into the net of the story. And the camera darts about picking out everything that is interesting.

The second great figure in Russian films is Pudowkin. One of his best films, *Mother*, has been shown in England to the Film Society in a fairly authentic edition. Pudowkin makes his story run in harmony with nature; he shows the mist over the quiet stream and binds it up with human feelings. Like Eisenstein he has the gift for choosing stories with visual possibilities; his scenes inside the prison with the staircases striking different planes of movement are perfect examples of his mastery.

Sadist touches, the tearing out of the fish's entrals and pressing back of the beetle into the saucer containing some glutinous substance, struck some of the critics as being typically Russian. These Russians never hesitate to show what is true, that is one of the reasons why I love Russian pictures, but I would select the court scenes from *Mother* as examples of all that is typically the new Russian. The trial is not told by titles or by agonized close-ups, but by types. Head of the brutal soldier (close cropped hair and small evil eyes); then we know that all is not well for the prisoner. The handling of material so time worn as a trial with complete freedom from screen conventions, with a new outlook, and touch of haunting beauty of face—that is typical Russian screen art.

Pudowkin's best film is *The End of St. Petersburg*. It is a simple story of a peasant driven to seek work in the over-crowded

town. (Perhaps points are a little over-emphasized). The only room he can find is in a cellar with several comrades; for the dwelling place of the worker must be in the cellar to justify the pictorially magnificent lift ascent to the offices of the profiteer. A tapestry of lights and shadows falls on the faces of the actors as they shoot up in the lift to the airy offices flooded in daylight. Underground a woman toils with endurance and compassion for the workers. There is a strike; the men come home. The machinery, photographed in an abstract manner, stops. In his ignorance the peasant betrays his comrades for a coin. He begs the woman's forgiveness. She shakes him furiously. All day long he wanders, at night he returns to the woman

and leaves the coin on the table. The woman throws the money away, but runs after the man to return his cap.

Her love story is a story of things left undone, of things suffered patiently. Vera Baranowskaja, who also plays the title role in *Mother*, glows with life and suffering. She is immense. The proud town, gazing at its reflection in the water falls into the hands of the revolutionaries, and the woman gives her few potatoes to the wounded, among them the peasant. These scenes have a human quality which is not found in Eisenstein. "Where," asks the woman, "is my husband?" They point to the palace. She enters the terrifying doors and the camera moves down the heavily ornamented roof of the hall; her eyes

turned upwards in curiosity and awe. At the head of the stairs stands her husband; not alone as a conqueror, but with his comrades; symbolical of the new order, and happier life.

(To be concluded in October)

Visual Methods in Science Teaching

(Concluded from page 198)

press purpose of impressing upon the mind of the uninitiated the almost impossible difficulties presented by this work.

Do not forget this fact! Motion picture photomicrography is *easy*! Frankly, if you cannot make these films successfully, you should not be teaching, because anyone who can make a passable snapshot with a box camera can learn to make good motion picture photomicrographs!

This Month's Cover Picture

WE ARE indebted to Mr. John M. Denison, Acting Commissioner General at the International Exposition at Seville, for the picture which serves as our cover on this issue of THE EDUCATIONAL SCREEN. A brief article dealing with the activities of the Exposition has previously appeared in our pages, but Mr. Denison has supplied us with additional items of interest concerning the building and its operation which, in connection with the actual photographs, will give a clearer idea of what is being done at the Exposition to represent American film production.

The building, writes Mr. Denison, is approximately one hundred feet long, fifty feet wide, and forty feet high and will seat between three hundred and four hundred people. All the equipment in it is supposed to be representative of a very fine small motion picture theater in the States. The control is all automatic and works from the projection room. From there the front curtain on the stage can be operated and also the rear curtain covering the

screen. It has two modern projection machines, with stereopti-



Side entrance, United States Cinema Building, International Exposition at Seville.

con attachments, and a spotlight for use at special entertainments. On each side of the stage, con-

cealed by iron grilling, are openings for the Victor horns. The music in this building can be played by the main control board in the temporary exhibit building, or from the desk in the balcony, adjacent to the projection booth. This desk contains two turn tables on a switch, so that change can be made from one record to another without any break in the music. We have arranged to select some records appropriate to each reel that is being shown, so that the music will give the same effect as an orchestra with special scores for the reels.

In this building we are showing pictures illustrating Government activities which do not lend themselves to physical reproduction along with the other exhibits. We are also showing selected industrial films, principally from those industries which are largest exporters to Spain, and South and Central America. We are also showing historical pictures which illustrate the development of the United States, such as "The Covered Wagon" and "The Iron Horse."

Teaching Films

HERBERT E. ANGELL

EVER since the early days of motion pictures there has been talk of their adaptation for instruction purposes in the schools. It seems perfectly logical to teach children such subjects as geography, nature study and hygiene by the use of films, and so it is, but there are several reasons why films are not now in such general use as they should be in the curriculum.

Obviously, to be of real value, films must be made with the same careful thought and along the same lines as text books. The theatrical and industrial motion picture companies were not equipped to make films of this character nor were the financial returns to be hoped for, sufficient to tempt them to secure the type of director and editor necessary to produce them.

Many industrial films were made and offered to schools without cost under the guise of educational films. These, however, have as their real aim indirect advertising of some commodity and it has always been a question as to whether schools were justified in making use of them. Such films are in no way co-ordinated with courses of study, cannot be looked upon as teaching films and will be given no further consideration in this article.

It is only recently that films have been made available to schools, which have been made solely for use in the classroom and are coordinated with text books in such a way that they can be considered as teaching films. Not having been paid for by some industrial organization or company, the cost of these films to the school is necessarily high. Many school superintendents do

not yet realize the difference between these and the industrial films and can not understand why it is necessary for them to pay what seems to them a high price while there are so many films offered to them free. Still these same men would probably see the inadvisability of substituting manufacturers' catalogues for text books.

The same condition is responsible for the attitude of school boards in failing to make adequate appropriations for this phase of visual education.

There is no doubt of the value of properly made teaching films. Many careful tests have been made which prove that the use of these films under proper conditions will produce excellent results, stimulating interest in the subject and opening the child's mind to his text book studies. Films put life into subjects that otherwise may be of little interest or meaning to the average pupil.

The ideal arrangement from the school point of view is to have a library of film lessons with accompanying teachers' manuals, comprising several courses, in each school building, with each school room equipped for projection. Probably no school building in the country is so fortunately fixed. Each film lesson costs from \$35 to \$50 and there are usually twelve or eighteen lessons in each course. Probably \$2,500 is a minimum cost for establishing an adequate library including about five courses.

The cost of equipping a classroom for projection will vary from \$100 to \$300, depending upon the type of projector selected and the cost of excluding the light.

A practical solution of this

problem of cost which is being tried out in several cities where there are a number of school buildings is the establishment of a central library, usually in the office of the board of education, from which films can be distributed to the schools as required, each school having one room equipped for projection.

Owing to the fact that the films are of little practical value unless they are available to the teachers at the time when they fit into the studies, it is impossible to evolve any renting system which will prove satisfactory.

The primary necessity in the equipment of the classroom is some easy and quick method of excluding light. It is inadvisable to attempt to project films in a room which is not reasonably dark. Shades of dark color and quite opaque are satisfactory, provided some arrangement is made for keeping the light from leaking through between the edge of the shade and the window frame. One objection to this is the fact that the window sills are often filled with plants and other small objects, making it difficult to pull the shades properly. An opaque draw curtain covering the entire bank of windows is a popular solution.

Classroom films are invariably available on 16 mm. film making any amateur projector of that size and of sufficient brilliance suitable for use. Such projectors are now made by many companies and are easy of operation.

A beaded screen 30x40 inches is large enough for the average classroom. This can be placed against the wall in front of the class or on the teacher's desk.

(Concluded on page 218)

NEWS AND NOTES

CONDUCTED BY THE STAFF

Harvard Selects Films for Preservation as Examples of Fine Arts

Mention has been made previously in THE EDUCATIONAL SCREEN of the recognition accorded by Harvard University to motion pictures as one of the fine arts, examples of which the University announced its intention to preserve in the Fogg Museum. It was stated that each year motion pictures of special artistic value would be selected.

Special interest attaches therefore to the first selections announced at the June convocation exercises.

A committee appointed by Dr. G. H. Chase, dean of the Department of Fine Arts, with Dr. Chandler R. Post, professor in that department as chairman, made the selection of films. New prints of each of the pictures have been presented to Harvard by the producers through the offices of Will H. Hays. They were included, although not by name, in the annual list of art gifts to Harvard and were formally accepted by President A. Lawrence Lowell.

The pictures chosen were from among those produced in 1926. The Harvard Committee will now continue to make selections of films before and after that date. The 1927 list is already nearly completed, according to Dr. Post. The delay is caused by the careful study which must be given to all films suggested for preservation.

The 1926 films which Harvard deems worthy of perpetuation are *Beau Geste*, *Moana of the South Seas*, *A Kiss for Cinderella*, *Wedding Bills*, *Variety (foreign)*, *Tell*

It to the Marines, *The Waltz Dream (foreign)*, *The Black Pirate*, *The General*, *What Price Glory?*, *The Duchess of Buffalo* and *The Strong Man*.

It is expected that these films, together with others chosen from the best of other years, will rest eventually in the famous Fogg Museum of Art, where Harvard cherishes millions of dollars worth of examples of the older arts.

"Motion pictures are a fine art," Dr. Post declared. "I have been interested in them twenty years, first, because they were destined to be the most potent medium of expression, second, because they have increased steadily in artistic value. The committee has considered dramatic value, acting, photography, all the component elements which go to produce genuine artistic effect in a motion picture. We are very grateful to the producers and to Mr. Hays for the unflagging cooperation which has been given the study."

Besides Dr. Post, the Harvard Committee of Fine Arts on the Selection of Films comprises Dr. George Edgell, of the Architectural School; Dr. Ralph Barton Perry, of the Department of Philosophy; Dr. James Tucker Murray, of the Department of English; Dr. Martin Mower, professor of Painting and Design; and Frederick H. Rahr, a senior in the Fine Arts Department who has served as secretary of the committee.

Academy of Motion Picture Arts and Sciences Furthers Educational Projects

Three specific projects in the university educational field are now being furthered by the College Affairs Committee of the

Academy of Motion Picture Arts and Sciences:

1. Preparation of a textbook for colleges.
2. Introduction among other universities of a course in photoplay appreciation similar to those now in the curricula of the University of Southern California and Stanford University.
3. Development of a program of recording talking film lectures by outstanding motion picture authorities for classroom instruction.

A textbook for colleges designed to give an accurate understanding and appreciation of the photoplay as an art form and as a social institution will be published this year by the Academy and the University of Southern California in advisement with college leaders. The nucleus of this book will be the lectures delivered during the first course in photoplay appreciation, revised and edited.

Announcement that Stanford University will introduce a course in the appreciation of the photoplay has been made by Professor Walter R. Miles. This course constitutes the first formal recognition by that institution of the photoplay as a subject for specialized curricular study. Professor Paul R. Farnsworth of the department of social psychology and art will conduct the course during the fall term.

Talking picture lectures may be recorded for classroom use, according to plans of the Academy College Affairs Committee. The entire range of photography may be utilized to illustrate the points made by the lecturers who will be selected from among the foremost specialists in the motion picture industry and from universities. It

is not the present intention of the Academy to prepare material for general distribution. Recent perfection of portable talking picture projection machines has made this project more immediately practical.

Movie Records Cell Development

On the occasion of the conclusion of the first quarter century of its existence, the department of eugenics at Carnegie Institution recently held at Cold Spring Harbor a striking exhibit showing the workings of the obscure forces which carry the characteristics of living creatures from one generation to the next.

An exhibit which attracted startled attention was a motion picture showing the development which takes place in a rabbit ovum when fertilization occurs and the new individual begins forming by the process of cell-division. It is said to be the first successful motion picture record of the development of a mammalian egg.

Among the exhibits were chromosomes of the fruit fly magnified 2,000 diameters, and models of the chromosome of the jimson weed enlarged 50,000 diameters. The jimson weed, although a pest to farmers, is a prize for the biologist for its chromosomes, the microscopic rods in the germ cells which carry on characteristics from one generation to the next, have an unexplained way of varying in number and arrangement.

The plant was "at home" to invited guests and about 200 persons attended the reception. Representatives of nearly sixty institutions were among them.

The Deaf and the Talking Motion Picture

From many sources have come protests on behalf of the deaf and the hard-of-hearing against the "talkies". In the moving picture

house, where a silent drama moves across the screen, with ample captions interspersed, the deaf do not have to ask what it is all about. Some of them can read the lips of the actors. Now that words are succeeding written captions, the understanding of the deaf is impaired.

Scientists of the Bell Telephone Laboratories have devised a type of headphone for the deaf by means of which every word as it is spoken by the characters on the screen is transmitted to the listener.

At the tenth annual convention of the American Federation of the Deaf recently held in Cleveland, headphones were used by 218 members during the exhibition of a talkie in the convention hall. Questionnaires were then distributed by Dr. Harvey of the Bell Laboratories and when returned it was found that 67 per cent of the audience had heard the show and were highly satisfied.

The mechanism thus satisfactorily tested has been perfected by the Western Electric Company. It is described as an individual sound receiving apparatus. This apparatus comprises a headphone and a pencil-like device, called a potentiometer, which the user will hold before him during the projection of the picture. The sets will be attached to a certain number of seats in the theatre, reserved for the purpose. If found successful, it is expected that thousands of partially deaf patrons, who otherwise would have been lost to the talking picture audience, will be converted into dialogue photoplay fans.

No one will gainsay the feasibility of the idea. If the potentiometer is found to be a practicable instrument, there is no estimating the pleasure it will bring to thousands whose defective hearing has been an added cause of misery since sound was thrust upon the screen.

Enthusiastic Week Marks DeVry Summer School

The fourth session of the justly famous DeVry Summer School was held this year during the week of July 8th in the new Medical Building on the downtown Chicago campus of Northwestern University. Leaders in visual education, including university professors, laboratory experts, news-reel photographers, ministers and teachers, spent a most profitable

week in sessions devoted to numerous phases of the subject. Religious work was covered by discussions and conferences under the direction of Rev. George Nell and Rev. Raymond Wilhelmi; libraries were treated by J. R. Patterson; the subject of museums was discussed by Miss Amelia Meissner and A. M. Bailey, and the subject of films in welfare work was handled by Mrs. James W. Hughes.

City departments of visual instruction were represented on the program by Dudley Grant Hays of Chicago, John Hollinger of Pittsburgh, W. W. Whittinghill of Detroit and A. H. Jones of Gary. Dr. C. F. Hoban discussed the work of the State Department of Visual Education in Pennsylvania, and B. A. Aughinbaugh spoke on the Ohio State Department.

The work of visual instruction through extension divisions was represented by H. L. Kooser of Iowa State College and Mrs. Charles Joe Moore of the University of Texas. Theory and a report on recent investigations in visual education were treated by Dr. J. J. Weber, and various technical phases of still and motion photography cameras and projection lenses and the amateur use of motion pictures were covered by experts in those fields.

A most interesting lecture was presented by Russell T. Neville of Kewanee, Illinois, on the subject of Kentucky Caves. It was illustrated by remarkable movies filmed with a DeVry camera.

A new feature of the summer school this year was the annual dinner which served as a climax to the sessions. It was given in The Allerton House where forty-eight were served and stayed until late hours to listen to and see talking movies, exhibited on the

AMONG THE MAGAZINES AND BOOKS

CONDUCTED BY MARION F. LANPHIER

International Review of Educational Cinematograph (July and August) The first two issues of this monthly publication of the International Educational Cinematographic Institute of the League of Nations have been received by The Educational Screen. Each issue contains a hundred or more pages of articles garnered from the best thought on the subject from international sources, news of the educational film as it functions in the field of industry, social institutions and religion, notes on technical and legislative aspects of the cinema and a most interesting section devoted to "The Documentary Film" which we trust will continue as a regular department.

A quotation from the introduction to Volume I will serve to outline the policy of the Institute.

The work of the Institute is carried on with confidence and keen enthusiasm in the small Mediaeval Villa Torlonia enclosed in pine and fir trees, in the heart of Rome, or in the silent recesses of Villa Falconieri. Built towards the middle of the 16th century, this historic villa which the Italian State has offered to the International Institute, was erected on the ruins of ancient Tusculum * * * The surroundings in which the work of the Institute is being carried on serve to give an idea of its lofty ideals.

The activities which the Governing Board and Executive Committee have assigned to the working organs of the Institute are manifold and wide. The first business has been to collect documentary evidence of the world industry of Educational Cinema and of the industries allied to it—an inquiry which necessarily had to

be extended to the theatrical cinema in view of the fact that there exists as yet no definite line of demarcation between the purely educational and cultural province on the one hand and the theatrical province of life and action on the other * * *

All those, individuals or moral bodies, who are animated by faith and good will and throughout the world apply themselves to science and culture as universal elements of life, and who are in a position to indicate new systems or new paths enabling the educational film in its vast range of action to take root, are invited to collaborate openly and freely with us. The columns of our Review are from today open to any suggestion, advice and information in the interest of the Institute and of the ideal that the Institute serves * *

The Review is published by the Institute in Rome, monthly, in five editions—English, French, Italian, German, Spanish. Annual subscription is 18 gold francs.

The Film Spectator (July 13th) An editorial headed "Lack of Motion in Talkies is Sealing Their Doom" voices a feeling that will be echoed in the opinions of many who have attempted to analyze their own feelings anent the "talkies." That they are becoming technically more perfect no one can deny—yet there is a slowing up of action involved in the introduction of conversation that is a detriment to screen art as it has been developed throughout the era of silent films.

We've had a year of talking pictures. If they were going to be successful in supplanting the silent ones that built up the industry to its present gigantic pro-

portions by this time they would have to be high in popular favor. Apparently producers think they are. All the big organizations have issued their announcements for the coming season, and the percentage of silent pictures that will be offered to the public is exceedingly small. The industry has pledged itself to a production program that almost completely ignores the product that made it great, thus indicating that it is satisfied with the present status of the talking picture.

What is the situation to-day? The film industry has spent about twenty-five million dollars in completely demoralizing its business. Film writers all over the country are pointing out the curious fact that although the best talking pictures draw large audiences, the public when given an opportunity to register its preference is overwhelmingly in favor of the silent pictures as against the talkies. More houses in every state, the houses from which in previous years the producers derived their profit, are closing at an alarming rate. Despite the fact that the farther they got away from the stage the more successful the silent pictures were, producers now have gone back bodily to the stage and are sending out animated photographs of it which they call motion pictures. Stage writers, directors and actors clutter Hollywood Boulevard. Chaos and unrest now prevail in the business that by this time should be peaceful and prosperous.

The avidity with which the producers turned to talking pictures was due to the fact that the public was becoming dissatisfied with the silent fare that it was getting. Instead of endeavoring to correct the weakness in the product that the public had shown a disposition to buy, the industry scrapped it and went into another business.

At its command the industry had the most easily handled element that could enter into an art, an amusement or an entertainment—motion. The first thing that attracts the dawning consciousness of a baby is something that moves, and all through our lives our eyes are drawn from stationary objects to those that have motion. Our first motion pictures were nothing but motion. Westerns were tremendously successful because they were full of action. As the years went on the screen drew gradually away from motion. It became more sophisticated and adorned itself with elaborate sets. It standardized its parts. All heroes were alike. All villains sneered. There never was a time when any picture that preserved some semblance of a flow of motion was unsuccessful at the box-offices. The world credits Charlie Chaplin with being a superb pantomimist, and ascribes the extraordinary success of his pictures to the fact that he is the screen's greatest master of the pantomimic art. The real reason that the Chaplin pictures always have been successful is because nearly all of them were almost perfect exemplifications of the flow of motion. One of his pictures starts with the first shot and continues without interruption until the final fade-out. If you wish to view the flow of motion in its finest form study a *Felix the Cat* cartoon, and you will know what I mean by the expression. Mack Sennett has been successful in achieving it. Doug Fairbanks managed it pretty well in *The Thief of Bagdad* and in some of the sequences of *The Black Pirate*.

To get back to *Felix the Cat*—did you ever pause to ask yourself why adults enjoy these foolish pictures as much as the children enjoy them. In the answer to that question lies the secret of the success of motion pictures. And the answer is that they simply are perfect motion pictures. Motion, light and shade are the elements that enter into screen entertainment, and the greatest of these is motion. A picture that is a

perfect example of the art of maintaining the flow of motion could have a measure of success no matter how poorly it was photographed. But no picture devoid of motion, no matter how successfully the other two elements, light and shade, were handled, could achieve any great success. If you study the successful pictures of the last five years, I am quite sure that you would discover that their box-office returns reflected the relative degree in which they maintained this flow of motion.

Our readers will be interested as well in the June 1st issue of *The Film Spectator* to which *The Educational Screen* has not had the opportunity sooner to refer owing to our publishing no issues during July and August. It is the verbatim copy of an address made by Welford Beaton, the editor of *The Film Spectator*, at the annual convention of the California State Federation of Women's Clubs. It is the sanest, clearest, most forceful analysis of the motion picture problem, from one who knows the industry at its source. Mr. Beaton's arguments are sound, logical and straightforward.

Every word of the paper is worth pondering and it is to be regretted that our limited space does not permit its reprinting verbatim. A few of Mr. Beaton's conclusions, however, will serve to indicate the nature of his thought.

Now I will endeavor to make my scattered thoughts come to a common point. We have established that pictures have influenced our mode of living; that women's clubs have endeavored to sort out the clean from the unclean, and have not been signally successful, as there has been no cooperation between the various states; and that producers are jeopardizing their profits by disregarding the fact that the public is fundamentally and inherently clean.

What can the women's clubs do to help solve the problem that these things suggest? I would like to recommend that the clubs tackle the problem at its source. I think it should have no difficulty in having all the state federations agree upon a standard code of ethics for pictures.

At present you wait until a picture is made and then examine it to discover anything objectionable in it. Why not make a list of the things that you object to and tell the producers in advance that you will not approve a picture containing them? Your code of ethics must be susceptible to elastic interpretation based on the producer's intent when he inserts a given scene in one of his pictures. Under certain conditions anything may have a legitimate place on the screen as a necessary part of the art creation, and you must be prepared to recognize the conditions when they are present. But I think you will find that not more than one out of five hundred salacious screen scenes can be justified on the grounds of story requirements. The producer thinks that you and I require them. Ask him to step to his office window and watch a young girl undressing in her room across the alley and he will be insulted, as he should be. But go to him with a story that contains a scene showing a young girl undressing, and he will call you blessed.

Those who will benefit to the greatest extent by the adoption of an ethical standard for pictures would be their producers. You can not make them see this. One dollar that they can make to-day by selling the bare legs of a girl to the public, blinds their vision to the fact that to-morrow they could make two dollars by selling something else, if they already had not harmed their market by offering it the legs. All you have to do is to agree among yourselves that you will not recommend for general showing a picture that has in it one of those disgusting close-ups of kisses that are presented, as I said before, in order to show the

(Continued on page 218)

THE FILM ESTIMATES

Being the Combined Judgments of a National Committee on Current Theatrical Films

The Film Estimates have been officially endorsed by

*The Motion Picture Committee of the General Federation of Women's Clubs
The Home and School Department of the American Farm Bureau Federation*

Titles of Films (Actors) (Producers)	For Intelligent Adults	For Youth (15 to 20)	For Children (under 15)	Titles of Films (Actors) (Producers)	For Intelligent Adults	For Youth (15 to 20)	For Children (under 15)
Anna Against the World (Shirley Mason) (Rayart) Trite story of musical comedy star struggling to become prima donna. Silent.	Mediocre	No	No	Careers (Billie Dove) (First Nat'l) Above-average problem-play laid in French colonies in India, where promotion of officials depends on their wives' favors to the Resident. Notable for fine action, voices and acting, especially by Billie Dove. All talking.	Interesting	Better not	No
Argyle Case, The (Thomas Meighan) (Warner) Detective-murder-mystery story, with considerable thrill and super-human achievement by the hero. Thomas Meighan proves to have a good voice in his first talkie. All talking.	Fair	Interesting	Over-complicated	Charming Sinners (Ruth Chatterton) (Para.) A well-done version of the stage play "The Constant Wife," showing how a well-bred, clear-headed woman handles her philandering husband. Finely acted and spoken. All talking.	Interesting	Unsuitable	No
Awful Truth, The (Ina Claire) (Pathe) Society drama, with thin story of marital troubles between wife and jealous husband, made interesting by the fine acting and voice of Ina Claire in her first appearance upon the talking screen. Retains much dialogue from the original successful stage play. All talking.	Good of its kind	Better not	No	Chasing Through Europe (Nick Stuart) (Fox) Beautifully photographed and lively comedy of a news-cameraman, a girl he saves from family complications, and his thrilling job of getting camera-news through Europe under difficulties. Silent.	Amusing	Very entertaining	Very good
Behind That Curtain (Warner Baxter) (Fox) Far-fetched story swinging from London to Asia, to India, to San Francisco in search of thrill and variety. But it is fine example of good talkie technique—knows how much to tell, how much to leave to the audience—swift transitions skillfully done—the dialog does not hamper the movement and the lines are beautifully spoken, especially by Gilbert Emery as the detective who gives the outstanding performance. This picture also illustrates a danger—too long spoken love scenes may easily become tiresome. All talking.	Rather good	Fair	No	China Bound (Dane-Arthur) (M-G-M) Slapstick comedy, which almost wholly avoids being offensive. Silent.	Hardly	Amusing	Amusing
Below the Deadline (Barbara Worth) (Chesterfield) A rather crude thriller of crooks and gangs in a big city. Silent.	Stupid	Worthless	No	Cocoanuts, The (Marx Brothers) (Para.) The musical farce-comedy transferred almost bodily to the screen, genuinely funny at times by the presence of the famous four Marx brothers, but touching rather frequently on the cheap and vulgar. All talking.	More or less amusing	Amusing	Hardly
Big News (Robert Armstrong) (Pathe) Just another newspaper story, lively and slangy, of a reporter who solves a murder and finds his own happiness thereby. All talking.	Hardly	Harmless	Hardly	Dangerous Curves (Clara Bow) (Para.) Instead of her usual flapper role, Clara Bow does good acting as a slangy circus girl, staunchly devoted to a hero who is an incredible cad. The picture is a mixture of good and stupid, thoroughly human at times, absurdly false at others. The spineless hero's drinking and his painful egotism are ridiculous. Decided improvement over objectionable themes of previous Bow pictures and one of the best she has made. All talking.	Fair	Fairly good	No
Black Magic (John Holland) (Fox) The "terror plot" of three moral derelicts against a South Sea trader, which fails. So does the picture. Silent.	Mediocre	Unsuitable	No	Divorce Made Easy (Douglas MacLean) (Para.) Artificial farce rather cheap but quite unobjectionable, illustrating how inadequate are the screen's present writers of dialog and the actors that speak it. This picture would have been far better silent. Talking.	Mediocre	Amusing	Harmless but hardly interesting.
Broadway (Glenn Tryon) (Universal) Bootleg melodrama, packing in all possible thrills of exaggerated night club life, gang vengeance, and incessant jazz. All talking.	Possibly	Unwholesome	No	Drag (Richard Barthelmess) (First Nat'l) A rather entertaining production of quality in both action and dialog though the story is a bit improbable. The small-town editor marries and finds himself burdened by his wife's whole family. As a big-city playwright, the family still follows him and the final separation comes. All talking.	Rather good	Interesting	Beyond them
Broadway Babies (Alice White) (First Nat'l) Glorification of the sophisticated chorus girl, incessant jazz and slang, night club life, crooked gamblers, etc. Lively but cheap. Another contribution to bad taste. All talking.	Hardly	Too sophisticated	No				
Brothers (Barbara Bedford) (Trem Carr) Thoroughly stupid filming of what was a rather good stage play of two orphans, separated, one following the right path, the other the wrong. Silent.	Mediocre	Hardly	No				

Titles of Films (Actors) (Producers)	For Intelligent Adults	For Youth (15 to 20)	For Children (under 15)
Dynamite (Conrad Nagel) (M-G-M) Well-acted and elaborate melodrama, typically "DeMille" with pretentious settings, myriad episodes, contrasting social values, spectacular effects and crashing climax. To be taken merely as a thriller, not as "life." All talking.	Good of its kind	Possible	Too exciting and mature
Evangeline (Dolores del Rio) (U. A.) Impressive and sincere rendering of the great story, in beautiful photography, careful sets and able acting and direction. A few unsuitable Hollywood effects such as the rain-and-wind storm, and shooting the rapids by the heroine. Song sequences and sound.	Rather good	Interesting	Good
Exalted Flapper, The (Sue Carol and Irene Rich) (Fox) Vivacious, fast-moving, light comedy of considerable merit, showing how a visiting princess becomes imbued with American "flapperism" in its most harmless form, and hence has ideas of her own about marriage when she returns home. Sound only.	Amusing	Generally excellent	Good
Far Call, The (Leila Hyams) (Fox) A feeble melodrama, concerned with a raid on the seals of St. Paul's Island, Alaska. Tough waterfront life in China and continuous violence are features of the hero-villain's career. Silent.	Mediocre	Not worthwhile	No
Fashions in Love (Adolphe Menjou) (Para.) A charming comedy cheapened only by its title. A worthy screening of its famous stage original, "The Concert." One of the films thoroughly worth seeing for the intelligent public. All talking.	Excellent	Sophisticated but probably good	Entirely beyond them
Father and Son (Jack Holt) (Columbia) Thoroughly human story of devotion between father and motherless son is turned into unhealthy melodrama when the father marries a notorious adventuress. Part talking.	Passable	Perhaps	Doubtful
Flying Fool, The (William Boyd) (Pathe) A stunt-flying, brother-love picture of some real human interest, well played by Boyd but rest of cast is very ordinary. Alley-English spoken throughout, and a few punches-on-the-jaw occur to prove the hero a "real he-man" by moviedom's standards. All talking.	Passable	Amusing	Harmless
Flying Marine, The (Ben Lyon) (Columbia) Innocuous picture, with little to recommend it, of a girl who finally prefers to marry the quieter older brother, rather than the younger and louder one. Poor dialog, and besides these youthful egotistical heroes are getting tiresome. Part talking.	Mediocre	Harmless	Fair, if not too exciting
Four Feathers (Richard Arlen) (Para.) Wonderful photography of African jungle life is combined in a strong story of British army activities, in which the hero disproves and lives down early suspicions of cowardice. Vigorous action, thrills, bloodshed, and much human interest make it a notable successor to <i>Beau Geste</i> . Silent.	Interesting	Interesting	Too strong
Fox Movietone Follies (Sue Carol) (Fox) Expensive combination of rather flimsy and poorly acted story, musical comedy acts given <i>in toto</i> , and incessant jazz music and singing. Carries jazz to point of monotony — even the photography is "jazzed." Amusing in spots, but largely tiresome. All talking.	Mediocre	Fairly good	Of little interest and no value
Gamblers, The (Lois Wilson) (Warner) Unscrupulous stock-manipulators versus a conscientious states attorney. The love of a girl solves the situation. All talking.	Fair	Interesting	Beyond them

Titles of Films (Actors) (Producers)	For Intelligent Adults	For Youth (15 to 20)	For Children (under 15)
Girl in the Show, The (Bessie Love) (M-G-M) Fairly convincing story of the life of a hard-up troupe of actors playing "Uncle Tom's Cabin" in small towns. Mildly interesting and quite unobjectionable. All talking.	Ordinary	Amusing	Fair
Greene Murder Case, The (William Powell) (Para.) A deftly done murder-mystery-story, well acted, and with fine characterization and dialog. William Powell's work outstanding. All talking.	Good of its kind	Very good	Perhaps too exciting
Half Marriage (Olive Borden) (RKO) An amateurish production of little value. Centers around a secret marriage and resultant complications but avoids offensive suggestiveness. All talking.	Uninteresting	Not worthwhile	No
His Lucky Day (Reginald Denny) (Univ) Thin story of an easy-going young real-estate man who tries to win his girl, sell her father an estate, and at same time protect her family from a farcical gang of crooks. Largely slapstick. Denny's voice is good but his acting feeble. Part talking.	Absurd	Fair	Harmless
Honky Tonk (Sophie Tucker) (Warner) Trite story of a nightclub mother "sacrificing" for her daughter's welfare and education. Much hokum, some vulgarity, slightly redeemed by Sophie Tucker's expert acting and singing. All talking.	Hardly	No	No
Hollywood Revue, The (All Star) (M-G-M) One of the liveliest and most elaborate picturizations to date of a musical comedy in its entirety. Little plot but immense variety. All talking.	Good of its kind	Interesting	Passable
House of Horrors, The (Louise Fazenda) (First Nat'l) Seeks only "thrills" in the efforts of a smuggler to recover a famous gem by terrorization methods. Part talking and sound.	Hardly	Exciting	Terrifying
Joy Street (Lois Moran) (Fox) "Flapper-whoopee-jazz" carried to the limit of silliness and stupidity. Lois Moran painfully self-conscious as the innocent, convent-trained girl trying to learn to be a "jazz-hound." The hero is insipid and the production as a whole is pathetic. All noise.	Ridiculous	Unwholesome	Decidedly not
Kid Gloves (Conrad Nagel) (Warner) Rather absurd story of Chicago gangland, in which a society girl is forced to marry a hi-jacker who finally reforms, etc. Part talking.	Absurd	Not worthwhile	No
Larlet Kid, The (Hoot Gibson) (Universal) The hero outwits a gang of western crooks, through amusing methods, and wins his girl. Silent.	Hardly	Entertaining	Passable
Last of Mrs. Cheyney, The (Norma Shearer) (M-G-M) Worthy picturization of the famous crook play. Notable acting by Norma Shearer and by the two foreign actors, Barraud and Rathbone. Its character-interest is high, and dramatic value and dignity quite outweigh the sophistication of its theme. All talking.	Interesting	Good though sophisticated	No
Locky Star (Gaynor-Farrell) (Fox) Human story of little mountain girl in love with crippled war-hero, who is finally cured—rather miraculously—and finds happiness. Slender story skilfully made. Part talking.	Perhaps Interesting	Rather mature	Too mature
Madonna of Avenue A (Dolores Costello) (Warner) Hectic and improbable melodrama on the old theme of the underworld mother trying to make her daughter a "lady." All talking.	Absurd	Unwholesome	By no means

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THE THEATRICAL FIELD

CONDUCTED BY MARGUERITE ORNDORFF

Theatrical Film Reviews for September

[182] *THE PAGAN*

(Metro-Goldwyn-Mayer)

An extraordinarily refreshing treatment of the south sea island theme. Ramon Novarro is delightful in a part well adapted to his talents, that of Henry Shoemith, Jr., a happy-go-lucky fellow who keeps a store of sorts, but is rarely found behind the counter, inclining rather to a cushion against the trunk of a palm tree, a ukelele, and a few bananas. "Too busy for business," says Henry, and does very well until he meets a little native girl who is the ward of a visiting white trader. In order to impress the girl's guardian with his integrity, Henry becomes a real merchant on borrowed money. "Some day somebody pay me, I pay you, everybody much obliged," is his financial credo. Almost immediately Henry is swindled out of all his inherited wealth. Not that he cares. On the contrary, he is much obliged. The theme song, by now familiar to everyone, is nicely worked in, and though Mr. Novarro's voice is not a big one, it is a sweet one, and he sings quite like a cherub — a brown cherub with mischief in his eye. Dorothy Janis shares honors with the star, Donald Crisp is good as the trader, and Renee Adoree does well with a somewhat thankless part. (Sound effects)

(See *Film Estimates for June.*)

[183] *THE LEATHERNECK* (Pathe)

The amazing adventures of three marines in the Far East, William Boyd, Robert Arm-

strong, and Alan Hale being the three aforesaid. And very good performances they give, too. It's one of those backwards stories beginning when the three pals who have been reported A.W.O.-L. for weeks, come back to their company headquarters in pitiful plight. One is dead, another insane, and the third exhausted. In the court martial proceedings which follow, the story comes out, piece by piece, as thrilling a tale as ever came to the screen. The court martial is done in dialog, but the incidents themselves are silent. Among those prominent in the action are Diane Ellis, Mitchell Lewis, Wade Boteler, and Fred Kohler. (Part talking)

(See *Film Estimates for May.*)

[184] *THE SQUALL* (First National)

On the stage it was a Spanish play, and Blanche Yurka's performance as the mother was all that kept it from falling apart. Now it is a Hungarian story with the emphasis transferred to Myrna Loy as the gypsy, Nubi, who whirls into the bosom of a peaceful family on the wings of a storm, plays havoc with all the men in the place, and is only got rid of when the mother finally asserts herself. There are a good many unintentional laughs due to Nubi's go-getting methods. Recording is not particularly satisfactory, Miss Loy's being the only really pleasing voice. Chief among the cast are Alice Joyce, Zasu Pitts, Carroll Nye, Richard Tucker, and Nicholas Soussanin. (All talking)

(See *Film Estimates for June.*)

[185] *THIS IS HEAVEN*

(United Artists)

Vilma Banky as the beautiful peasant who comes to America to flip pancakes in a Broadway window, and eventually marry the millionaire. Pleasant, though commonplace, with Miss Banky much more interesting as the immigrant than as the Americanized flapper. James Hall in support. (Part talking)

(See *Film Estimates for May.*)

[186] *THE STUDIO MURDER*

MYSTERY (Paramount)

According to Robert Sherwood, Frederick James Smith, and other critics, the talkies have only two plots — the murder mystery and the back-stage story. This is a little of both. It takes you into the mazes of a big studio, provides murder motives for everybody in the cast, kills off the man, and then lets you gasp. It's quite good, though not, I warn you, exactly like the book. The cast includes Frederick March, Florence Elder, Warner Oland, Neil Hamilton, and others. (All talking)

(See *Film Estimates for June.*)

[187] *THE DONOVAN CASE*

(Columbia)

If you like your detective stories straight, you'll be much annoyed at these goings-on, but if you enjoy a laugh and don't care how you get it, here it is. Jack Holt seems to have an awfully good time being a dumb detective and bullying Fred Kelsey who is only a shade or two dumber. Hank Mann does the stuttering without which no up-to-date talkie is complete, and others in

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Theatrical Film Reviews

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the cast are Agnes Ayres, Dorothy Revier, Ethel Wales, John Roche, Wheeler Oakman, and Edward Hearn. (All talking)
(See Film Estimates for June.)

[187] *THUNDERBOLT* (Paramount)

George Bancroft carries on successfully with the role he has made for himself—the big, blustering, hard-boiled fellow with a sentimental streak. This time he is wanted for murder and other lesser crimes, but the police can't catch him until his affection for a stray dog overrules his caution. This momentary lapse sends him to the electric chair. The love story involved brings on another attack of drama, and most of the action takes place in the condemned men's row in prison. It's fine if you like 'em like that. Good performances by Fay Wray, Richard Arlen, Eugenie Besserer, Fred Kohler, and others. (All talking)
(See Film Estimates in this issue.)

[189] *THE IDLE RICH*

(Metro-Goldwyn-Mayer)

Known on the stage as *White Collars*, and full of talk of "class consciousness" and "the great middle class." A millionaire marries his secretary, runs afoul of her family, and tries to remodel them. This is accomplished by dint of much wrangling, the proud family being brought to accept his money only by his threat to give it all to charity. William de Mille who directed, has merely photographed the stage play, having as a result all talk and no action. Conrad Nagel, who acts like an actor acting like a millionaire, Bessie Love, who puts what life there is into the affair, Leila Hyams, Robert Ober, who turns in an excellent performance, Edythe Chapman, and James O'Neill head the cast. (All talking)

(See Film Estimates for June.)[190] *BROADWAY BABIES*

(First National)

Talkie plot No. 2, with Alice White singing three songs. Miss White can't sing, but I don't believe her producers have discovered it as yet. Much back-stage and night club stuff, with the usual accompanying din. (All talking)

(See Film Estimates in this issue.)[191] *THE WHEEL OF LIFE*

(Paramount)

After hearing Richard Dix in his second talking picture, I feel that I must put him definitely in the tonsil class. That's the way he sounds. Or maybe—but no, I'm sure it couldn't have been the mustache that interfered with his speech. And such a performance! Dear, dear! Not that I have anything against Mr. Dix. On the contrary, I'm full of sympathy for him for being so badly miscast. But—well, listen: An officer on leave in London prevents a lady from jumping into the Thames. He calms her down, falls in love with her, and loses her. On his return to duty in India, he finds her there, the bride of his best friend, his commanding officer. Well, he intimates that he has suffered and suffered and suffered, trying to find her. And right there is where the big gyp in the talkies comes in. Do we see him suffering? We do not. He just stands there and tells her about it and we have only his bare word for it. Now, that's all wrong. Brought up as we've been on the silent pictures, we have to be shown, and if there's any suffering going on, we have got to see it. And when it comes to a hero who says to the lady, "I simply can't tell you—" well really, *what* is he doing in a talkie if he can't talk? (All talking)

(See Film Estimates in this issue.)[192] *NOAH'S ARK*

(Warner Brothers)

An aimless sort of war story that takes in a good deal of territory and a number of catastrophes. A venerable looking preacher who turns up unexpectedly in whatever corner of the world the plot happens to have manoeuvred itself into, declares the war to be a deluge of blood which is to wash away the sins and hatreds of humanity. He compares it to the Flood of Biblical days, whereupon the film plunges into an elaborate and detailed account of Noah, his times, his customs, and his ark. Ornate as I have said, but not convincing, since it is so obviously artificial. The Lord evidently went in for cheap theatrical tricks in those days, if this account is correct. Dolores Costello, George O'Brien, Gwynn Williams, and Noah Beery are the chief figures in both the modern and ancient sequences, and there is some inane dialog which adds not a particle to the effect. (Part talking)

(See Film Estimates for April.)[193] *THE BLACK WATCH* (Fox)

Opening shots showing some Scottish regiments entraining for France, are the highlights of a very mediocre film version of Talbot Mundy's *King of the Khyber Rifles*. It seems that some hill tribes in India are rising in revolt under the leadership of a mysterious woman. Victor McLaglen is *King*, whose heroic job it is to be kicked out of his regiment apparently in disgrace, join the revolting tribes, and vamp the lady. On counts one and two Mr. McLaglen is great, but number three is not, frankly, in his line. (Part talking)

(See Film Estimates for June.)

Titles of Films (Actors) (Producers)	For Intelligent Adults	For Youth (15 to 20)	For Children (under 15)	Titles of Films (Actors) (Producers)	For Intelligent Adults	For Youth (15 to 20)	For Children (under 15)
<p>Man and the Moment, The (Billie Dove) (First Nat'l) Useless story by Elinor Glyn on the life of a decadent group of supposed "high society." Much poorly written dialogue, crudely spoken by LaRocque. The falsities and absurdities in the story are painful. Part talking, and that part is too large.</p>	Uninteresting	Unsuitable	No	<p>Pleasure Crazed (Kenneth McKenna) (Fox) A skilfully made melodrama combining crooks and high society with generous admixture of sex. All talking.</p>	Perhaps	Unsuitable	No
<p>Masked Emotions (George O'Brien) (Fox) Two brothers, a girl, and a gang of opium smugglers in a rather violent sea-story of adventure and vengeance. Silent.</p>	Mediocre	Unwholesome	No	<p>Prisoners (Corinne Griffith) (First Nat'l) Trials and tribulations of a cabaret girl in Vienna, and elsewhere, who steals fine clothes in the effort to win attention from the man she loves. Then, trial scene, he defends her, etc. Not worth anyone's time. Silent.</p>	Mediocre	Hardly	No
<p>Masquerade (Alan Birmingham) (Fox) Fairly lively and unobjectionable crook picture, with dual role, based on the old Vance story, "The Brass Bowl." Confused and incredible in spots. Supposes a case of identity so perfect that valet cannot tell his own master from a notorious burglar. All talking.</p>	Mediocre	Amusing	Hardly	<p>Protection (Paul Page) (Fox) Lively, realistic newspaper story with much convincing character portrayal, but spoiled by a farcical and overdone "sob-sister." Silent.</p>	Ordinary	Passable	No
<p>Mysterious Dr. Fu Manchu, The (Warner Oland) (Para.) Thrilling mystery-story of the vengeance of Fu Manchu upon his "white" foes. Excellently acted and spoken melodrama, with intense dramatic interest sustained to the final suicide. All talking.</p>	Good of its kind	Very exciting	Too exciting	<p>River of Romance, The (Charles Rogers) (Para.) A fast-moving and rather charming picture based on Booth Tarkington's "Magnolia"—of the swashbuckling young southerner educated in the north and hence not so ready to fight without real cause. But love and the counsel of a hardened "bad man" help him overcome a reputation for cowardice. Marred only by the self-conscious acting of Charles Rogers. All talking.</p>	Entertaining	Excellent	Entertaining
<p>Mysterious Island, The (Lionel Barrymore) (M-G-M) Fantastic story of submarine adventure with much extraordinary under-sea photography of dwarf actors. Wonderful color. Silent.</p>	Novel	Interesting	Exciting	<p>Sep, The (E. E. Horton) (Warner) Three embezzlers in a small community manage to cover up their crimes and win respect and applause. Picture shows how dishonesty can triumph. All talking.</p>	Mediocre	Dangerous	No
<p>One Woman Idea, The (Rod LaRocque) (Fox) The exotic love-affair between a Persian Prince with a harem and English lady with a worthless philanderer for a husband. Continuous sex-appeal without grossness or indecency. Well acted by the hero and heroine and charmingly photographed. Silent.</p>	Fair	Unwholesome	No	<p>Shanghai Rose (Irene Rich) (Trem Carr) Miserable, cheap melodrama. An utter waste of such an actress as Irene Rich. Pity the industry knows no better! Silent.</p>	Worthless	No	No
<p>On with the Show (Betty Compson) (Warner) Ordinary story of back-stage life, with all the glitter and trappings of the musical show, shown in extraordinary color photography with sound. Dialog vulgar at times. All talking.</p>	Perhaps	Doubtful	No	<p>Single Standard, The (Greta Garbo) (M-G-M) Third rate story made to exploit sex-appeal and free love via the talented actress who could be used to do worthwhile pictures. The usual "Garbo" film which has become a habit with the industry. Sound only.</p>	Passable	Impossible	No
<p>Our Modern Maidens (Joan Crawford) (M-G-M) Thoroughly unwholesome story of supposed "modern youth," concerning a wealthy girl and her young and unfaithful husband. Settings and photography beautiful. Quite successful imitation of a previous offense, "Our Dancing Daughters." Silent.</p>	Might be well to see it	Impossible	No	<p>Sophomore, The (Eddie Quillan) (Pathe) Another picturizing of absurd "college life" with the usual football hero and his sweetheart. Not without objectionable scenes. All talking.</p>	Hardly	Unsuitable	No
<p>Paris Bound (Ann Harding) (Pathe) A notable picture, with real actors and equally real dialog from the Barry play, telling a convincing and human story of early marriage. Sophisticated but dignified and worth while. A distinct relief in the way of intelligent screen production. All talking.</p>	Excellent	Too sophisticated	No	<p>Spite Marriage (Buster Keaton) (M-G-M) More antics from Keaton as a tailor who worships a stage star. When jilted by another, she marries him. Not one of Keaton's best. Sound only.</p>	Passable	Amusing	Doubtful
<p>Piccadilly (Gilda Gray) (World Wide) Above average melodrama, made in London, based on Arnold Bennett's story of night-club life in Piccadilly and the Chinese quarter of Limehouse. Beautifully photographed, with notable acting by Anna May Wong and Jameson Thomas. Extremely "sexy" throughout. Sound only.</p>	Very good of its kind	Unwholesome	No	<p>Stairs of Sand (Wallace Beery) (Para.) Tame, slow-moving Western, with Beery as a dumb, un vicious villain—generous-hearted toward the girl he loves and toward the boy who takes her from him. Silent.</p>	Hardly	Amusing	No

Titles of Films (Actors) (Producers)	For Intelligent Adults	For Youth (15 to 20)	For Children (under 15)
Street Girl (Betty Compson) (R.-K.O.) Slender but very human story of four cabaret musicians and the girl violinist whom they befriend to the financial advantage of all concerned. All talking and singing.	Interesting	Entertaining	Perhaps too mature
Thunder (Lon Chaney) (M-G-M) Rather ordinary picture with some objectionable features, glorifying railroad life, with some thrilling shots of car-shops, snow-storms and floods. Not much of an achievement for Lon Chaney. Silent.	Hardly	Doubtful	No
Thunderbolt (George Bancroft) (Para.) A very strong gangster story, grim, gripping, and quite human in parts, which glorifies the tough "killer" and sends him finally to the chair with the full sympathy of the audience. Much comedy—sometimes at injudicious moments. All talking.	Good of its kind	Better not	No
Trial Marriage (Norman Kerry) (Columbia) Two couples interchange spouses, re-divorce and re-marry. Thoroughly unconventional story not vulgar. Half of it is convincing and interesting. Silent.	Fair	Doubtful	No
Twin Beds (Jack Mulhall) (First Nat'l) Harmless and farcical story made quite futile by poor diction, miserably written dialogue, cheap episode, and numerous examples of bad taste. Contains many laughs for vacant minds. All talking.	Stupid	Harmless and perhaps funny	Harmless and probably funny
Wheel of Life, The (Richard Dix) (Para.) Military adventure story, of a captain in India in love with his colonel's wife—far-fetched solution. Dix's voice and much of the sound quite unsatisfactory. All talking.	Mediocre	Unsuitable	No
Winged Horseman, The (Hoot Gibson) (Univ.) Artificial Western concocted to bring in Ruth Elder and airplane stuff. Somewhat original and amusing. Silent.	Perhaps	Fair	Passable
Woman from Hell, The (Mary Astor) (Fox) Preposterous title for a film of some real originality. A young light-house-keeper loves a girl of fine quality who is forced to work in a cheap amusement park on shore. She hates her job, marries him, and he through stupid and baseless jealousy almost loses his charming wife. Sound only.	Passable	Fair	Of no interest
Wonder of Women (Lewis Stone) (M-G-M) A somewhat depressing picture, based on Sudermann's "Wife of Stephen Tromholt," meant to show the moods and vagaries of the artistic temperament. The great musician, wanting his "freedom," wanders from his wonderful wife and their children, but always returns. Able cast, but Lewis Stone overacts considerably and Peggy Wood, of the striking beauty and personality, seems to lack confidence before the camera. The plot is very faulty, with no crescendo, merely a succession of rises and collapses in the dramatic interest. Part talking.	Fair	Too mature	Too mature

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SCHOOL DEPARTMENT

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 Director, Scarborough School, Scarborough-on-Hudson, N. Y.

National Education Association Department of Visual Instruction Convenes

THE annual meeting of the Department of Visual Instruction of the National Education Association was held Monday and Tuesday, July 1 and 2, in Atlanta, Georgia. The meeting was held concurrently with the annual convention of the National Education Association. Mr. E. R. Enlow, Director of Visual Instruction in the Public Schools of Atlanta, Georgia, was in charge of local arrangements.

There were two sessions. The first was held on Monday, July 1, at two P. M., in the Fulton County High School Auditorium; the second, on Tuesday, July 2, at seven-thirty A. M., in the Henry Grady Hotel. Mrs. Anna V. Dorris, Director of Visual Instruction and Geography in the State Teachers College, San Francisco, California, and President of the Department of Visual Instruction, presided.

The Program

First Session

"Technic of Using Visual Aids in Classroom Teaching"

Music

Greetings

Mrs. Anna V. Dorris, *President of the Department of Visual Communication*

B. A. Aughinbaugh, *State Supervisor of Visual Instruction, Columbus, Ohio*

The Use of the Stereograph and Stereopticon Slide in Classroom Teaching

John A. Hollinger, *Director, Department of Nature Study and Visualization, Public Schools, Pittsburgh, Pennsylvania*

The Motion Picture as an Effective Teaching Aid

F. Dean McClusky, *Scarborough School, Scarborough, New York*
 Election of Officers

Second Session

"Research Work in the Field of Visual Instruction"
 Breakfast Conference — Henry Grady Hotel
 Informal Reports by Delegates

High Spots of the Convention

Mrs. Anna V. Dorris, President of the Department of Visual Instruction, opened the first meeting with an appeal for World Understanding. She expressed the belief that visual instruction was a valuable medium for the development of international good will. Inasmuch as the keynote of the National Education Association Convention at Atlanta was World Understanding, the members of the Department of Visual Instruction were shown through Mrs. Dorris' able opening remarks that visual instruction had much to contribute in this direction. Mrs. Dorris, during a recent trip abroad, had the opportunity to visit motion picture houses in Europe and Asia and told in graphic fashion of the influence which American films were having in far-away lands.

* * *

Mr. B. A. Aughinbaugh gave an illuminating talk covering the history of the development of the motion picture, pointing that motion and light are the two great cosmic urges. Mr. Aughinbaugh

prefers to speak of the motion picture as a form of communication, and by taking that position, does not make it subservient to the printed or spoken word as a medium of instruction. This notion expressed by Mr. Aughinbaugh is in sharp contrast to the prevalent idea in which the motion picture is spoken of as an aid to instruction.

Mr. John A. Hollinger in an effective talk illustrated by a number of lantern slides and pictures, made many practical suggestions of value to teachers. His Pittsburgh Score Card for slides and stereographs was eagerly sought after, and the few copies which he had on hand could not supply the demand. He stressed the concentrated use of a few slides. Some of the new slides which are now available, he says, can be used for ten different lessons, per slide. One of these new slides, a barnyard scene, has enabled teachers in schools located in the Italian district of Pittsburgh, to teach seven words in one day in beginning reading which is a record performance.

* * *

Two principles were stressed from time to time during the convention: one, the idea of grouping visual aids around one central topic, and, two, the use of visual materials in correlating subject-matter. At the Breakfast Session, Assistant Superintendent Whitney of Portland, Oregon, spoke of the importance of using visual



POURING PLATE GLASS—A SCENE FROM THE EASTMAN CLASSROOM FILM, "SAND AND CLAY"

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THE power of motion pictures—to mold public opinion, to influence customs, to promote appreciation of the arts, to educate while entertaining—has been amply demonstrated during the last quarter-century.

It was logical to assume that this force could be made a direct aid to specific classroom instruction. It remained for EASTMAN CLASSROOM FILMS to PROVE the assumption. A carefully organized ten weeks' experiment, utilizing these films, was conducted in one hundred schools of twelve cities throughout the country. When final results were tabulated, it was shown conclusively that these motion pictures substantially help both pupil and teacher.

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Eastman Classroom Films are rich in teaching value. Their content—chiefly action—emphasizes the important points of the topic under discussion. These points

are correlated by experienced editors and educators. At the proper time....and at the simple turn of a switch *in the classroom....*this material is presented on the silver screen. Interest is heightened and sustained. The attention of pupil and teacher is concentrated upon the very heart of the lesson. The coherent visual impressions give pupils a clear-cut understanding of the topic. By thus making significant contributions to knowledge, these films promote higher scholarship and better citizenship.

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Descriptive booklet on request.

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instruction to correlate subject-matter, and Mr. Hollinger in his talk on Monday afternoon, made the same general point.

Departments of Visual Instruction have been newly created in the Public Schools of Spokane, Washington, and Portland, Oregon. This good news was brought to the convention by representatives from the north-west.

Dr. Finegan, President of the Eastman Teaching Films, Inc., made a report which was very encouraging and which set a high standard for the industry. Among other things of interest and importance, he said that the Eastman Kodak Company was seeking and employing experts in education to carry forward its program. They now have sixty films complete and expect to have two hundred finished within the next three years. He pointed out that the various organizations which

are manufacturing visual instruction materials should boost each other and all work toward the common goal of educating the children of the land.

Miss Duggan from the Course of Study Division of the Los Angeles Public Schools, reported that her Division worked hand in hand with the visual education department. In that way they are able to effect more progress in the creation of pertinent visual material for use in the school system.

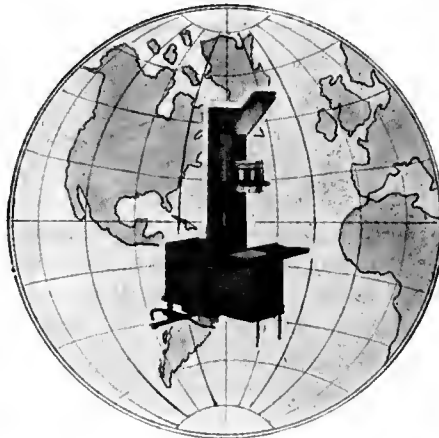
Mr. George Hamilton of the Keystone View Company, spoke of the spirit of cooperation which now exists between educational people and commercial concerns. He pointed out that the big problem now is research, and that the Keystone View Company had a number of experiments going on quietly under the direction of teachers.

Mr. Hollinger of Pittsburgh reported that every Friday afternoon is screening time with them. Six supervisors are now attached to his department and view the films which are shown Friday afternoons.

Mr. Aughinbaugh reported that Ohio has a law which now requires all High Schools of five hundred or more to have a motion picture projector.

Mr. E. R. Enlow, Director of Visual Instruction in Atlanta Public Schools, distributed to members of the convention his annual report for the school year 1927-1928. This report is too lengthy to be quoted in detail here but it shows that visual instruction in Atlanta has made a substantial growth and is well established as an integral part of the school system.

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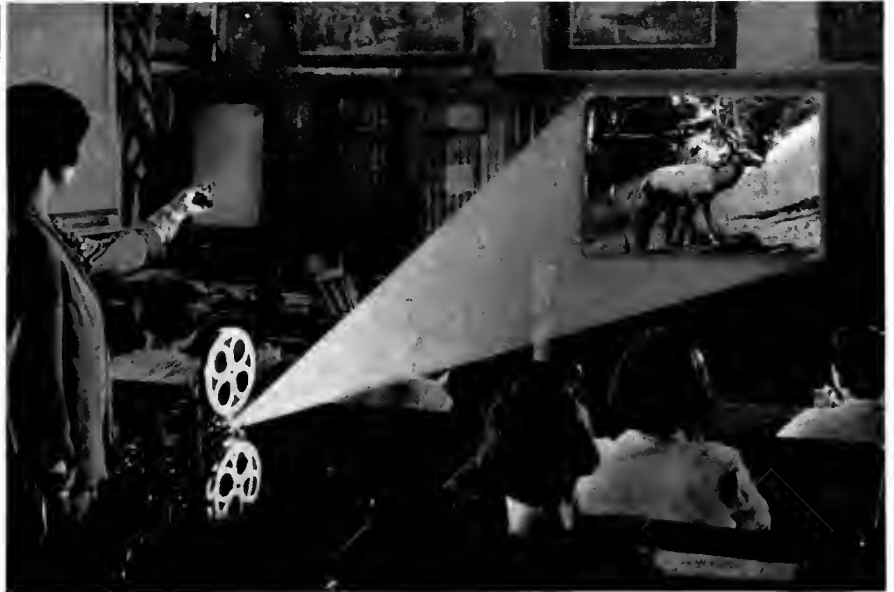
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The Filmo School Projector can be stopped on any scene for protracted discussion without danger to the film. It can be reversed while in motion for a review analysis of particular types of action. It can be slowed down or speeded up under perfect control. Set up and in operation in a few minutes time, it runs itself, needing no attention of any kind.

Into the design and the making of Filmo 57E School Projector go the same precision and efficiency which have for 22 years made the name Bell & Howell a standard to measure by throughout the professional movie industry. Its nine-to-one mechanical movement absolutely eliminates flicker, the cause of eye strain. Its powerful lighting system projects pictures of theater-clear brilliance in assembly hall and classroom alike. Mechanically perfect, smooth-running, quiet, sturdy, it is by far the preferred machine for educational use.

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The Officers which were elected for the next year are as follows:

President, Mr. John A. Hollinger, Pittsburgh, Pa.; *Vice-President*, Dr. F. Dean McClusky, Scarborough, N. Y.; *Secretary-Treasurer*, Mr. W. W. Whittinghill, Detroit, Michigan; *Executive Committee*, Mrs. Anna V. Dorris, San Francisco, Cal.; Mr. B. A. Aughinbaugh, Columbus, Ohio; Mr. Dudley Grant Hays, Chicago, Ill.

Dr. Daniel C. Knowlton of Yale University is Chairman of the Department's Committee on research. This committee is expecting to make a thorough study of visual instruction during the coming year.

School Notes

UNIVERSITY OF WISCONSIN CONFERENCE

A series of six informal conferences and demonstrations on Visual Education for summer school students at the University of Wisconsin was held during July and the early part of August, "to the

end that a better understanding of classroom values and a sounder policy in the use of present-day visual aids may be established."

Each conference lasted one hour and the subjects of the six were as follows: The Kinds of Motion Picture Film Suited to Classroom Instruction (Illustrated); Lantern Slides in Art Appreciation (Illustrated); Teaching Technique in Visual Education; Financing Visual Education; Still Pictures in the Teaching of Geography (Illustrated); A Visual Education "Laboratory" (Illustrated).

New educational films, slides and other visual aids were presented at these conferences.

AN EDUCATIONAL MUSEUM

"How an Educational Museum will Help the Principal and His School" was concisely told by Miss Amelia Meissner at a meeting of the Department of Elementary Principals at Cleveland, as reported in *The Journal of Educational Method*. Miss Meissner,

who is Curator at the Educational Museum in St. Louis, Missouri, is a genius at organization.

St. Louis has perfected a plan which places at the service of every classroom teacher books, pictures, exhibits, and specimens of every kind and description in such an organized and *usable* way that the plan might well be studied by others contemplating the circulation of social studies, art, music, and supplementary reading materials of any description.

Book Reviews

ENRICHED TEACHING OF SCIENCE IN THE HIGH SCHOOL. A Source Book for Teachers of Science Listing Chiefly Free and Low Cost Illustrative and Supplementary Materials, by Maxie Nave Woodring, Mervin E. Oakes and H. Emmett Brown, all of Teachers College, Columbia. 374 pages. Bureau of Publications, Teachers College, Columbia University, New York, 1928.

This is precisely the sort of book every alert teacher of biology, physics, chemistry or general science, awake to the value of visual instruction, must often have wished he had—the sort of compilation he may have made an effort to do for himself, with the resources and knowledge at his command, always wishing that his acquaintance with what is available were broader, and the time at his command less limited, that he might search farther for what must exist in the world outside his classroom to make teaching more vital and learning more closely related to life experiences. Fortunately for him now the searching has been done by trained specialists and the results painstakingly and admirably classified and set down for easy reference.

Display material in the form of

"DWELLERS OF THE NORTHLAND"

Filmed in far northern lands, to show the Indians of Interior Alaska, living along the larger rivers, fishing for salmon which are hung on large drying racks. The odd grass-covered huts of an Aleut Indian village on Kodiak Island, and a colony of cliff dwelling Indians on King Island, living in their peculiar walrus-hide houses. Eskimo hunters in Kyaks spear seals from the edge of an ice floe, and catch small birds called "Awks" for food. Along Bering Straits in Siberia live a Mongolian people, dwelling in houses of walrus-skins made over a framework of whale bones. The film gives a true picture of native life in Arctic lands, at work and at play. An engrossing film for school study and a novelty on an entertainment program.

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models, samples and exhibits; pictures, posters and charts; lantern slides (and how to make them), motion pictures—all are listed under the science subject headings to which they apply, so that the science teacher may see at a glance what illustrative material is available in any given topic. Names of publishers are given in each case, as well as addresses and prices of the material listed.

The content of the first four or five chapters is ample cause for the book reviewer's enthusiasm and complete justification for the statement that those who teach science by visual methods will find the book as indispensable as the laboratory test-tube. But the authors have gone even further in their zeal. There are lists of the sources from which equipment and supplies for science teaching may be obtained, lectures avail-

able either free or at small cost, suggestions for science games and plays, individual and club projects, outlines for possible excursions, lists of museums, information on vocational guidance, lists of summer courses for science teachers, summer camps, field courses and nature schools, chapters on tests, aids for the teaching of elementary science, lists of pamphlets on science subjects and periodicals for the science teacher—in short, the results of a most complete and exhaustive search for all possible aids to the science teacher.

This volume is one of a series on "Enriched Teaching"—one each on English, Mathematics and Commercial Subjects, besides this volume on "Science," all published by Columbia. If each is as valuable as the one examined, the entire series deserves a place in the reference library of every school.

"AROUND THE WORLD WITH HOB"

This is the title of a most attractive book which has just been published by the Quaker Oats Company for use in the primary grades. It is a forerunner to "Hob o' the Mill," issued earlier, and previously referred to in our pages.

In it children of many lands where porridge is eaten are pictured in verse and drawings. The illustrations may be colored with crayon in accordance with the rhymed directions appearing beneath them.

The verses are entertaining little sidelights upon the life of children in many lands, and their reading, in connection with the coloring of the outline drawings which appear opposite each page, must certainly result in wholesome health instruction.

The book is the work of Grace T. Hallock, well known as a writer of children's verse.

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has its advantages

The instructor, for example, may proceed at a speed which best suits the subject which he is discussing. He may dwell on any particular illustration as long as he sees fit.

And subject material is easy to obtain for the Bausch & Lomb LRM Combined Balopticon. Slides may be obtained at a small cost, photographs, pages of a book, postcards or the specimen itself will do.

If a film attachment is used, even film which is available on many subjects can be used.

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Teaching Films

(Concluded from page 201)

The projector will cover this size screen with the standard two inch lens at about eighteen feet distance. If this places the projector in the middle of the classroom, which is not a comfortable location, it is possible to cover the screen from a distance of twenty seven feet with a three inch lens.

For several reasons day-light or translucent screens do not prove very satisfactory for classroom use.

With the newer and higher priced 16 mm. projectors it is possible to throw a picture large enough for use in the average school auditorium. Such a projector will serve both for classroom use and for entertainment purposes and does not require the services of a professional operator.

Excellent courses are now available in Nature Study, Geography, Hygiene, Science and several other subjects and considerable material is now in production by some of the production companies.

When ways can be found to solve some of the problems of the schools, making these films available under the exacting conditions involved, and at a reasonable cost which will come with wider distribution, a vast new field will be opened up.

Among the Magazines

(Concluded from page 206)

manner of the kiss instead of the fact of it. And the only value a kiss has is its story value, therefore, the fact of the kiss even in a long-shot fulfills the full purpose for which it is introduced in the picture. You should not tell producers that they must not put such things in pictures. It is none of your business what they do. You merely should tell them that

if they do, you will not recommend the picture containing them.

To sum up: the surest way to get rid of any disease is to attack it at its source. There isn't a great deal of evil done by motion pictures, but to get rid of such of it as is done, let us attack it at its source. Let us seek to tone up the whole system of our social body by injecting some good taste, respectability, clean thinking and decency into its most active artery—the motion picture.

Movie Makers (August) "Reeling the Rainbow" by Herbert C. McKay, F.R.P.S., is a timely discussion of motion pictures in natural color by an authority on technical subjects. This readable article however is thoroughly non-technical in treatment and amply illustrated with diagrams.

"At this time," says the writer, "there are two methods for making amateur motion pictures in color which have been so highly developed that only professional colorists can analyze their color variations." To these two methods, Kodacolor and Vitacolor, Mr. McKay devotes his analysis, since the amateur may have a deeper sense of satisfaction and produce better results if he understands the basis of color reproduction.

Photo-Era Magazine (August) "Sound-Film Processes" by William Stull, devotes itself to a presentation of the mechanics involved in recording sound, which along with color, mark the most recent technical advances in motion picture art.

The author asserts at the outset that the talking picture is decidedly *not* a new development.

From the very inception of the two arts of recording and reproducing sound and motion, attempts have been made to join them; but practical commercialisation of the art has been dependent upon the perfection of sound-

transmission apparatus and the solution of problems relating to various vital parts of the whole system. Very early it was found that the actual coupling of a phonograph and motion-picture apparatus was not difficult and that well synchronised sound-films were possible. However, the recording apparatus of those days was not sufficiently flexible, and the reproducing apparatus was totally inadequate for even the small theatres of the time. Therefore, the silent kinema continued to evolve to its present highly-developed state. But paralleling this, long-distance and radio-telephony made equally great strides, and from them have come the recent improvements which have made the modern speaking film commercially practicable.

Two basic types of recording—the disc and the sound-on-film (or photographic)—are explained and illustrated. Anyone interested in recent advances in sound recording will welcome this simple and illuminating discussion of the principles involved.

Motion Picture News (July 6) "Visual Education in the Applied Art of Electric Lighting" by Thomas C. Kennedy, is a description of the permanent lighting institute at the Grand Central Palace, New York City, which has been established by the Westinghouse Lamp Company as "one of the most important contributions to the advancement of the scientific and artistic application of lighting in commerce and industry." The institute will no doubt prove of the utmost importance to showmen, architects, electrical and lighting technicians, and its establishment is a far-seeing move to emphasize the vitally important part played by electrical illumination in the architecture and decoration of our modern commercial buildings as well as the motion picture theatre.

The Parents' Magazine (May)

A new department, entitled "Home Movies," appears under the capable editorship of John Beardslee Carrigan, of the Amateur Cinema League. He sets forth, and answers, the questions—"Is it possible for the amateur to make good motion pictures? And if so, what does the equipment cost?"

Mr. Carrigan in the present discussion is of course interested in the subject from the standpoint of parents "who wish to catch the unforgettable moments of childhood and make them immortal by means of the film."

Movie Makers (May) Dr. James Edward Rogers, Director of the National Physical Education Service, in "Recreation Annexes the Movies" tells how films are helping to build a healthier, happier nation. He cites the definite part which the amateur motion picture camera has become in the equipment of school and playground recreation systems, to record their programs and special events. They are also put to a much more vital use, declares the author, in training for sports. Coaches make use of them and teams learn much from them.

But this is still indirect. Motion pictures become pure recreational media where they are used to secure individual participation in group events such as week-end parties, hikes, camping trips and event games. Here direct use is made of the almost universal desire we all have to see ourselves as others see us. We like to be filmed and are not unwilling to be exhibited in films. Our inhibitions are less potent in this second hand public performance than in direct appearance. Retacent and shy members of a group can be stirred to satisfying activity by getting them before a movie camera.

News and Notes

(Concluded from page 203)

DeVry Cine-Tone, and see the films brought by various members to evidence the growth of the new method in education.

A unique film taken by herself was shown by Miss Hart of the Maternity Hospital, Cleveland, Ohio, showing young mothers how to nurse, bathe, and dress new babies. It was a wonderful exhibition of amateur movies. The hospital in common with many others in the United States, uses films for recording operations and other phases of hospital and general medical work.

Ellsworth C. Dent of the Department of Visual Instruction, University of Kansas, Lawrence, Kansas, showed how useful the movie camera is in recording campus scenes and taking the University to the people. (Mrs. Barnett of the University of Missouri showed the same thing with slides during the session.)

A most delightful feature of the evening was the showing of the

movies taken the day before on the yachting party contributed by H. A. DeVry, who loaned his beautiful yacht, "Typee," for the occasion.

Mr. Wythe, Editor of The DeVry School Films, brought with him from New York a remarkable two-reel film showing by many interesting and convincing examples, the peculiar powers motion pictures possess for educational purposes, that are not possessed by any other form of instruction. It should be of great value to university and state departments of visual instruction, if sent out gratis to the high schools of the state contemplating the use of motion pictures.

A surprise on the program was an address by Miss Schmidt of Chicago, who exhibited her remarkable wax figures of the eminent women of history—in the correct costumes of the various periods and with striking likenesses to the actual portraits of the women.

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Amateur Motion Pictures Serve Cause of Science

ORDINARILY one is apt to think of stellar photography as involving the most complicated devices; and to regard astronomical research with a camera as no field for the amateur. All the more interest attaches therefore to an unusual experiment recently carried on by John Q. Stewart, associate professor of astronomical physics at Princeton University, who successfully recorded motion pictures of the sunrise on the moon. The apparatus was constructed by a graduate student and a consulting engineer, Robert Fleming Arnott, of Upper Montclair, N. J., whose device filmed the moon at 240 times less the distance between it and the earth.

Pictures were taken a hundred times slower than usual, at the rate of one every six seconds, so that the sun was seen rising over the bumpy surface of the orb at a hundred times its usual speed. The crater of Copernicus could be seen as if it were no farther than a thousand miles away.

The device consists of a small motion-picture camera using a 16 millimeter film and a special electric motor. This was hooked onto the eyepiece of the telescope by means of an aluminum frame. The pictures were taken at the slow rate of one every six seconds. When the pictures are projected, the sun rises 100 times faster than normal.

The sunrise line of the moon travels across its surface at the slow rate of nine miles an hour at

the equator, which contrasts with a corresponding speed on earth of more than 1000 miles an hour. High peaks on the moon are illuminated six hours before the glow of the sun's rays has disappeared from the neighboring plain.

An area of 200 by 330 miles of the moon's surface was thus recorded.

Booklet for the Amateur

A booklet entitled "An Amateur Photoplay in the Making," and describing all phases of the production of "Fly Low Jack and the Game," has been published by the Eastman Kodak Company. It can be read profitably by those who are in any way connected with a cinema club or with the production of an amateur movie, and at least with interest by anyone who has a movie camera. Copies, either single or in quantities will gladly be mailed free upon request to the editor of Cine-Kodak News.

The New Filmo 70 D Camera

The Filmo 70 D 16 mm. camera, recently announced by the Bell & Howell Company, is provided with seven film speeds — 8, 12, 16, 24, 32, 48, and 64 frames a second, an integral three lens turret, and a variable field area adjustment is built into the spyglass view finder.

Correct diaphragm stop settings for any of the seven film speeds other than normal are automati-

cally calculated after the exposure for normal speed has been determined from the exposure chart, by a relative exposure indicator.

A folding winding key of the ratchet type is permanently attached to the camera.

Celluloid Class Reunions

Motion picture reunions of university classes is a development which has been made possible by the wide use of home motion picture cameras and projectors, as worked out by O. D. Ingall of Nantucket, Mass., in connection with the twentieth reunion of post-graduate students of the Yale Forest School, which is described in *Movie Makers*.

Many factors may conspire, to prevent all members of any given college class gathering for reunion, but under Mr. Ingall's plan every member of a class may now join his classmates in their return to the campus, in celluloid if not in actuality. His method is to have each member of the class who cannot attend secure a short amateur film of himself in some characteristic activity and send it in to the class secretary. These individual strips are then assembled, titled and a reel of the absent members results for showing at the reunion. Then the film, to which scenes filmed at the actual gathering have been added, is sent on a tour to each of the absent members. Thus each can see all of his old friends again and relive the pleasure enjoyed by his reunited class.

DeVry

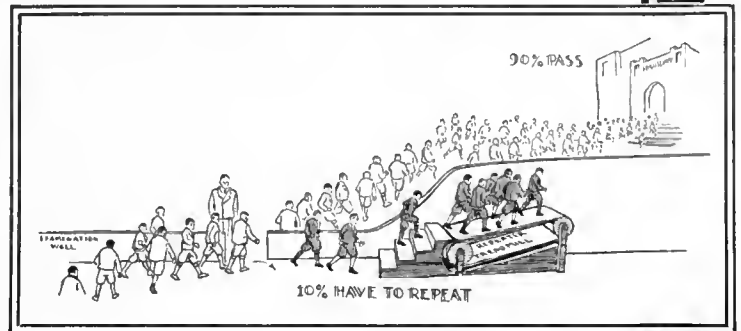
School Films Help Eliminate Cost of Repeaters in School

It is estimated that one out of every ten school children does not pass into the next grade. This represents a tremendous yearly cost to schools.

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Where the commercial firms—whose activities have an important bearing on progress in the visual field—are free to tell their story in their own words. The Educational Screen is glad to reprint here, within necessary space limitations, such material as seems to have most informational and news value to our readers

Universal Active in Non-Theatricals

UNIVERSAL Pictures Corporation has now firmly established its Non-Theatrical Department which is equipped to serve non-theatrical and educational institutions with its product. The headquarters office is located at 730 Fifth Avenue, New York City, but through the branch offices located in key cities throughout the country, Universal is prepared to offer to institutions using film, a direct personal service which aims to cooperate to the fullest extent in meeting the motion picture problems of the user of films.

The regular product of Universal Pictures Corporation will be available through this new department, particularly such features as the News Weekly (Universal Newspaper Newsreel) and special releases which are introduced primarily for the non-theatrical field. An interesting announcement concerning several such features shortly to be released, will be found in an early issue of THE EDUCATIONAL SCREEN

McKay Joins QRS-DeVry

CONSIDERABLE interest attaches to the announcement that Herbert C. McKay, F.R.P.S. and former Dean of the New York Institute of Photography, has joined the Q R S-DeVry organization.

Mr. McKay is one of the pioneers in motion pictures, both along professional and amateur lines. He is author of several books on the subject, as well as founder and editor of the first department of amateur cinematography to be published in any magazine — the section entitled "The Amateur Kinematographer"

which appears regularly in the *Photo-Era Magazine*.

Mr. McKay will be identified with the eastern division of Q R S-DeVry.

Pathe's Educational Dept.

An interesting announcement is promised shortly concerning production from the Educational Department of Pathe. The department is now functioning under the direction of Audrey H. Malen, and institutions which have looked to Pathe for film material with which to carry out their program of instruction and entertainment will welcome the news that there is to be no interruption in the service Pathe has always rendered.

New Productions

Educational films covering geographical, medical, biological, psychological and other subjects, based on scientific expeditions and research have been brought here from the U.S.S.R. at the request of noted American educators, says a statement issued by Amkino Corporation.

Soviet Russia has for several years been making extensive use of the film for educational purposes, and all such films are noted both for scientific correctitude and excellent workmanship. In every instance noted Russian scientists have either collaborated or edited those films. Scientific expeditions are the order of the day in the U.S.S.R. and all such expeditions perpetuate their valuable discoveries on the screen.

* * *

Visugraphic Pictures in New York announces "Happy Landings," a production dealing with the parachute as the "Safety First" factor in modern flying. The greater part of the picture was made in the air and the work of the parachute under all possible conditions is demonstrated.

* * *

Releases of four new official motion pictures have been announced by the Motion Picture Division of the American Farm Bureau Federation.

The new photoplays are "Settled Out of Court," a two-reel screen story telling a thrilling story of how a Boys' 4-H Pig Club saves a man his job as well as his sweetheart from the clutches of a scheming and unscrupulous attorney; "The Farm That Jack Built," in which a young man, just home from an agricultural college, makes good and wins the girl he loves despite a devastating flood and storm; "Blue Monday," another two-reeler which takes a boy from an American farm to the blazing African deserts in the Foreign Legion and back home again, and "Valley Gold," a screen story with a real Indian background.

* * *

From the United States Department of Agriculture comes a notation of a new production. "How to Handle Foxes" shows various safe methods recommended by the Bureau of Biological Survey of catching foxes in the pens on fur farms, holding and carrying them, and muzzling and applying mouth gag and speculum.

The large scale on which fox

fur farming is practiced at the present time in the United States makes necessary a thorough knowledge of the methods shown in the picture. The film is 2 reels in length.

New educational motion picture from the United States Bureau of Mines picturizes making of alloy steels. "Making it Tough" is the title of the film. These steels because of their extreme hardness, strength and durability play an important part in the making of numerous articles in everyday use. The film, which comprises three reels, was prepared in cooperation with one of the large alloy steel manufacturing concerns.

National Motion Pictures Company, Indianapolis, sends word of its recent release, "Confessions of a Cold," a new health subject available in either standard or 16 mm width.

The Rothacker Film Corporation has recently announced as available for distribution a production, "Crystals of Commerce," filmed for the Royal Baking Powder Company. The film shows the marvels of crystalization as they are apparent in nature and deals particularly with the crystals forming in fruit acids, and from these crystals the preparation of cream of tartar.

Grantland Rice's "Football Sense" series of films depicting "inside" football, with men in white uniforms carrying out the plays emphasized in the particular scene, have proved such a success that Pathé is releasing a second series of four pictures.

"Chick" Meehan, noted N. Y. University coach, directed this football series, applying his man-in-white idea which helped him make the Violet eleven a winning combination.

The additional releases are as follows: *The Defensive Halfbacks*, *The Fair Catch*, *The Defensive Line* and *The Defensive Ends*. The other available releases are *The Kick*, *The Forward Pass*, *The Lateral Pass* and *Football Field Officials*.

Society of Motion Picture Engineers Selects Toronto

The next meeting of the Society of Motion Picture Engineers is to be held in Toronto, according to a recent announcement by L. C. Porter, President. October 7th to 10th inclusive have been selected as the dates. Canadian and other members of the Society have been making an insistent demand for a convention to be held in Canada as none have been held there since the one in Ottawa, October 1923.

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Eastman Kodak Co.
Rochester, N. Y.
(See advertisement on Outside Back Cover)

Eastman Teaching Films, Inc.
Rochester, N. Y.
(See advertisement on page 213)

Edited Pictures System, Inc.
130 W. 46th St., New York City

Ideal Pictures Corp.
26 E. Eighth St., Chicago, Ill.

International Harvester Co.
606 S. Michigan Ave., Chicago, Ill.
(See advertisement on page 193)

Dr. Thos. B. McCrum
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Producer and Distributor of
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Pathe Exchange Inc.,
35 W. 45th St. New York City
(See advertisement on page 219)

Pinkney Film Service Co.
1028 Forbes St., Pittsburgh, Pa.

Q. R. S.-DeVry Corporation
333 N. Michigan Ave., Chicago, Ill.
(See advertisement on page 221)

Ray-Bell Films, Inc.
817 University Ave., St. Paul, Minn.

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729 Seventh Ave., New York City

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7510 N. Ashland Ave., Chicago, Ill.

Rowland Rogers Productions
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Society for Visual Education
327 S. La Salle St., Chicago, Ill.
(See advertisement on Inside Back Cover)

United Cinema Co.
130 W. 46th St., New York City

United Projector and Films Corp.
228 Franklin St., Buffalo, N. Y.

Veritas Films
829 Harrison St., Oakland, Cal.
(See advertisement on page 216)

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MOTION PICTURE CAMERAS

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Ideal Pictures Corp.
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Keystone View Co.
Meadville, Pa.
(See advertisement on page 223)

James C. Muir & Co.
10 S. 18th St., Philadelphia, Pa.

Sims Visual Music Co.
Quincy, Ill.

Society for Visual Education
327 S. La Salle St., Chicago, Ill.
(See advertisement on Inside Back Cover)

Spencer Lens Co.
19 Doat St., Buffalo, N. Y.
(See advertisement on page 214)

Visual Education Service, Inc.
Carmel, Monterey County, Cal.

STEREOGRAPHS and STEREO- SCOPES

Keystone View Co.
Meadville, Pa.
(See advertisement on page 223)

Visual Education Service, Inc.
Carmel, Monterey County, Cal.

STEREOPTICONS and OPAQUE PROJECTORS

Bausch and Lomb Optical Co.
Rochester, N. Y.
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Sims Visual Music Co.
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The scenes of the mill operations are quite complete, consisting of the combing, drawing, and spinning machines. The process used in putting on the patented double-trussed cover, which prevents the twine from collapsing or snarling and the printing and sewing of the twine sacks is also shown.

This film is highly educational both from a geographical standpoint



Stripping the fibre from the sisal plant

and for the general knowledge regarding the making of twine such as manufacturing processes and efficiency.

Method of Distribution

The film is printed on standard 35 mm. non-inflammable stock and is loaned without charge by us, but the express charges are paid by the recipient. It is understood that the film is to be returned immediately after showing and a report submitted to us covering the number of showings and the total attendance.

Write for our interesting film booklet, which lists and describes many other educational motion picture films available through us.



Ribbons of fibre pass from machine to machine until they are combed into a uniform size, ready for spinning.



Spinning the fibre into binder twine

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ACME DIVISION
International Projector Corporation
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VOLUME VIII

NUMBER 8

THE EDUCATIONAL SCREEN

*The Only Magazine Devoted to The
New Influence in National Education*

OCTOBER, 1929

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*Contents of previous issues of The Educational Screen may be
found by consulting The Education Index, on file in all libraries.*

THE EDUCATIONAL SCREEN, Inc.

HERBERT E. SLAUGHT, *President*
FREDERICK J. LANE, *Treasurer*

NELSON L. GREENE, *Editor*
MARIE E. GOODENOUGH, *Associate Editor*

Entered at the Post Office at Morton, Ill., as Second Class Matter
Office of Publication, Morton, Illinois

General and Editorial Offices, 5 South Wabash, Chicago, Illinois

Copyright, October 1929, by THE EDUCATIONAL SCREEN, INC.

\$2.00 a Year *Published every month except July and August* Single Copies, 25 cts.

Statistically Speaking--A Flagrant Misinterpretation

E. R. ENLOW, *Director, Visual Education, Atlanta Public Schools*

IN THE brochure, "The Story of Eastman Classroom Films", Eastman Teaching Films, Inc., summarize the statistical findings of the remarkable "Eastman Experiment" in the following terms: "The pupils in Geography gained 33 per cent of one standard deviation more and those in General Science gained 15 per cent of one standard deviation more than an equal number of pupils covering the same field of instruction in these subjects, but taught without the use of the films." This is a perfectly straightforward statement and has back of it the high integrity of Dr. Thos. E. Finegan, Dr. Ben D. Wood, and Dr. Frank N. Freeman.

But along came the newspapers and some of the other film companies with a misinterpretation of the actual findings which almost suggests designed deception rather than the more probable ignorant blundering. In several places the writer has seen wretched misstatements which leave off the highly significant prepositional phrase "of one standard deviation." Several educational film companies have described an immense experiment and its outcomes without even giving credit to Mr. Geo. Eastman, who financed the experiment nor to those educators who directed it. As far as their printed descriptions are concerned, it is an "*experimentum innominatum*". However, no one has any difficulty in recognizing the Eastman Experiment, whether it be named or not.

On the other hand, there are undoubtedly many who are being misled by the fallacious statistical interpretation which these plagiarists are assigning to per-

fectly reliable numerical statements. One school film company in an article entitled, "The Truth About Visual Instruction", summarizes the Eastman Experiment (without mentioning the name Eastman), concluding the summary with the following statement: "The pupil group taught with films showed gains over the pupil group taught without films—by equally skillful teachers—as follows:

In Geography	33%
In General Science	15%
Average gain for	
both subjects	24%

The article goes on to say: "The economic significance of such results is obvious. If properly planned, classroom films can raise pupils marks by an average of 24%, many failures will be turned into passing marks, since the great majority of failures are by less than 24%." This statement may be taken by the reader in either one of two ways:

- (1) The average pupil, who would make but 46% without films, may be raised to 70% by the use of films — $46\% + 24\% = 70\%$.
- (2) The average pupil, who would make but 56½% without films may be raised to 70% by the use of films — $56\frac{1}{2}\% + 13\frac{1}{2}\%$ (24% of 56½%) = 70%.

Neither of these conclusions is warranted by the statistical findings of the Eastman Experiment. Referring again to "The Story of Eastman Classroom Films", we read *not* that the pupils in Geography gained 33%, etc., but that "the pupils in Geography gained 33 per cent of *one standard deviation* more, and those in General Science gained 15 per cent

of *one standard deviation* more than an equal number of pupils taught without the use of the films."

Let us find out what an average gain of 24 per cent of *one standard deviation* actually means in terms of school marks. We will begin by assuming that a large number of school marks would be distributed approximately according to the normal frequency curve. Then, over 99% of the marks would be found within the limits -3 S.D. to +3 S.D., that is, a total range of 6 S.D. (six times one standard deviation).

If we divide this total number of school marks into 5 divisions of equal range, say, A, B, C, D, and E, then the range for each mark is $6 \text{ S.D.} \div 5 = 1.2 \text{ S.D.}$ Then if we make the further assumption that those marks falling within the E range are not of passing caliber, the passing mark of 70 is located at -1.8 S.D. (see diagram). Then the range of marks from 70 to 100 comes within the limits -1.8 S.D. and +3 S.D., a range of 4.8 S.D. If 4.8 S.D. equals 30 points, then 1 S.D. equals $30 \div 4.8 = 6\frac{1}{4}$ points. An average gain of 24 per cent of one standard deviation then becomes 24% of $6\frac{1}{4}$ or $1\frac{1}{2}$ points approximately. Hence the average pupil, who is able to make a school mark of $68\frac{1}{2}$ points (grade of $68\frac{1}{2}\%$), without films could be raised $1\frac{1}{2}$ points to the passing mark of 70 by the use of films. This is an actual gain of about 2.2%.

To be more explicit, an increase of 33% of $6\frac{1}{4}$ points = 2 points may be brought about by the use of films of Eastman quality in Geography; and an increase of 15% of $6\frac{1}{4}$ points = 1 point may

be effected in General Science. As a matter of fact, actual average percentages of failure would warrant placing the passing mark at a distance from the mean (zero standard deviation) of less than -1.8 S.D. (Since locating it at -1.8 S.D. postulates only $3\frac{1}{2}\%$ failures). This would make the range of passing marks (70 to 100) even less than 4.8 S.D., as conservatively figured above. Then the mark (grade) increments due to use of films would be even less than 2 points and 1 point, respectively, as calculated. Of course, it must be borne in mind that all marks may be raised, not merely those below passing.

The logical conclusion of the whole matter, then, is that several film companies (Eastman excepted) are guilty of gross misrepresentation, whether done with malice aforethought or through sheer misunderstanding. For, as far as the statistical data are concerned, one may expect but a few per cent increase in marks due to proper use of suitable films.

After going thus far to explode an unwarranted deduction, the writer feels impelled to add his own convictions regarding the great value of classroom films. He feels, and so stated during the course of an experimentation, that the verbal informational tests are not by any means an adequate measure of the relative contribution of motion pictures. Aaron Horn in the June EDUCATIONAL SCREEN* has clearly expressed the case regarding the doubtful validity of such tests in attempted measurement of the merits of visual education. The time occupied by the film classes in viewing the films could very

profitably be used by the control classes in cramming for anticipated tests of factual nature. Moreover, by its very nature, a controlled experiment demands a certain formalism of procedure which tends to suppression of activities relating to objectives other than the mere acquisition of information.

This is a case where "objective" test results are not, in the opinion of the writer, comparable to the composite "subjective" opinion of the teachers who were privileged to use the films during the experiment. The comments heard by the writer from both teachers and pupils in just one city were far more convincing than any mere numerical con-

than to misquote the statistical conclusions. Here is the list as given in the Eastman Brochure:

1. An increased interest in school work and a sustained interest in the topics studied.
2. A quickened originality and a larger participation in project work and other self-activities.
3. A greater desire and ability to discuss subjects and to write about them.
4. An increase in the quantity and an improvement in the quality of material which they read.
5. A clearer appreciation of the richness, accuracy, and meaningfulness of personal experiences.
6. A greater facility in correlating features of their lessons

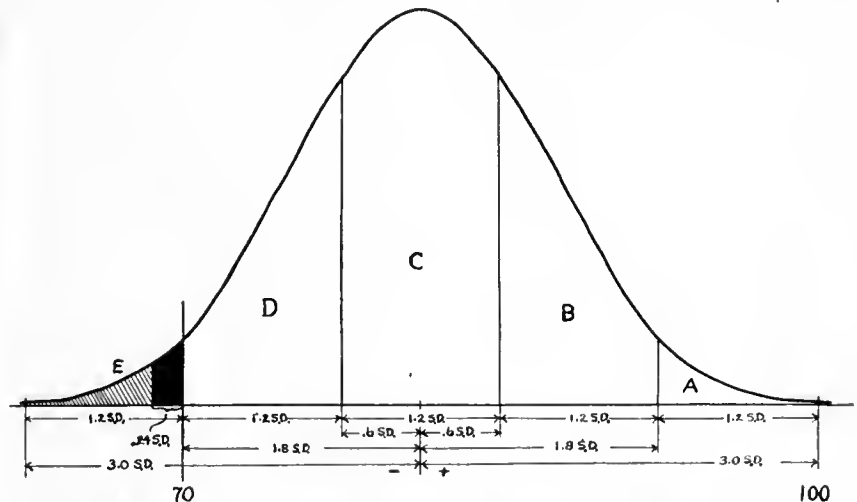


Diagram showing the division of a normal frequency distribution into five groups of equal range. The section in black represents the number of pupils whose marks could be brought up to or above the passing mark of 70, as demonstrated by the statistical results of the Eastman Experiment (average gain of .24 SD). This represents 2% of the total number and 46% of the number in the E group.

trast between film groups and non-film groups.

The most significant statement in the Eastman brochure is not the fractional standard deviation gains, based on certain tests, but rather the teacher expressions of pupil gains in various directions. Those who are basing their sales arguments on the Eastman results would do better to quote the following list of findings rather

with community conditions.

7. A contribution to life experiences difficult and often impossible to secure by any other method.
8. A marked improvement in range and accuracy of vocabulary.
9. An ability to concentrate mental activities, to think more accurately, and to reason more soundly.

*Aaron Horn, "Tests and Visual Education." The Educational Screen, June, 1929. P. 166.

The Excursion Project [II]

F. F. GAITHER, *Assistant Professor of Education, University of Oklahoma*

IN OUR first article on The Excursion Project* we discussed the general characteristics of the project. We pointed out wherein the project would involve the four steps of a complete act, purposing, planning, executing and judging; wherein its solution involved reading, investigation and discussion and the fields wherein the excursion project is most applicable, as well as some of the general outcomes.

In this discussion we shall attempt to set forth a suggestive procedure for stimulating and directing the purposes of children in the direction of excursion projects. In brief, this discussion intends to illustrate how we may guide children to purpose, plan, execute and judge an excursion activity.

First, place the child in an environment conducive to purposing along the desired line. For example, suppose we wish to stimulate child purposing in nature study. Then we would surround the child with a number of stimuli of nature, i.e. bird cages, a bird or two, flower boxes with flowers in them, perhaps a stalk of some food producing plant, reference books, magazines on nature, as well as a number of pictures and charts of objects in nature, and above all an atmosphere inviting an examination and discussion of these various objects.

After the children have examined and discussed these objects for a while, questions will be raised concerning them. Presently some child will suggest "I would like to study flowers." This is the first indication of child pur-

pose. Stated in this manner the subject is rather broad and too inclusive for a child of the grades. In this instance the teacher can direct by questions and suggestions thereby guiding the child to make a specific statement of his problem. For example, how to know the parts of a flower, how the leaf contributes to the growth of the flower, how to know the wild flowers of our community, or better still, how to know the flowers of our campus. As suggestions for study are given about the various objects around the child the teacher should help the child state his problem in definite form so he may know exactly what he is studying to learn.

As the problems are suggested by the group and stated in the best form they should be recorded in permanent form. This can be done either in note books, on the classroom bulletin board, or on the blackboard.

In selecting a problem for study all problems initiated by the group should be written on the blackboard where every member of the group can see them. For example:

How the cocoa cola plant bottles beverages

How Fords are assembled

How the city creamery operates

How the daily paper is printed

How Norman is supplied with drinking water

How the city dairy operates

How to know the parts of a flower

How the leaf contributes to the growth of flowers

After all the initiated goals have been written on the board they should be evaluated by some standards worked out by the

group. Each problem should be carefully evaluated. The purpose of the evaluation is to determine the merits and demerits of each problem with a view of selecting the best. These standards are sometimes used: (1) Is the problem within our field? (2) Have we the material to study the problem? (3) May we expect to learn something worth while from the study? (4) May we expect to solve the problem successfully?

When the evaluating has been completed a selection is made by some form of expression. This may be by common consent, a show of hands, or each member of the group writing his choice on a paper. In every case the problem receiving the majority vote of the group will be the one selected for study.

After an excursion activity is selected the next thing to do is to plan how this activity shall be studied.

In planning the study of an excursion activity every member of the group should be encouraged to suggest ways of studying the activity. As the various suggestions are given they should be written on the board and carefully evaluated in order to select the best means of studying the activity. As the various means are accepted they should be recorded in permanent form. This plan should include everything the group expects to do in the study of the problem. This plan then becomes the child's guide in his study of the activity and preparation of lessons. Example: Plan for the study of How the Cocoa Cola Plant Bottles Beverages

1. Read and discuss available ma-

*This article appeared in THE EDUCATIONAL SCREEN for April, 1929, (page 104), under the same title as above.

- terial on beverages
- (a) Reference books
 - (b) Bulletins
 - (c) Current literature
2. Get additional literature
 - (a) Write to Cocoa Cola Company, Atlanta, Georgia
 - (b) Home Economics Department
 - (c) Local cocoa cola company
 - (d) Read and discuss
 3. Make a list of questions we cannot answer from reading and discussion
 4. Visit the local cocoa cola plant
 - (a) To inspect and observe the plant at work
 - (b) To get answers to our questions
 - (c) Return to class room and discuss our visit
 5. Disposition of the study
 - (a) Keep notes on special reports
 - (b) Keep notes on visit to cocoa cola plant
 - (c) Summarize study in our own words
 - (d) Take a class examination after the project is finished.

When the plan has been finished the group is ready to test the plan by doing those things called for in the plan. In guiding the children in making the plan, the teacher will see to it that the plan included everything that should be done to solve the problem successfully. In the example given the class would first collect all the reference material available, then carefully read and discuss this material. Second, they would write to various reliable sources for additional literature. Third, as they read and discuss the reference material they would make a list of questions on those points they could not satisfactorily settle from the reading and discussion. Fourth,

the group would visit the local plant, observe the working of the plant and answer as many of the questions on their list as they could. Last, they would discuss their visit to the local plant, make the written summary and take the examination called for in the plan. The plan given above was actually worked out and completed by a sixth grade.

No job is complete until it is judged. After the plan has been carried out the teacher will guide her students to examine the finished product to (1) see how it measures up to specifications called for in the plan, and (2) to see wherein it might have been improved. For example, one student said in the judging of *How the Cocoa Cola Plant Bottles Beverages*, "I have enjoyed this study. I feel that we have done all our plan calls for."

Another said, "The visit to the plant and watching the bottling machine work was most interesting to me."

A third one said, "For the first time in my life I have learned that a beverage properly bottled really has some food in it."

While a fourth one added, "I think we could have learned more if we had more government literature and literature put out by state health departments."

And finally, "It seems to me the beverage companies should print more reliable information. There is scarcely any printed." These are not all the criticisms offered by this group but are indicative of their judging.

We have insisted throughout this discussion that the child do the maximum work and the teacher stay in the background. We wish this because we learn to do by doing. We learn best when satisfaction attends our efforts, and satisfaction attends our ef-

forts when we pursue our own initiated purposes. We can best achieve our purposes by planning our own line of procedure. We can execute our own plans better than any one else. The success or failure of the activity is really determined by the individual's purpose; therefore, we succeed when we have achieved our purpose as measured by our own standards and not by the standards set up by someone else.

Recent Writings

"Visual Communication"—by B. A. Aughinbaugh, is featured in the Department of Visual Education in the *New Jersey Journal of Education* for May. "It matters little," is one of his terse statements, "what we say or think about visual instruction and its future. It matters a great deal, however, how soon we permit ourselves to possess its values."

"How Pictures Can Aid in the Schoolroom"—by Margaret Miller, in *The Progressive Teacher* for June, is just what its title indicates—a collection of suggestions on the use of visual aids ready at hand.

"Visual Instruction Study"—by B. A. Aughinbaugh in *Better Schools Bulletin* for May, is the statement of an investigation to "determine the relative efficiency of the two forms of communication, aural and visual, to convey a message in each of the rhetorical forms mentioned" (description, narration, exposition). The elements of time, retention and effect of mental ability were included.

"Art Museum in Education"—by A. E. Winship, in the *Journal of Education* for May 20th, is an appreciation of the value of such institutions to teachers and students. Dr. Winship speaks particularly of the Metropolitan Art Museum of New York.

The Russian Film [II]

[Concluded from September Issue]

OSWELL BLAKESTON

BEFORE *Ten Days* I endured an American cowboy film. I could not help comparing the two films; what America thinks is good enough for her public and what Russia gives her workers. I do not say that all Russian films are good, some of them are unspeakably dull. I spent a day looking for *Black Sunday* in the film vaults of Berlin because the picture has the reputation of being a second *Potemkin*; really it is utterly mediocre. The usual ingredients of strike and unrest, but uninteresting camera angles, many titles and crude cutting. There is none of the rhythm of (say) *Mother* which rhythmically ranges from long shot to large heads held for a mere flash (surely the legitimate use of close ups). At the end of the picture there are mass scenes which are inspiring because mass is always effective on the screen; especially is there a moment when the crowd rushes from the machine guns and the camera moves in the opposite direction giving the sensation of retarded movement and panic. However the picture as a whole, and a picture must be judged as a whole, is undistinguished.

I have allowed myself this digression because I do not want to appear one-sided; yet when I look at a finely balanced, intellectual creation like *Ten Days* or the *End of St. Petersburg* on the one hand and the efforts of Mr. Tom Mix and his confederates on the other, in spite of all that highbrows have written about the great open air, I cannot help feeling that Russia has left Europe and America ten years behind.

Not all Russian films are poli-

tical propaganda, a great many of them are sociological; and I have even seen a Russian orient story, *The Harem of Buchara*, complete with dancing girls and minarets of death.

The most beautiful of the sociological pictures is probably *The Peasant Women of Riazans*, directed by one of Russia's women producers, Olga Preobraskenskaja. It tells of a peasant who marries his son to a pretty village girl, because he wants her for himself. He finds his opportunity when the son is called away to war. The film is an ode to fecundity. Fields of ripe corn blown by the breeze; peasants throwing garlands of flowers on the water; while war is shown merely as a calling away from the harvest. Nature in fact welcomes the child in spite of its incestuous conception. A friend, figure of independence who goes to live with the man she loves because her father forbids marriage, deserts the forge, symbol of creative work, when the mother commits suicide, for the more creative work of looking after the child.

The animal sex of the peasants, their great bound feet, their unattractiveness are not disguised. Woman's position in the village is seriously commented on, and the film is almost as important sociologically as it is artistically. Whereas *The Yellow Pass*, directed by F. Ozep, only pretends to be of sociological importance, for the incredibly virtuous heroine deprives it of reality. However, unmatched vitality in the brothel scenes help this picture to deserve a mention in any article on contemporary Russian pictures. Prostitutes treated impart-

ially become far more pathetic than when sentimentalized over by maudlin Hollywood.

Russia has a third type of film, which I have called the Claustrophobia Film. In these films there is an atmosphere of event piled on event till the spectator feels that something must give in his brain. *Expiation* is based on a story of Jack London. The servant of the gold diggers who finds gold; and goes mad with jealousy of his masters who will grow rich on his discovery. He shoots two and is overpowered by the third and his wife. The woman refuses to let her husband kill the murderer; he must, she says, be given over to the law. They decide to keep the wretched man bound hand and foot till the summer comes and they can reach the town. There is no landscape, a desolate tree. The woman is like a mad angel. A storm blows, but the dead men must be buried. She wraps them in sheets. They are laid on a wheel-barrow. Every now and then the wind tips the corpses out on the snow. Oh the grotesqueness of it! The rain pours down, the river rises (why did they build their hut so near the river?) and the three are trapped in one room. Husband and wife take it in turn to sit over the bound murderer with a loaded rifle. Why must they sit so close to him? But they are all a little mad. Water creeps into the room. Tension breaks. The murderer pleads. Under the picture of Queen Victoria the woman holds her court. He is guilty. When the floods subside, they promise him. One day they lead him out. The woman's eyes are mad; she reads

(Continued on page 239)

NEWS AND NOTES

CONDUCTED BY THE STAFF

"Talkies" to Show Surgical Technique

A demonstration of the scientific use of the talking film was made recently before the Royal Society of Medicine in London, which served as a convincing argument for the value of combining speech with the filming of operations for the instruction of students.

It showed close-ups of the hands of Sir John Thomson-Walker, an honorary surgeon on the staff of King's College Hospital. Every move in an operation from the incision to the final stitching and knotting was shown on the film.

As the moves were made the voice explained in detail and in language suited to students exactly what was being done and why. At first it was somewhat uncanny, but the experts present soon adjusted themselves to seeing the unattached hands and forearms going through the necessary motions, and they were highly impressed with the possibilities of the method for instruction.

Performing an operation under studio conditions was no easy task. It required careful stage management, but the problems were met and solved satisfactorily. After he had seen and heard himself in the film Sir John Thomson-Walker said:

"We are on the threshold of great changes. By this method we could show a large class of students half a dozen operations in an afternoon. I feel sure that teaching in hospitals and universities will be much supplemented by this method."

Use of Motion Pictures Extended in Schools of New York City

As a result of the successful program of visual instruction which has been carried out in New York City's schools, it is announced that equipment for the projection of motion pictures, including screens of standard size, will be installed in all the new high schools, and in some of the elementary schools as well.

Last year 2,380,381 children in the schools of the city enjoyed visual instruction in the form of motion pictures, at a cost reported to be 34 cents per year per child. Lantern slides, strip film and 16 mm motion pictures are also much in use—the latter an innovation of a year ago. With the use of small projectors and the narrower film the cost is given as 5 cents per year per child.

"Talkies" for Schools Completed at Columbia

The first educational talking picture has recently been shown at teachers college, Columbia University, before public school administrators and teachers. The demonstration of the talking film as an educational vehicle was the first of a series of presentations before educators at representative institutions throughout the country.

The film is the work of the educational research department of the Electrical Research Products Company, a subsidiary of the Western Electric Company, and was produced with the cooperation of Dr. H. D. Kitson, professor of education at teachers college.

Scenes in the film showed workers in an automobile factory, a carpet factory, and a newspaper plant at their tasks. President Hoover, David Lloyd George, G. Bernard Shaw, and Benito Mussolini were among the personalities presented on the screen as an example of the value of the talking picture in familiarizing students with internationally known statesmen, teachers, preachers and actors.

It was explained that the film was an experiment and that no attempt had been made to develop the possibilities it suggested. Dr. Kitson said that, beginning with the next school year, talking pictures would be adopted by some of the most progressive schools and colleges in an experimental way.

New Division Created in Bureau of Commerce to Assist Foreign Sale of American Motion Pictures

Creation of a motion picture division in the Bureau of Foreign and Domestic Commerce to expedite handling of the increasing amount of work occasioned by the rapidly expanding present and potential foreign markets for American motion pictures and motion picture equipment has been announced by O. P. Hopkins, Acting Director.

Clarence J. North, who has specialized in motion picture trade-promotion work since July, 1926, as a member of the Bureau's staff has been appointed to direct the activities of the new division. Nathan D. Golden, who has also specialized in motion picture trade promotion since July 1,

1926, has been named assistant chief.

While the primary function of the newly created division will be to assist the motion picture and allied industries in the development of foreign markets, considerable attention will be devoted to various phases of the domestic industry and the interchange of Industrial and Educational motion pictures between European and American distributors.

Baird Television Demonstration

In a recent demonstration given in New York City by the Baird Television Corporation, images and voices were successfully broadcast over wires between the studio in the Paramount Building and a special laboratory on 45th Street. Captain W. J. Jarrard, a representative of the Baird interests in America, directed the transmission. The apparatus used was developed in this country on the system employed in England by John L. Baird, Scottish inventor.

Captain Jarrard said that his company's vision and sound system has been accepted for an hour daily over Radio Belgique, one of the most powerful stations of Belgium; that tele-talkies will be demonstrated soon in cooperation with the German Postoffice officials at the German radio exposition and that other television broadcasts are being planned in Australia, South Africa, Spain and France.

D. A. R. Place Tablet in Oldest Active Playhouse

On September 6th the Daughters of the American Revolution placed a tablet in the Savannah Theater, Savannah, Georgia, the oldest playhouse in active use in the United States.

Except for the appearance of front, the theater is much the

same as it was one hundred and eleven years ago, when it was erected by the eminent architect, Jay. The opening date was December 4, 1818.

The theater was opened with a comedy, "Soldier's Daughters," and a farce, "Raising the Wind." Since that time many of the greatest dramatic and operatic stars of the world have appeared on its stage. The theater, which is now managed by Fred G. Weis, has kept abreast of the times and is equipped for sound pictures.

Visual Instruction at Annual Safety Congress

An important feature of the Eighteenth Annual Safety Congress, held in Chicago from September 30 to October 4, was the teaching of safety in the home, in the school, in the shop, and in public places through the use of motion pictures.

An evening was devoted to the showing of the best safety movie films available, some of which were released for the first time. Leaders in the national safety movement and in local safety councils fully realize the great educational value of the safety film and the showing of them has been a part of the program of all recent Annual Safety Congresses.

Another visual contribution to the Congress was the safety exhibit, particularly the display by the United States Navy. This included a visual demonstration, with miniature submarine models, of some of the safety problems of the sea and the latest scientific achievements toward their solution.

One-Fourth of All Movie Theatres are Wired for Sound

Five thousand, two hundred and fifty-one theatres throughout the United States are wired for sound pictures, it is shown in the first national survey of sound-

equipped houses just completed by THE FILM DAILY.

Total installations reported, although representing but 25½ per cent of all picture theatres in the country, embrace practically all important first-class, first and second run houses.

Months of research work were necessary to complete the industry's initial sound survey, which embraced all installations up to July 1, 1929. It shows that 952, or 18 per cent of the total, are in the six cities with populations exceeding 1,000,000. These include: New York, with 500; Philadelphia, with 125; Chicago, with 120; Los Angeles with 87; Detroit, with 85; Cleveland, with 35.

Five per cent (278) of the installations are in eight cities of 500,000 to 1,000,000 inhabitants; seven per cent (348) are in 18 cities of 250,000 to 500,000; and seven per cent in 48 cities of 100,000 to 250,000.

Sixty-three per cent of all installations are located in cities and towns with populations of less than 100,000. Three thousand, two hundred and eighty-eight wired houses were reported by this group. Only 20 cities in the country have more than 20 installations each.

First Theater Showing of Fox Wide Film

The first public showing of the new Fox Wide Film, called "Grandeur Film," was given recently at the Gaiety Theater in New York City, with "Fox Movie-tone Follies" as the initial attraction.

Fox wishes to make it clear that this is not an enlargement of a standard sized film. The entire picture was photographed on 70 millimeter film with regular sound track. It is said that a three dimensional effect is given with no distortion, regardless of the angle from which the picture is viewed. The new process, it is declared, will eliminate the need for use of a cut-in, in instances where action is to be filmed over a wide area. This, plus the stereoscopic effect secured, enhances the illusion of real life action. Special cameras and projectors are necessary for its use, as well as a full stage-size screen.

This innovation, now developed to a point where it is ready for commercial use, has been in the process of experimentation for upwards of three years. Primarily responsible for its invention and perfection is A. E. Sponable, research engineer for Fox Films in association with the engineers of General Theatre Equipment Company.

Merger of Three National Organizations of Play-goers

Announcement has been made by the executive director, George Reid Andrews, of the merger of the three largest national organizations of play-goers into the Church and Drama League of America, with Rev. S. Parkes Cadman as President. The organizations which merged were the Drama League of America, the American Theatre Association and the Church and Drama Association.

The new organization begins with 20,800 members. Encouragement for better and more plays produced professionally and through the little theatre and other amateur movements and encouragement for better motion pictures will be given everywhere throughout the country. The league also plans to sponsor play writing contests, foreign tours for the study of the theatre and its allied arts and the establishment of subscription audiences in larger towns and cities of America in order to provide these centers with the best professional productions.

Plays will be reviewed and recommendations will be made weekly to the membership of the League through the Church and Drama Bulletin, hitherto published by the Church and Drama Association.

Foreign Notes

Film Censorship in Britain

FOR some time past a determined campaign has been waged by those associated with "Close Up", the international film Review, against the unjust and reactionary system of film censorship in Great Britain. As a result of these efforts, a petition has now been presented to the British Parliament calling for certain long-overdue reforms.

The British film censorship is probably the worst of any European country. Some of the finest artistic productions ever created by the Cinema are absolutely banned in Britain, while they are shown freely and with considerable success on the Continent.

"The Street", "Tragedy of the Street", "Joan of Arc" are but three films of great artistic merit for which the British censors refused certificates. It is true that after considerable pressure Rahn's "Tragedy of the Street" was passed, but such alterations in the story, and such cuts were imposed as to render it almost valueless.

Pabst's magnificent production, "The Loves of Jeanne Ney" was savagely mutilated by our censors, and the mere mention of any of the new Russian films is sufficient to send them into hysterics. Not a single modern Russian production has as yet been passed for general exhibition.

Nor is the ban confined to artistic subjects like those mentioned. It also applies to certain educational and scientific films, such as the German production "Natur und Liebe", better known as "Cosmos". Apart from the excellent "Secrets of Nature" series, there is a severe shortage of scientific educational films in this country; hence it is all the more

amazing that "Natur und Liebe", a subject of the highest possible value, should be rejected by the censors. It was rejected on the grounds of its sexual theme, yet in Germany this film is regarded as especially suitable for children!

A few words on the methods of film censorship in this country may be of interest. It is practically impossible for any film to be shown in an ordinary commercial cinema unless it has received the approval of the British Board of Film Censors, which is a semi-official body appointed by the Trade, but nevertheless wielding great powers. Its ruling is almost invariably accepted by the various local authorities throughout the country.

In Britain, of course, children are freely admitted to the Cinemas; (this does not apply so generally on the Continent), and accordingly, films are classified into two separate grades by the censorship. These grades are, firstly, "U" which signifies that the film is considered suitable for universal exhibition, and, secondly, "A" meaning suitable for adult audiences only.

It will be seen therefore, that imported films, as well as British-made films, have not only to meet the somewhat queer requirements (to put it mildly) of the censorship to make them suitable even for an "A" certificate, but are often shamefully cut and altered in an effort to make them suitable for "universal" exhibition.

In short, British film fans are treated like a pack of unsophisticated schoolboys whose morals must be protected at all costs. Pity the poor Continental director who arrives in England to see a presentation of his masterpiece, only to find that it bears as much resemblance to his original as chalk does to cheese!

Another factor of importance in considering the British censorship is the custom duties on films imported from abroad. These duties are the same whether the film concerned is to be shown once or a hundred times. The work of the private film societies, who specialise in showing "unusual" and artistic films not available for the general public is consequently extremely difficult. In many cases the cost of importing a film from, say, France or Germany, for one showing is absolutely prohibitive. The professional renters refuse to import them for the same reason; they are, perhaps naturally, only concerned with foreign productions assured of a commercial success in Britain.

This brief resume of the conditions under which we suffer clearly shows the necessity for the petition referred to at the commencement of this article. The object of the petition is to establish a new grading other than the present "A" and "U" categories, for films of artistic, scientific and educational merit. The effect of the proposed scheme would be for such films to be submitted *in their original form* to a special board of censors composed of individuals of proved artistic and scientific capacity. If approved by the board, these films would then be available for screening in ordinary cinemas, as well as by film societies.

For the reasons I have already mentioned, the petition urges that films of this character should be entitled to a large rebate in custom duties.

The petition, which has some 2,000 signatures, is supported by many men and women prominent in English literary, artistic, scientific and commercial life, including H. G. Wells, Hugh Walpole,

Dorothy Richardson, J. C. Squire, Dr. Havelock Ellis, Professor E. Carr-Saunders, Sir James Crichton Browne, Dr. Norman Haire, and Miss Barbara Low, (Honorary Secretary of the educational section of the British Psychological Society).

At the time of writing it is too early to forecast the result of the petition, but there is no doubt that it is warmly supported by thousands of British film enthusiasts who have long resented a system of censorship which denies to them many of the greatest achievements of the Cinema.

R. Bond

Educational Films Popular Throughout Bulgaria

In recognition of the high educational qualities of scientific pictures, the Bulgarian Government has organized a large number of migrating cinemas, which are transported by means of automobiles from one rural town to the other. The programme consists of educational and scientific shorts as well as features. A lecturer is attached to every travelling unit.

So far, the "moving movies" have had a full success and it appears that the rural population of Bulgaria fully appreciates the efforts of the Government.

Czechoslovakia Subsidizes Historical Film

The Council of Ministers of Czechoslovakia has granted a Governmental subsidy of one million crowns (about 30,000 dollars) to a film company "Millenium-film" for the production of a historical film entitled "Saint Venzel," (the Czechoslovak patron saint). This is said to be the first time the Czechoslovak Government is financially interested in film production. In addition, a British company will participate in the manufacturing of this picture and will handle its distribu-

tion in England and part of the United States. (German press).

South African Department of Agriculture to Produce Films on Scientific Branches of Farming

According to advices received from the Trade Commissioner at Johannesburg, the South African Department of Agriculture has decided to utilize the motion picture film as a medium in advertising its services to the farming community and has just released its first production, entitled, "The Farmer's Friend." This film, which was prepared under the direction of the South African Department of Agriculture, is designed to acquaint farmers in a general way with the services of the Department of Agriculture, and to encourage them to utilize more fully the facilities which the Department has to offer.

In its extension work among farmers, the South African Department of Agriculture employs a number of imported moving pictures relating to specific branches of farming, and it is found that they are eagerly sought after and have proved to be of real practical benefit. As an outcome, the film, "The Farmer's Friend," is the first of a series of South African films which it is intended to make available for extension work.

Forbidden Land Filmed by Swiss Explorer

Dr. Martin Hurlimann, a Swiss traveller and explorer, has just succeeded in photographing a series of most interesting scenes showing the quaint religious rites of the inhabitants of Nepal, the mysterious Asiatic country. So far, no cameraman has been allowed to work within the boundaries of the Kingdom, but owing to his intimate relations with the radja of Nepal, the Swiss scientist has succeeded in producing a picture of the country.

AMONG THE MAGAZINES AND BOOKS

CONDUCTED BY MARION F. LANPHIER

Vanity Fair (September) Mr. Block sounds a universal keynote of criticism against the talkies. If it were possible that the talkies were but a reproduction of the stage, so to speak, only executed in the flat without a third dimension, there would be little excuse for their existence. For, after all, the drama, evolved from its early beginnings, has relied upon sound more or less completely. If motion became an element, it was so small a part of the effect that, for theatrical purposes, we can ignore it. The one striking exception to this general truth was Mr. Gest's *Miracle* production. There, indeed, movement became the dominant control for effect. And how quickly one thought of *The Miracle* in relation to the motion picture, thought of possible combinations of such pantomimic pageantry with a huge screen background of film movement against which it could be contrasted and into which it could flow. But immediately one would answer, if asked, that the hybrid art belonged to the field of cinema and pantomime rather than to that of the stage. The stage must always remain the stage and any hybrid must be distinct from it. Just so the talkies must not ape the stage, must not be simply sound production without motion as their dominating effect. As Mr. Block and others have insisted, the new sound development ignores the camera and becomes a series of static sets and close-ups, lacking all the charm of the drama and having none of the subtle movement of the screen.

"Although the stage may seem to be moving into the ancestral halls of the studios, bag and baggage, the movies are too fundamentally related as a form of expression to the modern mind to surrender their identity. It is more likely that, like the Chinese who absorbed all their conquerors, the movies will assimilate everything the stage has to offer and become themselves again."

The *Times* (London, May) The Paris Correspondent presents, in "The Cinema in France," some challenging statements for American readers. It is most significant to find that he takes for granted the failure of films to reach the intellectual level of the public. Quite a different tale is told in America! Here we insist that the production of good films would empty our houses of what Mr. Griffith once rated "the fourth grade public." It is something to think about! We have the money for production as we have the money for so many things, yet we must produce *down* to our people if our box office proceeds are to be satisfactory, while Europe *needs* money for better production to raise the level of films to the intellectual level of her public to insure proper box office receipts!

The European director of the Fox Film Corporation has been reported to have said that the situation created for American films by the new "quota" law in France was "pretty bad." He claimed that cinematograph films were just as distinctively an American product as perfume was a French product, and that France was no more justified in discriminating against the one than the United States in discriminating against the other; that French audiences preferred American films and would not

go to theatres where they were not shown. In any case French production was so scanty that it could not hope to meet the demand of the public.

Few Europeans will feel disposed to agree with the view of the cinematograph film as a natural monopoly of the United States, but the second part of the statement is more difficult to contradict. It may be doubted whether French audiences prefer American films when French films are available; but if they do not, then there is no doubt that French production is at present quite unequal to the demand. The main reason for this is, of course, financial. The more imaginative European producers are anxious to raise the standard of the cinema to a point where it will appeal to large numbers of people who find it at present below their intellectual level. But to do this they must have money; and this, as a rule, can be obtained only from commercial financiers who are profoundly indifferent to the cinema as an art and regard it merely as a field for profitable speculation. Naturally, they have no use for "high-brow" films; they insist on the popular (or supposedly popular) rubbish which they regard as financially profitable, and the advanced producer cannot get his capital.

One of the most promising and original of French producers at present is M. Abel Gance. His film *Napoleon*, which was shown in Paris last year, attracted a good deal of attention. It had many faults, but the underlying ideas were on the whole new and good.

He is now engaged in making a film on which he has expended much careful labour and a high degree of imagination. Without completely giving away the story in advance, one may say that the new film has the end of the world as its main theme. M. Gance has a theory that men reveal their true natures under the influence of fear, and that by showing us all humanity in a state of panic he can give us an impressive satire on mankind and its institutions. He therefore takes an immense disaster as the mainspring of his drama. A sort of universal genius—philosopher, scientist, "world-preacher"—in his central figure. This prophet sees the human race rushing to disaster; for years he has written and spoken for disarmament, peace, unity—his warnings have gone unheeded. Suddenly he is able to foretell that an approaching comet is going to strike and destroy the earth. As the beginnings of catastrophe—waves of poison gas, frightful electrical storms, convulsion and disaster at a hundred points—

are felt, panic takes the place of indifference. No place is safe, and modern science leaves no corner of the world in ignorance of its doom; for throughout the film the Eiffel Tower is seen at intervals as a monstrous indifferent messenger of evil tidings, standing unshaken by storm and flood, flashing by, wireless to the ends of the earth its tale of death.

McCall's Magazine (June) "Two Plots," by Robert E. Sherwood, comments upon the sameness of the talkie productions, due to the desire to make use of the song and the dance. He points out, however, that talkies having dramatic interest are quite as successful.

If the dramatic interest is there, the audience will overlook the absence of jazz. There have been *On Trial*, *The Bellamy Trial*, *Interference*, *The Canary Murder Case*, *The Trial of Mary Dugan* and, above all, *The Letter*, to prove that words can thrill without benefit of music.

Indeed, the movietone seems to have exerted a rejuvenating influence on the entire motion picture industry. There is an exceptionally large supply of good pictures at present, with more to come.

Mr. Sherwood, as one of our foremost critics, seems to feel that the talkies, despite their glaring faults, have been an excellent step forward with marked promise for future development.

The Nation (August) "Unionism in Filmland" is a positive comment in favor of a film Equity.

No one familiar with the abuses which Equity reformed when it established itself in the field of the legitimate stage can doubt for a moment that it ought eventually to win its motion-picture fight.

Obviously the obscurer players are not strong enough to fight their battle alone because the majority of them can easily be replaced, and, since open-shop conditions prevail in the technical departments of most studios, there is considerable doubt as to the effectiveness of a sympathetic strike of electricians and scene shifters, even if one should be

called. Hence the real hope for victory rests largely upon the loyalty of the more successful and distinguished actors.

The producers cannot get along without them, and if they will unite to demand for their humbler fellows the fair play which they can get without difficulty for themselves, then they can speedily obtain it.

This is exactly what they did when Equity won its definitive and lasting triumph in New York. The stars had comparatively little to gain and, temporarily at least, quite a little to lose. Yet they not only joined Equity but steadfastly refused to work in casts not at least 80 per cent unionized, with the result that they have been, for some years now, in a position to insist upon decent treatment for everybody. Unfortunately, however, the motion-picture world is newer, looser, and more extravagant. There must be at least ten times as many people to deal with as there were in New York, and the gap between the floating "extra" and the pampered favorite is wider than it was between the humblest professional of the old school and the greatest star.

Child Welfare (May) "A Mother Looks at the 'Movies'", by Ruth M. Walker, is an eminently sane discussion of the problem which faces every parent and touches every home. And she looks at the problem squarely since, she says, "we parents must accept our share of the responsibility for the effects of the motion picture on our children and must make a very serious effort to have our children derive only good from their movie experience."

She further declares that "supervision, first, last and all the time, particularly of the list of films, is the only means by which we can hope to have our children benefit instead of suffer from their movie experience."

Let us safeguard the dreams and the ideals of our children. Let us help them, in every possible way, to establish worthy standards and then to keep those standards unshaken. Above all, let us not pay to have forced into the fertile fields of their fresh, eager young minds and open responsive hearts the seeds of ugliness, vice and crime, and these, not in their

true forms as ugliness, vice and crime which might point a moral, but ugliness, vice and crime disguised in the most subtle, the most beautiful and the most seductive dress that art and artifice combined have been able to produce.

The Christian Science Monitor (May 3) In an editorial on "The British Film Industry" there is found a bit of critical philosophy on the respective artistic merits of "sound" and "silent" films that merits attention.

The two kinds of pictures will perhaps fulfill different functions and satisfy different needs. The future of the "talkie" seems to lie in a closer and closer approach to realism, the attainment of which will be practically reached when the inevitable technical developments make possible the representation of color and the stereoscopic indication of depth. But the silent film, as the most successful of its exponents have long known, has nothing to do with realism, and very little with the telling of a story, which is obviously so much better suited to the medium of literature.

The strength of the silent film is not in the unraveling of a plot, in which it is handicapped by its artificiality, but in the evocation of mood and atmosphere. In the arousing of abstract emotion, such as the joy of living, which a Fairbanks film never fails to communicate, or the macabre and sinister atmosphere of "Dr. Caligari" and "Warning Shadows," the film has an undoubted advantage over prose literature, and in the hands of a master may even rival the effectiveness of music itself. If the talking and the silent pictures keep to their respective spheres, there seems to be no reason why they should not both

Church Management (September) "The Gospel on the Screen," by Arnold F. Keller of Utica, New York, is a meaty article of

suggestions concerning the enlivening of mission work by the use of films. The article mentions the richest source for information about such films, "1000 and One Films" published by THE EDUCATIONAL SCREEN. The writer concludes:

"There is not a spot in the whole wide world to which you can not go with your people on the screen, and let them carry the Cross there."

BOOK REVIEWS

The Picture Collection, compiled by Dorothy H. Stokes, in charge of the collection in the Public Library of the District of Columbia. Government Printing Office, 1928. 16 pages and cover.

This booklet will prove a mine of helpful information to those interested in building collections for library or school use. The picture collection of the Library of the District of Columbia which is described, is composed of 65,815 mounted and about 100,000 unmounted pictures in addition to 9000 post cards. During the year 1927-28, 148,000 mounted pictures were circulated to artists, clubs and schools.

The collection is largely self-supporting, having been culled from wornout books and magazines withdrawn from circulation, railroad folders, etc.

Much supplementary data are given as to names and addresses of dealers found to be satisfactory, and the type of pictures purchased. Notes on the best ways of clipping and mounting, arrangement and circulation, and methods of keeping records and statistics are included. The titles of pictures selected for elementary and high schools are given by grades and a bibliography on the subject of Pictures in Visual Education completes the volume.

"Through a Yellow Glass," by Oswell Blakeston, published by Pool, 24 Devonshire St., London, WC 1, England.

Here is an unusual book, ingeniously titled, that packs into 140 small pages a deal of information and explanation on motion-picturedom and its methods of production. The "yellow glass," as the author explains, is the bit of colored glass through which directors and cameramen can look at a given scene and judge its actual photographic values. The eye may show it false, with its garish colors, lights, and shadows; through the yellow glass it becomes "true", as the camera will see it. The book itself aims to perform the same service for its readers.

The author dedicates the book to "so many people today who have such a comprehensive knowledge of film-work—and all incorrect! I propose to show them, as graphically as I can, the inside of a studio. To conduct them round each of the departments and explain everything clearly and concisely." Also to "those simple-hearted souls who make no pretensions to knowledge, but have an unquenchable thirst for information." And finally to "those excellent persons who are beginning to make films for themselves. It needs enterprise and courage. I hope to clear up for them many doubtful points."

A partial list of the chapter titles shows the range of subjects covered and the variety of information offered in concise form: Grease Paint, The Script, The Scenario Editor, The Art Department, On Location, Lights, Properties, Casting, Remarks on the Camera, Lenses, How to Load a Camera, The Still Camera, Printing and Developing, Cutting Room, The Trade, A Word to

Amateurs, etc., and followed by glossary and Appendices.

The book is written breezily and crisply. Some, but not many, will think it a bit too breezy and crisp. Important information and keen observations are flicked off as jauntily as the most elementary and obvious facts. A whimsical touch to the author's criticisms, directed at both the industry and his readers, makes them the more telling and acceptable. The book will not only correct many misconceptions of the general reader regarding the movies, but will add substantially to the present sum-total of his knowledge.

The Russian Film

(Continued from page 232)

from the Bible This is Death with torture! There are clouds in the sky. Grotesquely the man stands on a box against the skyline with a rope round his neck. The woman pushes; the box won't move. Her husband helps her.

The other great example of the Claustrophobia Film is *Bed and Sofa* directed by Alexander Room. The camera lives in one room with three people and a cat. Incidentally the cat has a definite place in the story and is not included for "heart-appeal" as the Alsatian is in *Expiation*.

The film hinges on the question of the housing shortage in Moscow. The husband and wife are lucky to share a moderately large room. The husband is a builder, and is engaged in repairing an enormous theatre; an excellent contrast to the moderately large room in which a drama is to be played, and also a key to some of the theatrical situations. A train is coming into the town. Thoughts fly at once to *Berlin*, but this train ride is not so exciting; we are shown buffers and wheels instead of the conquest of

(Concluded on page 250)

THE THEATRICAL FIELD

CONDUCTED BY MARGUERITE ORNDORFF

Theatrical Film Reviews for October

[194] *DRAG* (First National)

Richard Barthelmess' latest is an almost too truthful account of the struggling young man who marries his wife's whole family. It is well done and highly amusing in places, and one does feel a mighty sympathy with poor Mr. Barthelmess when he forks over his savings to be applied on the family mortgage, gives up his dream of his own little home, and supports all the in-laws when Pa and the married brother decide to give up working. And after he goes to New York and becomes a success, and the family arrive enmasse to share the proceeds, what a grand moment it is when our long-suffering hero blows up with a loud report and walks out on 'em for good! An excellent supporting cast is headed by Lila Lee, Alice Lake, and Lucien Littlefield. (All talking)

(See *Film Estimates for Sept.*)

[195] *THE LAST OF MRS. CHEYNEY*
(Metro-Goldwyn-Mayer)

An exceedingly well-dressed, and well-played version of a well-written play, with Norma Shearer surrounded by a cast made up of stage players, with the single exception of Hedda Hopper. It is, as you probably know, one of Frederick Lonsdale's clever comedies of English society, invaded and defeated by a lady crook of great charm. Basil Rathbone and Frederick Bunston are decidedly the highlights in the cast, with George Barraud close behind them. Miss Shearer, who makes her first appearance among the broad A's, gives a performance

which is greatly to her credit. On the whole, a very excellent imitation of a stage play. But that brings up a vexing question. Are we going to be satisfied indefinitely with talkies which are merely excellent imitations of stage plays, or are we going to want something a little more original? It's something each one of us will have to think out for himself. (All talking)

(See *Film Estimates for Sept.*)

[196] *FASHIONS IN LOVE*

(Paramount)

Leo Ditrichstein's old stage success, *The Concert*, makes an excellent talkie for Adolphe Menjou, who gives one of his most delightful performances, aided in some degree by his facility in speaking French, and his ability to speak English with a plausible French accent. He is ably supported by Fay Compton, Miriam Seegar, and John Miljan. I have only one complaint, and it applies impartially to all pictures in which an artist is represented as giving a public performance of great brilliance. When Mr. Menjou as the famous pianist finishes his concert, the audience rises hysterically and flings itself into frantic applause which I don't think his playing merits. You see, the microphone limits definitely the degree of excellence with which a musical performance may register, particularly on the piano, whereas the silent screen was under no such disadvantage. There was no limit to the glory which one might imagine the artist to be achieving. But now that we have

sound, the problem is more difficult: if there are to be frenzies of applause, there must appear adequate reason for the same, or else producers run the risk of making their actors appear ridiculous. (All talking)

(See *Film Estimates for Sept.*)

[197] *THE YOUNGER GENERATION*
(Columbia)

Just another story about the simple, old-fashioned Jewish couple who can't live up to their modern, Americanized son's demands. Jean Hersholt as the old man indulges in a heavy death scene. Lina Basquette, Ricardo Cortez and Rex Lease represent the younger generation. Just middling. (Silent)

(See *Film Estimates for April.*)

[198] *FANCY BAGGAGE*

(Warner Brothers)

A highly inconsequential affair, mainly concerned with the nonsensical quarrel of two fussy old millionaires, and the romance of their son and daughter. It's partly talkie with an accompanying orchestral uproar that makes it practically impossible to hear the speakers. I am told that the music is intended to cover up the scratching of the needle on the sound disc, but if I had my choice, I'd let 'er scratch. (Part talking)

(See *Film Estimates for March.*)

[199] *THE BRIDGE OF SAN LUIS REY*
(Metro-Goldwyn-Mayer)

A somewhat unusual picture has been evolved from the widely popular Thornton Wilder novel. A talking prologue and epilogue, which are more or less monologues by Henry Walthall as the

priest, hold the story together and give it point and dignity. The episodes of the old countess and her young companion, the two brothers, and Uncle Pio and the dancer are neatly dovetailed. The characters, however, have lost much in the transfer from book to screen. Where before they were remarkable, now they are merely commonplace. Adequate performances by Lily Damita, Raquel Torres, Emily Fitzroy, Ernest Torrence, Duncan Rinaldo, and Don Alvarado, with Tully Marshall and Michael Vavitch in minor roles. (Part talking)

(See *Film Estimates for June.*)

[200] *DANGEROUS CURVES*

(Paramount)

Clara Bow again. Although Clara herself appears to be eclipsed by Richard Arlen, her work is about the best this reviewer has ever seen her do. It's a circus story with Bow and Arlen as performers. There are a few thrills, some comedy, and some heavy drama, chiefly inspired by Mr. Arlen's ability to get fearfully inebriated on one little sip of something. He was promoted from one drunk scene in *The Man I Love*, to several in this picture, and by a logical progression his next should be one unbroken spree. (All talking)

(See *Film Estimates for Sept.*)

[201] *THE FLYING FOOL* (Pathe)

William Boyd gets away with one of these swaggering gents who know just how good they are. They can be found in all walks of life, I suppose, but they come higher, wider, and handsomer in the aviation business. Besides being a flyer, Mr. Boyd is a lover, of the find-em, fool-em, forget-em class, and the guardian of his adored and adoring younger brother. All this keeps him

busy and spins out the story to sufficient length. Good support by Marie Prevost, Russell Gleason, and Tom O'Brien. (All talking)

(See *Film Estimates for Sept.*)

[202] *BEHIND THAT CURTAIN*

(Fox)

This Earl Derr Biggers plot got most of its interest as a story from the fact that it worked backward from the mystery. In the movie it is played straight from the start, with the mystery element removed immediately. Whereupon the working out of the plot becomes a slow and rather uninteresting process made even slower by the addition of speech. Warner Baxter, Lois Moran, Gilbert Emory, and Philip Strange are satisfactory. Followers of Biggers may object to the unimportance to which the famous Charlie Chan is reduced.

(All talking)

(See *Film Estimates for Sept.*)

[203] *A MAN'S MAN*

(Metro-Goldwyn-Mayer)

William Haines and Josephine Dunn in an unimportant comedy-drama of domestic difficulties, developed from the braggart tendencies of the husband and the ambition of the wife to become a movie star. Haines has some good moments, but is inclined to overacting and repetition in his emotional scenes. (Silent)

(See *Film Estimates for June.*)

[204] *SHE GOES TO WAR*

(United Artists)

The latest of Rupert Hughes' war stories takes up the situation from the angle of the spoiled daughter of an influential family, who wants all the thrills and prestige of war work without getting her hands dirty. Eleanor Boardman gives a really good performance as the girl, and the story is quite plausible till she masquerades in her lover's uniform and

takes his place in the trenches. The high spot in the action is Alma Rubens' scene with a dying soldier. Edward Burns and John Holland are satisfactory as the heroine's lovers. (Part talking)

(See *Film Estimates for June.*)

[205] *THE MAN AND THE*

MOMENT (First National)

With that title, it *would* be an Elinor Glyn story, and it is just about as sensible as hers usually are. It's a marriage of convenience, with the husband and wife eventually falling in love with each other. Billie Dove speaks acceptably, but Rod La Rocque sounds (and looks) exactly like a small boy reciting his first piece. He doesn't forget any of it, but it's pretty painful. (Part talking)

(See *Film Estimates for Sept.*)

[206] *THE RIVER OF ROMANCE*

(Paramount)

I had a lengthy tirade written, setting forth all the reasons why this is one of the worst pictures ever, but on second thought it hardly seems worth all the lovely words and grammar I had expended on it, so I am going to say thumbs down and let it go. (All talking)

(See *Film Estimates for Sept.*)

[207] *WONDER OF WOMEN*

(Metro-Goldwyn-Mayer)

A fine, tragic picture made from Sudermann's *The Wife of Stephen Tromholt*. Lewis Stone is exceptionally good in a variation of his best role, the restless husband, and Peggy Wood is equally fine as the wife. Both of these players have those rare qualities, intelligence and understanding, and the characters as they play them are real and alive. The German atmosphere is beautifully maintained, and the direction of Clarence Brown leaves little to be desired. (Part talking)

(See *Film Estimates for Sept.*)

THE FILM ESTIMATES

Being the Combined Judgments of a National Committee on Current Theatrical Films

The Film Estimates have been officially endorsed by

The Motion Picture Committee of the General Federation of Women's Clubs
The Home and School Department of the American Farm Bureau Federation

Titles of Films (Actors) (Producers)	For Intelligent Adults	For Youth (15 to 20)	For Children (under 15)	Titles of Films (Actors) (Producers)	For Intelligent Adults	For Youth (15 to 20)	For Children (under 15)
<p>Cheyenne (Ken Maynard) (First Nat'l) Different from ordinary Westerns and one of Ken Maynard's best. Fast-moving, funny and very exciting scenes at the rodeo where hero's great riding wins the prize and his girl. Silent.</p>	Good of its kind	Good	Good unless too exciting	<p>Fall of Eve, The (Patsy Ruth Miller) (Columbia) Light, cheap farce of the tired business man, the out-of-town buyer seeking "whoop-pee," the "girl friends," booze, etc. All talking.</p>	Trash	Unwholesome	No
<p>Cockeyed World, The (Lowe-McLaglen) (Fox) Hilarious, boisterous comedy of life as it is lived by certain types of U. S. Marines, including its grimness as well as its fun. On the whole, rather convincing. It is loud, crude, tough, loutish, and decidedly vulgar in spots—yet more or less redeemed by many genuinely funny moments, by considerable real character interest, and strangely enough, by being totally free from profanity by an ingenious "new law of the army." All talking.</p>	More or less amusing	Better not	No	<p>Fast Company (Evelyn Brent-Jack Oakie) (Para.) Excellent farce-comedy of the swell-headed small-town baseball player who makes the big league. Jack Oakie does excellent work and makes the role funny, though a bit overdone in spots. For children, the only objection is that it glorifies the egotistical blow-hard and makes his ridiculous bragging both funny and admirable. All talking.</p>	Rather amusing	Very good	Good
<p>College Love (George Lewis) (Universal) Harmless, inane and a bit more absurd than other "college life" pictures so far. Laughable in spots for those who can stand stupid dialog and poor acting. Only good feature a lively and well photographed football game. All talking.</p>	Stupid	Harmless	Harmless and probably funny	<p>Fast Life (Douglas Fairbanks Jr.) (First Nat'l) Supposed to show how our light-hearted young people disport themselves with jazz, booze, and secret marriage. Said marriage brings about insult, murder, and hero's narrow escape from the electric chair. All talking.</p>	Hardly	No	No
<p>Dance of Life, The (Nancy Carroll-Hal Skelly) (Para.) Elaborate, super-sophisticated backstage story, overdone in spots, but on the whole one of the best of its breed to date. Much nudity and unconventionality, but avoids the coarse and gross except for the hero's offensive drunkenness. Thoroughly adequate picturizing of the stage play "Burlesque." Best feature is Nancy Carroll's excellent acting in a role that is far bigger than her previous jazz-flapper parts. All talking.</p>	Good of its kind	Better not	No	<p>From Headquarters (Monte Blue) (Warner) Another abnormally noble part for Monte Blue in a stupid story of U. S. marine life in the tropics. Rather hopeless hash and not helped much by the heavy-drinking scenes. All talking.</p>	Stupid	No	No
<p>Delightful Rogue, The (Rod LaRocque) (RKO) A whimsical yarn, with original touches in plot and setting, of a swaggering and picturesque pirate on his luxurious yacht in the South Seas, who proves himself a high-minded villain toward the girl he finally wins. Rod LaRocque's Spanish accent suffers by comparison with Warner Baxter's in "Old Arizona." Fairly amusing farce-comedy with one "improper" situation which is fairly unobjectionable. All talking.</p>	Fair	Doubtful	No	<p>Girl from Havana, The (Lola Lane) (Fox) A fast-moving detective story, decidedly above average, in which a girl catches the crooks after a 5,000 mile chase from San Francisco to Cuba via Panama Canal. The hero also had to be detected, also by the girl. All talking.</p>	Rather good	Interesting	Good if not too exciting
<p>Desert Rider, The (Tim McCoy) (M-G-M) Lively western of Pony Express days—with the stolen deed, gold shipments, bandits, etc. Possibly above average. Silent.</p>	Hardly	Passable	Possibly	<p>Hard to Get (Dorothy Mackaill) (First Nat'l) Fine comedy—falling short of best only by a few touches of burlesque and false motivation—of the poor girl who decides to marry for money but changes her mind. Miss Mackaill has a fine natural voice that is pitifully uncultured. Acting, story and direction above average. All talking.</p>	Entertaining	Excellent	Amusing but somewhat beyond them
<p>Drake Case, The (Gladys Brockwell) (Universal) Above average murder-mystery, well told, intelligently directed, finely acted and spoken, with more to interest an intelligent spectator than such film-stories usually offer. All talking.</p>	Very good of its kind	Fairly good	Beyond them	<p>Her Private Life (Billie Dove) (First Nat'l) Careful and serious attempt to put Ethel Barrymore's "Declassée" on the screen with some good acting and good voices. A sophisticated theme treated with good taste, some good dramatic moments, but movie falls far below the stage play. All talking.</p>	Fairly good	Hardly suitable	Of no interest
				<p>Hottentot, The (E. E. Horton) (Warner) Fine screening of William Collier's hilarious stage play. Good example of true farce-comedy, continuously funny, with enough real character interest, brought out by good acting and good voices, to keep the picture safely above slapstick throughout. All talking.</p>	Funny	Very good	Good

Titles of Films (Actors) (Producers)	For Intelligent Adults	For Youth (15 to 20)	For Children (under 15)
<p>Illusion (Nancy Carroll-Charles Rogers) (Para.) Another stage story—with Nancy Carroll excellent as the sane partner in a vaudeville act, and Rogers as the caddish hero who brings heartache to his loyal little sweetheart by his "illusion" that he can climb into social circles by card tricks and marry a blue-blood. Nancy's voice, singing, and acting again stamp her as one of the screen's best. All talking.</p>	Good of its kind	Good and probably harmless	Of no interest
<p>In the Headlines (Grant Withers) (Warner) The slangy, swaggering star-reporter, helped by his fiancée, solves a double-murder-mystery. It is a fast-moving, generally convincing newspaper-life story above average in amusement value. All talking.</p>	Very good of its kind	Very good	Hardly for them
<p>Lady Lies, The (Claudette Colbert-Walter Huston) One of the best talking pictures for intelligent adults yet made, in practically all respects—technical, dramatic, histrionic, acoustic, literary. It is a social character drama of high order, beautifully directed, acted and spoken. Its only serious flaw is the overdrawn children, and their exaggerated place in the situation. Every intelligent adult should see it, reject automatically its obvious absurdities, enjoy its many technical excellences, and then reflect upon the social ideas to be spread far and wide when the film is shown to the whole general public as it will be. It exploits the insolent sophistication of "modern" children (aged 13 and 16), who suddenly discover that their widowed father has been keeping a love-nest, accept the fact and proceed to act like grown-ups. The brazenly lay down the law to all the adults involved, and supposedly settle the whole situation to the advantage and happiness of all concerned by ordering their father to marry his mistress or they will leave him for her! The only characters that voice a protest on the ethics of the situation are burlesqued and made thoroughly ridiculous. The exaggerations are obvious and harmless to the intelligent, but it is this kind of film that the average movie audience likes to call, in awed whispers, "so true to life"! All talking.</p>	Excellent	Decidedly No	Decidedly No
<p>Light Fingers (Ian Keith) (Columbia) A smooth little crook picture of jewel robbers which rather glorifies the business of thieving. Silent and part talking versions.</p>	Hardly	No	No
<p>Love Trap, The (Laura LaPlante) (Universal) Another negligible story of backstage life, with the poor compromised chorus girl saved by the rich hero, etc. A waste of Laura LaPlante on bedroom farce. Part talking.</p>	Mediocre	No	No
<p>Melody Lane (Eddie Leonard) (Universal) Very ordinary story of vaudeville pair—she succeeds, he fails—but their child brings them together again. All talking.</p>	Mediocre	Hardly	Of no interest
<p>New Orleans (Ricardo Cortez) (Tiffany) One of the worst ever made—crude, false, stupid, vulgar beyond description. Only abysmal ignorance and bad taste could possibly produce such a thing. Silent (mercifully).</p>	Offensive	Impossible	No

Titles of Films (Actors) (Producers)	For Intelligent Adults	For Youth (15 to 20)	For Children (under 15)
<p>Oh Yeah (Robert Armstrong) (Pathe) Well-acted and talked farce comedy of two typical brakemen in love with two girls, with runaway-train chase for good measure. All talking.</p>	Rather amusing	Amusing	Amusing and exciting
<p>Points West (Hoot Gibson) (Universal) Just another Western—fists, guns, heroics, villainy, and a girl. Silent.</p>	Worthless	Poor	No
<p>Say it with Songs (Al Jolson-Davey Lee) (Warner) Maudlin sentiment, utterly mistaken melodramatics, pitiful misuse of Davey Lee, too much noise from Al Jolson, make this sequel to "The Singing Fool" vastly inferior. Sad illustration of moviedom's inability to understand what made the preceding picture good. All talking.</p>	Poor	Harmless	No
<p>Skin Deep (Monte Blue) (Warner) Preposterous story that breaks every law of dramatics, common sense and decency. Heroine tricks her husband, the gunman-hero, into prison and lives with a rival gunman, with whom she plots death of her husband, etc. A gangland-police story of the worst kind. All talking.</p>	Offensive	Unwholesome	No
<p>Smiling Irish Eyes (Colleen Moore) (First Nat'l) Very sentimental, old-fashioned stuff—ridiculed by many critics—but it is a wholesome, rather charming story of Ireland and New York that contains bits of the best real acting Colleen Moore has ever done. On the whole it is human and appealing, and its improbabilities and other faults are relatively insignificant. All talking.</p>	Fair	Entertaining	Good though somewhat beyond them
<p>Speedway (William Haines) (M-G-M) Another conceited-hero part for Haines, with much exciting action in the auto racing. Lively picture and practically unobjectionable. All talking.</p>	Passable	Good	Good if not too thrilling
<p>Unholy Night, The (Roland Young) (M-G-M) An elaborate and very effective murder-mystery-thriller, splendidly acted, spoken, directed and staged. It discards most of the stock scare devices, gets its effects largely from the characters and their situations, failing only in being over-complex and confusing in spots. Also a bit overloaded with murders—by Ben Hecht. Roland Young fine. All talking.</p>	Very good of its kind	Thrilling	Too strong
<p>Why Leave Home (Sue Carol) (Fox) Based on the stage play, "The Cradle Snatchers". Three neglected wives seek consolation elsewhere and meet their husbands doing likewise. So farcical as to be both harmless and inane. Talking and sound.</p>	Stupid	Not worthwhile	No
<p>Woman Trap (Hal Skelly) (Para.) Senseless title for a labored police-and-crime melodrama of two brothers, one a detective and one a criminal, and a girl (well played by Evelyn Brent). Glorifies thuggery, without a single person of real character in the cast. Sympathy mainly with the criminals. Tough English spoken out of the corners of mouths, etc. All talking.</p>	Hardly	Better not	No
<p>Words and Music (Lois Moran) (Fox) A merry musical comedy that achieves fairly well the illusion of a college atmosphere, and is thoroughly entertaining in a wholesome and refreshing way. All talking and music.</p>	Good of its kind	Excellent	Good

SCHOOL DEPARTMENT

Conducted by DR. F. DEAN McCLUSKY
 Director, Scarborough School, Scarborough-on-Hudson, N. Y.

Experiments with the Yale Historical Films

Improving the Quality of Instruction in History With the Aid of the Photoplay is the title of an article which appeared in the April and May, 1929, numbers of the Historical Outlook. The author is Dr. Daniel C. Knowlton of Yale University who reports a searching experiment which was made to test the definite value of the historical motion picture as an aid to instruction. (Reference was made to these articles in the June issue of the Educational Screen but the interest and importance of the material prompts an extended reprint here).

Plan of the Experiment

Fifteen classes from seventh grade—a total of 521 pupils—were included in the experiment. These were taught by six teachers. Each of these teachers had at least two classes and in three cases three. The organization of the class divisions was according to mental ages and educational ages, intelligence quotients and educational quotients as revealed by the Otis Classification Tests. Six sections were selected to form the experimental group, while nine others formed the control group. Each of the six teachers taught one of the classes in the experimental group and one or two in the control group.

The course of study pursued by the experimental group differed from that of the control group in one respect only, viz., that it included the use of the photoplay in addition to the textbook and such other classroom equipment as was common to all the seventh grade history and social studies classes. No other visual material was introduced into the classroom except that which was already in use there such as wall and blackboard maps. Teachers were at liberty to make such use of the pictures and maps in the textbook as might commend themselves, provided they used

such materials in control and experimental sections alike. Two textbooks had normally been used in these classes; Gordy's *History of the United States*, and Beard and Bagley's *History of the American People*. These were supplemented for both groups by a manuscript textbook in mimeographed form and without illustrations, covering the period which was being studied. . . .

The Photoplays and Their Projection

The total numbers of lessons, therefore, covered by the experiment was fifty of fifty-five minutes each. The time required for the testing was in addition to this. The eleven photoplays used were: Columbus, Jamestown, The Pilgrims, The Puritans, Peter Stuyvesant, The Gateway to the West, Wolfe and Montcalm, The Eve of the Revolution, The Declaration of Independence, Yorktown, and Vincennes. The total number of classroom projections for the period studied was 66.

When the classes were ready for a picture, that picture was projected by an experienced operator to one class at a time in the social studies classroom. Projections were made from the rear upon a Trans-Lux or Daylo screen. A lens of short focal length was used and the throw varied from four and one-half to six feet, producing an image of approximately 16x24 inches. A portable machine was used carrying standard width non-inflammable film. The state laws made the use of a booth unnecessary under these conditions. The titles were read by the teacher as the pictures were projected.

Supplementary Material Used in Control Group

As occasion demanded, the control group was supplied with a number of supplementary pages embodying the information which was found in the photoplay, but which was *not* to be found in either the textbook of Gordy or of Beard and Bagley. . . . The supplementary material was organized so as to fit the organization of the textbook in order that as little at-

tention as possible might be attracted to this added information. . . .

Preparation and Use of Objective Tests

The testing technique which was set up was designed to show: (1) the amount of time saved by the use of the photoplay; (2) the amount of historical knowledge possessed by the pupil; (3) his appreciation of the subject-matter of history as it might manifest itself (a) in a better grasp of the time element in history, or (b) in a better understanding of the relation between man and his environment in the past, (c) in a better understanding and appreciation of the personalities of the past; (4) his power to retain what he had learned; and (5) his greater interest in the subject. . . .

Results Secured

On the basis of a careful comparison the experimental group, as a whole, made about a 19 per cent greater gain than did the control group. In so doing they learned as if they were 16 months more mentally mature, or as if they were 14 months more advanced in school, or as though they were brighter by 12 points of intelligence quotient or by 11 points of educational quotient.

The 19 per cent greater gain registered by the experimental group over the control group is on the basis of an enriched course of study, with better teaching than that to be found on the average in the seventh grade. It was a case of elevating the whole performance to a level which would be approved by a critical teacher of history and then measuring the corresponding results attained with and without the photoplay. In other words, the photoplay was put to a much more severe test to justify itself than would be the case were it introduced into the average classroom and the teaching of that classroom accepted as a measure of effective work in the subject. . . .

The administration of the tests in the fall after a period of from three to seven months had elapsed from the time

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the instruction was given, revealed the fact that the experimental group had learned more, forgotten more, and remembered more than the control group. This result as to the relation between remembering and forgetting is an agreement with other studies of retention.

The measurements of interest aroused were difficult to secure. The data recorded cover some of those externals of pupil participation and activity to which the teacher will always attach considerable significance. They have the advantage over subjective impressions in that they have been recorded statistically. For forty days three observers carefully collected data covering pupil participation in eight classes, three belonging to the experimental and five to the control group.

The results obtained were all clearly in favor of the experimental group. Not only did *more* pupils participate in the class session, but they participated *more times*. The actual number of pupil participations per section were 77.4 per period for the control group and 85.4 for the experimental.

An effort was made to appraise the precise contribution of the photoplay as represented by the different kinds of knowledge tested. The analysis revealed clearly that the photoplays were least valuable in teaching those questions demanding a knowledge of time

or of the so-called chronology of history. On the other hand, the experimental group learned 19 per cent. more historical geography, 23 per cent. more about historical personages, and 35 per cent. more about the interaction of events. The apparent failure of the photoplay to teach "time" may be explained by the comparatively short interval, and the failure on the part of the teacher to place it in the longer time perspective to which both teacher and class were accustomed. The Puritans film, for example, covered ten years of Puritan history; the photoplay "The Pilgrims" but little more, and with special emphasis upon the sequence of events which marked the interval between their arrival in the fall of 1620 and the departure of the "Mayflower" in the following spring.

The photoplays were most effective in teaching the interaction of events. Their contribution to the learning and retention of this aspect of history was the greatest of the four. Of this material the experimental group learned 35 per cent. and remembered 43 per cent. more. These percentages are based upon all the materials in the tests used. But if this material is divided into knowledge which teachers commonly possess and knowledge not commonly possessed, the photoplays are shown to have been ef-


fective both in teaching knowledge which is commonly possessed by history teachers and in teaching worth while interrelationships not commonly known. This result reflects the reality and dramatic unity which characterizes these photoplays.

The ability of the pupils to grasp and appreciate these relationships was in no small degree determined by the teacher's own interest in them and the emphasis which she attached to them. However inherently effective the photoplays may be—and the evidence submitted here indicates the potentialities of such material—it will only attain its highest degree of effectiveness when accompanied by good teaching, based upon an appreciation of the real goal to be attained and of the capacity of this material to contribute to its attainment. The teacher has at her command an instrument which, as these results indicate, will go far toward economizing her time and effort and stimulating her pupils to secure those abiding values inherent in this vital subject.

Reprints of this valuable report may be obtained by addressing the Yale University Press Film Service, New Haven, Connecticut, or by purchasing the April and May, 1929, numbers of the Historical Outlook. Professor Knowlton is to be congratulated upon his significant contribution to the field of visual education.

Film Reviews

The President (6 reels) — Universal Film Exchanges Inc. — This is a feature-length entertainment film, wholesomely thrilling, planned expressly for circulation in the non-theatrical field. In thus selecting pictures of suitable character and quality, to be reserved solely for rentals outside the theatres, Universal is inaugurating a policy that is logical and certain to have imitators among the theatrical producers. The growth of the non-theatrical field must make this practice general, sooner or later. Universal is to be congratulated on leading the way.



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"The President" is a romantic melodrama of a distinctly wholesome kind, its scenes laid against a background of colorful landscape and picturesque villages in southern Europe. It deals with the affairs of another of those mythical kingdoms of fanciful name, which have been a continuous asset of the movies almost from the beginning. The "strange country" never has lost, and probably never will lose its charm for the average spectator.

There is a struggle between democratic and royalist parties for control of the government. The hero is revealed at the opening of the film as a lowly son of the country, but with the fire of worthy ambition in his heart. He knows from experience the insolence and injustice that political power can breed in those that wield it. He is both a dreamer and

a thinker, peasant and patriot, peace-loving but a fighter for the rights of the common people long oppressed by the ruling aristocrats. Believing hard in himself as an orator and champion of the popular cause, he finally makes a sensational entrance into the political arena and proves his extraordinary powers over an audience.

The Royalists are scheming to swing the forthcoming election and return themselves to power, by trickery if need be. They recognize the strength of the newly arisen champion and seek to enlist his influence on their side. They seem to be succeeding, until the dramatic moment arrives when the first announcement of the new presidential nominee is to be made by radio. The hero is to make the announcement, for he can command still greater popular enthusiasm for the candidate.

A written copy of the announcement is supplied by the schemers to the hero to be read into the microphone. He reads it as written, up to the end, but then, instead of the name of the Royalist nominee he shouts his own! He wins the election.

Then follow numerous complications — a diplomatic marriage with a Royalist girl (played by a charming actress) for political purposes only — a military mutiny stirred up by the Royalists and heroically suppressed by the President, etc. The marriage situation offered easy opportunity for objectionable scenes, which were carefully avoided. Finally, wearying of the cares and trials of his position, the President attempts to resign and flee from his thankless task. But he then suddenly learns that his wife, whom he thought utterly indifferent to him,

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The film was produced abroad, with foreign cast of skilled actors, the hero played by none other than Moujuskine, the famous Russian actor already known in America in other important films. It compares favorably with the best theatrical production in acting, direction, photography, sets, in the swiftness with which the story moves, vigorous action, skillful handling of mobs and crowds, etc. One thing only worries us. It is so good a picture that it could easily have theatrical circulation. We hope Universal can resist the temptation.

For terms, write to your nearest Universal Film Exchange.

Books — From Manuscript to Classroom (1 reel) — John C. Winston Company. There have been many films produced on the making of books—all doubtless of more or less informational value, yet too frequently marred by second-rate photography, amateurish acting, excessive advertising and general crudity.

This film, produced by the John C. Winston Company, Publishers, is distinctly an exception in many respects to the general run of similar productions. Wisely, there is no attempt at plot, a minimum attempt at "acting," and a perfectly justifiable modicum of advertising appears only at the beginning of the film, when the visiting school-teacher, who wants to see how her text books are made, enters a building the entrance of which is clearly marked as the Winston plant. This much "advertising" is probably advantageous. Definite localization enhances reality.

"Books—From Manuscript to

Classroom" excels in holding consistently from beginning to end, the purpose for which it was made, as indicated in the title. The continuity is correct and unbroken — the manuscript, the typesetting, the raw paper stock, the huge presses, the folding, gathering, binding, trimming, covering, shaping, packing, ship-



ping, and the final handing over of the book to the pupil in the classroom by the very comely young teacher who has just made the trip through the factory with the audience. Incidentally, notice the closing shot of her in her classroom for its utter naturalness and charm, so rare in amateurs before the camera.

The separate processes, pictured and described in brief titles, are shown with unusual clarity, thanks to correct camera placement and adequate lighting. The

"low visibility" that afflicts most films of this kind is agreeably absent. The shots show the mechanism or the operation that is meant to be shown—not mere vague masses of wheels and levers largely buried in deep shadow. The visitor and her guide pause at the more complex machines, and the close-up tends to clarify and emphasize the result of the operation just performed — not the faces or actions of the actors.

The educational worth of a film so produced is beyond question. Its simplicity and directness, its smooth sequence, its agreeable photography, insure a unified impression, rich in details, of all that lies behind the familiar book on the pupil's desk. It should rouse in any pupil anywhere a new interest and appreciation of his "book," whatever its title, publisher, or subject matter.

This film, in 16 mm size, is available for schools, without rental charge, by application to the John C. Winston Company of Philadelphia.

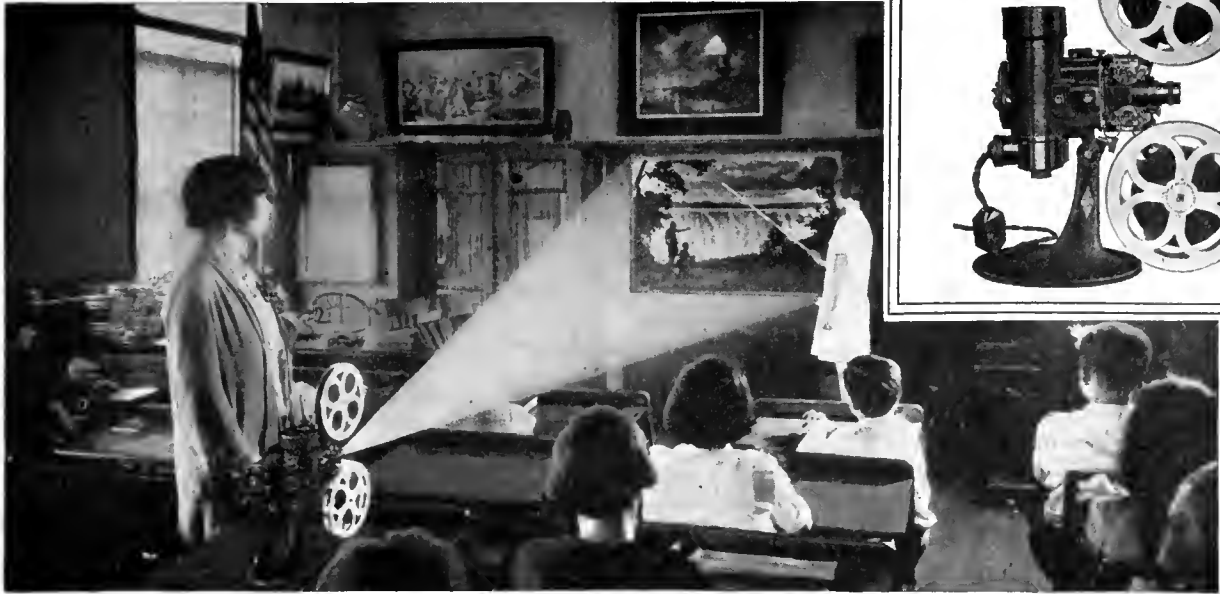
Developments in Pennsylvania

Several outstanding developments have marked Pennsylvania's visual education program during the past school year.

The Board of Normal School Principals has adopted a credit course in visual instruction, which was initially given at the summer sessions of the various normal schools, and thereafter will be offered as part of the regular work. All this past year's graduates from Pennsylvania's State Teachers Colleges and Normal Schools have been trained in still projector technique.

Three hundred and twenty-three still, and one hundred and eighty-seven motion picture projectors have been added to the equipment of various schools.

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in the film in clear sharp definition. A twist of the lens focuses the picture for screens as small as 2 x 3 feet up to as large as 9 x 7 feet square. Interchangeable lenses permit projection of the largest size picture at a distance of 100 feet.

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A blackboard technique has been developed by the visual education committees of the sixteen normal schools.

Through a cooperative agreement between the Department of Labor and Industry and the Teachers Training institutions, examinations for the amateur projectionist's license are now conducted by the visual education committees at all normal schools. One hundred and forty-five seniors at the State Teachers College took this examination for the first time on May 7.

The school journey has a definite place in kindergarten instruction and in teacher preparation in Pennsylvania. It is very generally used by grades, high schools, and by the various colleges. Two hundred and twenty-five schools visited the State Capitol from May 1, 1928 to May 1, 1929. The groups ranged in number from a dozen to twelve hundred.

The State visual education

committees have developed and have made ready for the printer a bulletin on object-specimen-model methodology.

Philadelphia has added a director of visual education to the superintendent's staff. Both first class school districts now have visual directors. Most second class districts have part-time visual supervisors or someone directly responsible for visual materials.

A complete account of the advance made along the various lines above indicated was published in the *Pennsylvania School Journal* for June.

The Russian Film

(Concluded from page 239)

the train, the vanishing scenery. The train brings a friend of the husband to the town where he fails to find a lodging. "Very well," says the husband, "you can sleep on the sofa." The camera never gives the impression of going outside the room, as so often happens with the three-sided set. These three are shown remorselessly, humourously living the eternal triangle. The friend pays small attentions to the wife; he brings her a fashion magazine. Then the husband is called away for a week on business, and when he returns he finds the inevitable has happened. He storms out of the house but soon discovers that sleeping in the office is not as comfortable as the sofa at home.

Friendship between the two men is renewed. They play draughts together. The woman sits at the window forgotten. A motor car passes with glaring headlights. Other people have their place in the world. To make herself important again she spreads the sheets on her bed.

The technique of this film is astounding. In one scene the woman is crying at her dressing

table. A cut is made to a close-up of a china cat's head with tears streaming down its cheeks; tears dropping from the eyes of the woman. Compare this brilliance with Hollywood's art-films about clowns whose hearts are rent behind their laughing, faded masks.

Finally I must record that I have seen a Russian comedy, *Moscow That Laughs and Weeps* directed by Barnett. A few find it delightful but I find it frightening, because I see the glimmer of the Western mind, the attempt to produce for a world market. It is nice to know that the Russians can feel trivial after the intense drama of such pictures as *Two Days*, but it is an omen. The housing shortage is turned to farce in *Moscow That Laughs and Weeps*, nevertheless it does show us a Russian problem, just a little bit of Russia. Sorrow follows with the thought that other films have shown us almost the whole of Russia; they were so near the earth, so true, so of the people.

If Russia fails, where else can we look for this fearlessness, the comprehension of what is cinematic, this beautiful feeling for things? In the drama *Two Days* there is a sequence of a deserted house; light polishes the floor because there is no-one on whom to shine, a few curtains billow out with the breeze. Such tenderness, such feeling for the empty house could not be found in the production of other nations; just as the brothel scenes of *The Yellow Pass* will never be duplicated outside of Russia. It will be the blackest hour of cinema history if Russia becomes commercialized.

No doubt I exaggerate for there will always be Pudovkin and Eisenstein.

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Conducted by DWIGHT R. FURNESS
 Director of Publicity, Methodist Episcopal Board of Education

SHOULD you use movies for teaching? The answer depends not so much on the movies as on yourself and the methods you use. Unless you are willing to use them as a tool and take the trouble of adapting them to your classroom work it is doubtful whether you will find them much help. But if you will take as much trouble in locating films as you do in reviewing new texts and looking up references you will find them definitely helpful. If you make your own films they will be just as valuable as you care to make them.

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If you teach biology motion pictures will provide you with lecture material regardless of the season. Your collecting can and cyanide bottle provide specimens for laboratory study but this material will not show your classes insects as they appear in life, or plants and flowers where you found them.

The teacher who takes his own films has the advantage of knowing exactly the use they are to be put to. They are taken to fit precisely into a schedule. They make their point by giving the exact interpretation intended in the illustration.

If you teach physics or chemistry, films will allow you to bring into the class room interesting applications from the fields of industry. Geysers may be made to spout, turbines turn, chemicals crystalize, blast furnaces blow.

Whatever you teach if you make use of illustrations, films will be a help in your work. But you must take them seriously. You must edit them for subject matter as carefully as you would written matter. You must select them as carefully as you would specimens for demonstration. You should be as sure of them carrying their point as you are of an experiment planned for the lecture table.

Photographing from Automobiles

Motion pictures taken from a moving automobile are greatly

improved if taken at double speed or faster. The camera should be pointed in the direction of travel. If the windshield is clean the results will be satisfactory, if the back window of the car is covered so that it will not cause a reflection on the windshield.

Best results are secured when the camera is set on a tripod in the car or attached to the body on a bracket or clamp. The speed of the car should be slackened while the camera is in operation to avoid going over irregularities in the road too fast as they will cause a jump on the screen when the films are projected.

Hints on Kodacolor

The very simplicity of the Kodacolor process is likely to lead to carelessness in its use. Yet if attention is paid to a few points the results will more than compensate for the additional trouble.

The lenses used for Kodacolor are so fast that careful focusing is fundamental. A tape measure or range finder is useful in this connection.

Cameras on which the lens screws into the front of the camera, or where the sections of the lens mounting are likely to turn, require a frequent checking to see that the Kodacolor filter is in perfect alignment with the direction of the screen on the back of the film. Should the filter get out of alignment, the color of the finished picture will be false.

(Concluded on page 255)

Talking Movies!

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a Sound attachment (Disc or on Film) for your Projector

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"Within the next few years the Motion Picture will be an indispensable adjunct for every teacher and educational lecturer." This, from a recent report of the United States Bureau of Education, immediately makes a suggestion which school boards of even the smallest schools will do well to consider. The widespread use of films in schools is an assured development which is destined to materialize in the next few years. Educators everywhere recognize the vast potential value which films hold as a means of instruction.

De Vry Motion Pictures create a lasting impression—they attract and hold the attention of the pupils—make school work more pleasant. They present details upon the screen so that all may see—make min-

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Stop-on-film feature enables teacher to hold the picture on the screen at any time for detailed study.

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Please send me descriptive literature and information on the De Vry Projector and school films.

Name.....

Address.....

City.....State.....

AMONG THE PRODUCERS

Where the commercial firms—whose activities have an important bearing on progress in the visual field—are free to tell their story in their own words. The Educational Screen is glad to reprint here, within necessary space limitations, such material as seems to have most informational and news value to our readers

A New Stereopticon with Several New and Distinct Features

By A. O. POTTER

SPENCER Lens Company have just introduced their Model B Delineascope, which more nearly fills the need of the lecture room than any other type of lantern.

It has been made especially for the busy teacher who wants occasionally to use lantern slides, point out features in them, run the lantern himself, and at all times face his class.

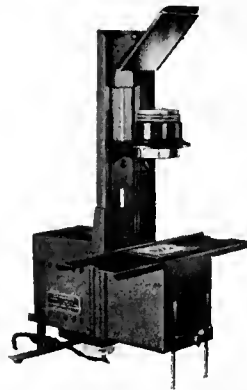
It is arranged so that the picture may be thrown on the screen above the blackboard, thereby enabling the lecturer to make drawings to illustrate his lecture without disturbing the lantern setup in any way whatever. To do this the screen must be tipped forward to prevent keystoneing of the picture. In this position an ordinary screen would sag, so a special screen has been made with



a solid back and framed, making it just as easy to hang as a picture.

Every possible inconvenience in the usual method of projection has been thought of and, so far

as possible, eliminated. The instrument is equipped with a lens of large diameter, which throws an abundance of light on the screen, thereby eliminating the necessity of darkening the room.



The usual procedure is for the lecturer to place the lantern in position before beginning, if it is not already there, and to focus the lens. When he is ready to use a slide, he snaps on the light, places the slide on the table of the instrument, in a horizontal position, and the picture appears on the screen. He sees the slide right side up and right side to, and can, with the aid of a pencil or any sharp instrument, point to any part of it, with the assurance that the image of his pointer will be seen on the screen, and what is most important, he has all the time been facing his class.

The accompanying illustration shows a lecturer using the lantern and a true image of a pointer on the screen. This picture has not been retouched, and in spite

of the fact that there was a large window each side of the blackboard and four on the opposite side of the room, with no shades, and on a bright day, the picture was plainly visible to all of the 111 pupils that the room accommodated.

Another illustration is given, showing the general construction of the instrument.

When one considers the advantageous features of this lantern, it seems to remove practically all of the usual objections to the use of a lantern in the classroom. No darkening the room, no getting ready, no turning your back to the class to point to the picture, no signaling to operator, and the blackboard is always free for use. No wonder it was named The Lecture Table Delineascope.

An attractive circular, giving a more detailed description of this new instrument, may be had by writing to Spencer Lens Co. Buffalo, N. Y.

A Visual Education Handbook

"The Schoolman's Handbook of Visual Education" by Louis Walton Siple, recently published by James C. Muir and Company, is the title of a helpful booklet which describes, with illustrations, the four fundamental types of projection apparatus — film-slide, glass-slide, opaque and mo-

tion picture projectors. The slides or films used with each type are also given consideration, as well as the two kinds of screens in use—reflection and translucent.

The handbook also includes a projection chart, cost estimates and glossary of terms used in connection with projection, which should be of additional aid to the schoolman.

The publication can be secured for 25 cents from James C. Muir and Company, Philadelphia, Pa.

New Bell & Howell Laboratory Completed

The new engineering laboratory erected in Chicago by the Bell and Howell Company has been completed at a cost of a half-million dollars. The new building, occupying 35,000 square

feet of floor space, provides accommodations for four hundred engineers and technicians and is equipped with precision machinery and apparatus for every kind of mechanical test.

The engineering personnel will be under the direction of Mr. A. S. Howell, chief engineer, and will devote its time to new developments in the mechanics of the motion picture industry, whether originated within the company's organization, or submitted to it by individuals outside.

Several projects of the utmost importance to the future of the movie industry have been under way in the Bell and Howell laboratories for some time, among them all phases of the "talkies" and "three-dimensional" movies.

Amateur Film Making

(Concluded from page 252)

With the newer Kodacolor attachments two neutral density filters are supplied. One of these is used where the black and white exposure would be f16 and the other where f22 would be required.

Lighting has much to do with color photography. A brilliant glary light kills color on shiny objects because of their sheen. A soft light, yet one giving sufficient exposure is better in such cases.

It should also be borne in mind that for color photography flat lighting is best. Composition should depend on masses of color rather than on highlights and shadows as in the case of black and white photography.

WHAT IS THE SECRET?

Miss Elinor G. Price, a grade school teacher in one of the Montclair, N. J., Public Schools, has had remarkable success with her classes during the past two years. The children work hard to reach her grade, for those already in enthusiastically relate how interesting her lessons are. There is no yawning and clock-watching in Miss Price's classes, no lagging behind and disliking school, and, at the close of the year, all her pupils pass on with flying colors. There are no repeaters in Miss Price's group.

Others marvel and ask, "What is the Secret of Her Success?"

The answer is given in the illustration—she uses Visual Education with the assistance of a Spencer Combination Classroom Lantern, Model DC, which was introduced about two years ago. This enables her



to illustrate the lessons with either glass slides or film-slides and insures the best possible results on the screen. It also gives her many special convenient operating features not found on any other lantern.

Try this out in *your* class for a short time and note the vast improvement in the work of your own pupils. Detailed data upon request.

SPENCER LENS COMPANY

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New York

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San Francisco

Boston

Washington

HERE THEY ARE!

A Trade Directory for the Visual Field

DEVELOPING and PRINTING

Worldscope Motion Pictures
111 W. 18th St., Kansas City, Mo.

FILMS

Bell & Howell Co.

1815 Larchmont Ave., Chicago, Ill.
(See advertisement on page 249)

Carlyle Ellis

130 W. 46th St., New York City
Producer of Social Service Films

Eastman Kodak Co.

Rochester, N. Y.
(See advertisement on Outside Back Cover)

Eastman Teaching Films, Inc.

Rochester, N. Y.

Edited Pictures System, Inc.

130 W. 46th St., New York City

Ideal Pictures Corp.

26 E. Eighth St., Chicago, Ill.

The Industrial Alcohol Institute

420 Lexington Ave., New York City
(See advertisement on page 251)

International Harvester Co.

606 S. Michigan Ave., Chicago, Ill.
(See advertisement on page 225)

Dr. Thos. B. McCrum

4144 Charlotte St., Kansas City, Mo.
Producer and Distributor of
Dental Health Films

Pathe Exchange Inc.,

35 W. 45th St. New York City
(See advertisement on page 246)

Henry S. Peabody

P. O. Box 111, Pasadena, Cal.
(See advertisement on page 250)

Pinkney Film Service Co.

1028 Forbes St., Pittsburgh, Pa.

Q. R. S.-DeVry Corporation

333 N. Michigan Ave., Chicago, Ill.
(See advertisement on page 253)

Ray-Bell Films, Inc.

817 University Ave., St. Paul, Minn.

Herman Ross Enterprises

729 Seventh Ave., New York City

Rothacker Film Corp.

7510 N. Ashland Ave., Chicago, Ill.

Roland Rogers Productions

74 Sherman St. at Harris Ave.,
Long Island City, N. Y.

Society for Visual Education

327 S. La Salle St., Chicago, Ill.
(See advertisement on Inside Back Cover)

United Cinema Co.

130 W. 46th St., New York City

United Projector and Films Corp.

228 Franklin St., Buffalo, N. Y.

Universal Pictures Corp.

730 Fifth Ave., New York City
(See advertisement on page 245)

Y. M. C. A. Motion Picture Bureau

120 W. 41st St., New York City
1111 Center St., Chicago, Ill.

MOTION PICTURE CAMERAS

Q. R. S.-DeVry Corporation

333 N. Michigan Ave., Chicago, Ill.
(See advertisement on page 253)

MOTION PICTURE MACHINES

and SUPPLIES

International Projector Corp.

Acme Division, 90 Gold St., New
York City.

(See advertisement on page 226)

Bell & Howell Co.

1815 Larchmont Ave., Chicago, Ill.
(See advertisement on page 249)

Edited Pictures System, Inc.

130 W. 46th St., New York City.

Ideal Pictures Corp.

26 E. Eighth St., Chicago, Ill.

James C. Muir & Co.

10 S. 18th St., Philadelphia, Pa.

Q. R. S.-DeVry Corporation

333 N. Michigan Ave., Chicago, Ill.
(See advertisement on page 253)

Safety Projector Co.

Duluth, Minn.

Bernard Sullivan Company

410 N. Michigan Ave., Chicago, Ill.
(See advertisement on page 252)

United Cinema Co.

130 W. 46th St., New York City

United Projector and Film Corp.

228 Franklin St., Buffalo, N. Y.

SCREENS

James C. Muir & Co.

10 S. 18th St., Philadelphia, Pa.

Sims Visual Music Co.

Quincy, Ill.

SLIDES and FILM SLIDES

Arleigh

Box 76, S. Pasadena, Cal.
Visual Aids for Arithmetic,
Reading, etc.

Edited Pictures System, Inc.

130 W. 46th St., New York City.

Ideal Pictures Corp.

26 E. Eighth St., Chicago, Ill.

Keystone View Co.

Meadville, Pa.
(See advertisement on page 247)

James C. Muir & Co.

10 S. 18th St., Philadelphia, Pa.

Sims Visual Music Co.

Quincy, Ill.

Society for Visual Education

327 S. La Salle St., Chicago, Ill.
(See advertisement on Inside Back Cover)

Spencer Lens Co.

19 Doat St., Buffalo, N. Y.
(See advertisement on page 255)

STEREOGRAPHS and STEREO- SCOPES

Keystone View Co.

Meadville, Pa.
(See advertisement on page 247)

Visual Education Service, Inc.

Carmel, Monterey County, Cal.

STEREOPTICONS and OPAQUE PROJECTORS

Bausch and Lomb Optical Co.

Rochester, N. Y.

James C. Muir & Co.

10 S. 18th St., Philadelphia, Pa.

Q. R. S.-DeVry Corporation

333 N. Michigan Ave., Chicago, Ill.
(See advertisement on page 253)

Sims Visual Music Co.

Quincy, Ill.

Society for Visual Education

327 S. La Salle St., Chicago, Ill.
(See advertisement on Inside Back Cover)

Spencer Lens Co.

19 Doat St., Buffalo, N. Y.
(See advertisement on page 255)

SWISS NATIONAL PARK

100 SLIDES FOR SALE

From private collection, also Two original
Films showing Geneva and environs, Zer-
matt and Matterhorn. For full informa-
tions address

THE EDUCATIONAL SCREEN
5 South Wabash, Chicago

4-H Club Champions Visit International Harvester Company

A New Two Reel Film



Visit the Harvester Twine Mills with the 4-H Club Champions. This view shows a group inspecting the intricate spinning machines.

THIS new motion picture film shows the Champion 4-H delegates to the Seventh National Club Congress on their trip through the Harvester factories in Chicago. The manufacture of tractors and twine is seen in detail as well as the harvester officials greet-

ing these future citizens.

The film, besides interesting the grown-ups, would very likely be the means of spurring to greater effort the boys and girls of your community who also are ambitious to win a similar trip to a 4-H Club Congress.

It is educational as it portrays many of the processes used in the manufacture of farm machinery and twine.

Method of Distribution

The film is printed on standard 35 mm. non-inflammable stock and is loaned without

charge by us, but the express charges must be paid by the recipient. It is understood that the film is to be returned to us immediately after being used unless other arrangements have been made with us. A report covering the number of showings and the total attendance should be furnished us.



Many phases of tractor manufacturing go before your eye in this unusual film. Here the 4-H members watch tractors come off the assembly line.

INTERNATIONAL HARVESTER COMPANY
OF AMERICA
(Incorporated)

606 So. Michigan Ave.

Chicago, Ill.

PICTUROL

Gives You

**Classroom Interest . . .
Amazing Pupil Progress**

Have you tried this new-day way to gain undivided classroom attention? If not, you should get the Picturol facts right away.

Picturol does more than make your teaching simple, effective, enjoyable. It helps you present each lesson in vivid, visual, fascinating form.

It snaps pupils out of their lethargy. Brings them facts, and information that are easily remembered. Psychologists tell us that things **seen** are remembered long after things **heard** are forgotten. And because Picturol is such a refreshing change from book and lecture methods of teaching, pupils take to it kindly, enthusiastically.

Will you do as other teachers have done who now present each lesson as the best teacher on any subject would present it? Just send in the coupon for complete facts on how you can benefit by putting Picturol in your classroom!

What it is!

Picturol is an inexpensive, small Still Filmslide Projector that projects still pictures singly or serially from rolls of compact, non-inflammable film. It may be set up right in the classroom, moved from room to room if necessary and when not in use occupies little space. You simply attach to any convenient electric light socket or battery. Film adjustment is as simple as A. B. C.



Films on a wide variety of school subjects are available—with material selected by authorities on every subject. A helpful teaching manual accompanies every roll of film, showing you just what explanatory matter brings out best the outstanding facts of every picture. Send the coupon for list of subjects and copy of typical Teaching Manual.

S.V.E. Motion Picture Film Service Offers You 3 Big Advantages

Besides our complete library of still filmslides we maintain an elaborate collection of Motion Picture Films specially adaptable for school use.

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Subjects, one and two reels in length cover Geography, History, Nature Study, Physics, Agriculture and Health.

35 mm. prints offered for Rental or sale. . . 16 mm. prints for sale only.

A comprehensive catalog, listing and describing our entire line of Motion Picture Films sent on request. Just fill in and tear off the coupon.

**Comprehensive . . . and better for the teaching of
Geography
United States Regional
Geography Set**

Arranged in 15 Still Films
Send the coupon for titles and detailed information.

SOCIETY FOR VISUAL EDUCATION
INC.

Manufacturers, Producers, and Distributors
of Visual Aids

Dept. E. S.

327 S. LaSalle St., Chicago, Ill.

Society for Visual Education, Inc.
Dept. E. S. 327 LaSalle Street, Chicago
Gentlemen: Please send me full details for your special offer on Standard S. V. E. Picturol Projector and your list of selected Picturol Still Filmslides . . . also a copy of a typical teaching manual. It is understood this obligates me in no way.

Check here for Catalog of School-film Motion Picture subjects.

Check here for details of our United States Regional Geography Set.

Name

Address

Position

VOLUME VIII

NUMBER 9

THE EDUCATIONAL SCREEN

*The Only Magazine Devoted to The
New Influence in National Education*

NOVEMBER, 1929

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found by consulting The Education Index, on file in all libraries.*

THE EDUCATIONAL SCREEN, Inc.

HERBERT E. SLAUGHT, *President*

NELSON L. GREENE, *Editor*

FREDERICK J. LANE, *Treasurer*

MARIE E. GOODENOUGH, *Associate Editor*

Entered at the Post Office at Morton, Ill., as Second Class Matter
Office of Publication, Morton, Illinois

General and Editorial Offices, 5 South Wabash, Chicago, Illinois

Copyright, November 1929, by THE EDUCATIONAL SCREEN, INC.

\$2.00 a Year *Published every month except July and August* Single Copies, 25 cts.

The Motion Picture as an Effective Teaching Aid *(1)

F. DEAN McCLUSKY

Director of The Scarborough School, New York

THE motion picture began to be used for instructional purposes in the schools of America in about 1919. Many believed it would be a panacea. Others were skeptical. The controversy thus aroused found fruit in experimentation. During the past ten years investigators at the University of Chicago, at Teachers College at Columbia, at the University of Illinois, at the University of Iowa, at the Ohio State University, at Yale and in other institutions of higher learning have made analyses and tests of the effectiveness of the motion picture as a medium of instruction. In addition, teachers in many cities have put the film through the acid test of actual use in the classroom.

It is fitting, therefore, that we summarize in detail, at this time, the lessons which have been learned during the past ten years about the effective use of the cinema as a teaching device.

For the sake of clarity, our comments will be placed under three headings: first, changes in the construction and organization of the motion picture for classroom purposes; second, principles governing the correlation of the cinema with the curriculum; and third, principles underlying the technique of using films in the classroom for effective instruction.

As soon as teachers began to try out the motion picture it became apparent that the expense of the new device and the complexity of projection machinery

*—A paper read before the Department of Visual Instruction of the National Education Association, at its meeting in Atlanta, Georgia, July 1-2, 1929.

were major factors in hindering wide spread use. To meet this situation the portable or "suitcase" projector was invented thus reducing expense and making it possible for teachers to free themselves of the incubus of the large projection booth. But the portable projector was not totally satisfactory. Fire laws cut into its mobility and the expense, while reduced, was still great.

The next step was the invention of the narrow width 16 mm. film and projector. This was first marketed as a high grade toy for making home movies, but it soon was transferred into the school field. By means of this apparatus the cost of projection has been reduced, the cost of film has been cut to less than one third, the projection machinery has been simplified and the fire hazard has been eliminated through the manufacture of narrow width film on the acetate, commonly called "non-flam," stock.

The Eastman Kodak Co. pioneered in this movement to simplify projection and demonstrated its own faith in the practicability of the new equipment by launching a million dollar corporation, Eastman Teaching Films, Inc., to produce and market high grade classroom films. Other firms have followed suit so that most school films may now be obtained on the 16 mm. width.

A second change has occurred in the organization of the classroom cinema. It is now the practice to produce episodes, bits of contrasting events, and somewhat disconnected scenes rather than a complete cinema "lesson". Many producers of early school films

were so intent on making the story of the lesson complete that they used hundreds of film feet for captions and reproductions of still pictures. They even went so far in some instances as to screen shots of old wood cuts and other lifeless subjects. The extent to which this "complete lesson" idea caused the producers of early educational films to use still shots and caption material was studied by the speaker in 1922. A second study of 96 subjects made by H. Y. McClusky in 1923 and reported in "Visual Education," The University of Chicago Press, showed that the percent of footage devoted to subtitles was 33.54, to still pictures 11.85 and to action 54.61. To quote the report, "The length to which this excessive use of still pictures and subtitle material can go is illustrated by a film (entitled *English Settlements*)—This film is composed largely of still pictures; it deals with an historical subject, not by presenting a story especially dramatized for this film, but by offering a series of historical views and a succession of portraits of pioneer personages no better than those adorning the walls of the ordinary schoolroom. There is scarcely any action, in fact there is nothing exhibited in the film essential to the topic which requires motion for its portrayal. Such excesses appear to be the result of the uncritical opinion that any type of educational material by mysterious alchemy, becomes a desirable educational device when placed on a motion picture film."

Experience and experiment have shown that these early mo-

(Concluded on page 262)

Visual Aids in Mechanical Drawing for Beginners

A. P. TWOGOOD AND ROSS CRAMLET

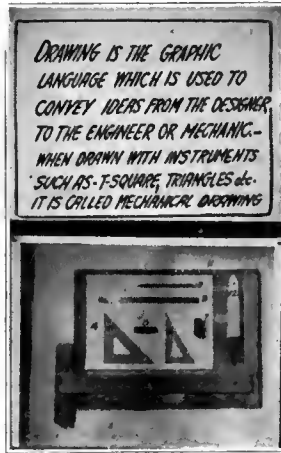
Department of Industrial Education, Public Schools, Newton, Iowa

THE day of the large school class has arrived to stay, and every teacher is confronted with the problem of handling his classes effectively in spite of increased numbers. The task is more difficult when the subject is entirely new to the class. Also it is more difficult to handle a large class effectively on the Junior High School level than on the level of the Senior High School.

We start our industrial arts course with one semester of Mechanical Drawing in the seven B class. We have these boys two hours per week, or a total of thirty-six hours. The problem was "how can we organize our instruction to accomplish the most in this time."

After a survey of various teaching aids or devices we decided upon the use of film-slides and a daylight screen. This latter is important, for there must be sufficient light in the room for the pupils to work by when the film is in use. Film-slides were given preference over glass slides because the sequence of the pictures always remains the same. This is very essential in the use of our material. (If the teacher were always careful in arranging his material, glass slides could, of course, be used). Also film-slides are much cheaper for experimental purposes. We bought a still film camera and made our own copying board.

We analyzed our elementary drawing course to determine exactly the fundamentals we wished to put across. These fundamentals were then checked by several other teachers as well as by draftsmen.



Definition, and instruments used

In this course we have two primary objectives in mind, (A) to teach the principles involved in making two and three-view working drawings, and (B) to prepare our pupils to read intelligently the drawings which form the basis of all our courses after the seven B grade. Our secondary objectives are (1) to teach a definite procedure applicable to any problem and compatible with recognized drafting practices, and (2) through carefully controlled practice to establish habits in drawing which are at once sound and cor-

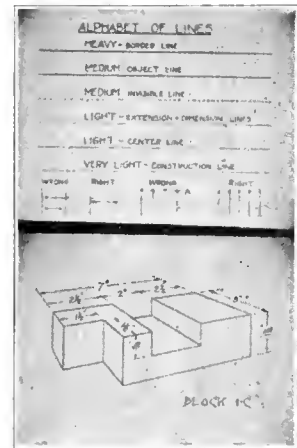


Correct drawing position

rect. The first secondary objective has to do with the analysis of the problem and the steps in placing it on paper, while the second is concerned with the correct use of the equipment.

Since the pupil has little or no background of experiences on which to build, we start with a definition of drawing. The names "designer," "engineer," and "mechanic" are readily understood and drawing is presented as being the construction language by means of which the designer talks to those who build.

Next, the picture showing the equipment is shown, and each pupil has his complete outfit on his bench. By means of the numbers, it is easy to conduct the discussion to acquaint them with the names of the various pieces. No



Making the line-drawing

attempt here is made to teach their use. They are merely told what they are used for.

The pupil is then taught, by means of the next picture and some discussion, how to place his paper on the board. Reasons for so placing it are gone into quite thoroughly. The proper method of sharpening the pencil is next discussed and all pencils are then sharpened. The reading of the rule, down to sixteenths, is presented and thoroughly checked over. It is surprising the num-

ber of boys who cannot read the rule correctly. Considerable time is spent here to be sure that the principles are thoroughly driven home.

We are now ready for the first exercise which consists of three parts, horizontal, vertical and diagonal ruling. The spacing is one-half inch. While the photograph showing how to hold the tools is on the screen the teacher passes around the room to give individual help where needed. When this exercise is completed the pupil can test his own accuracy by observing whether the horizontal, vertical and diagonal lines cross in points. The extent to which they do not determines beyond all question the amount of error. Since the pupil can and does test himself it brings out one rule for successful drafting; i. e., always check everything put on paper before and after drawing.

After a discussion of the various kinds of lines, and how each is made, a new sheet of paper is placed on the board and the margins and title block layed out as indicated. The first problem consists of a plain block of size shown, and forms the basis from which each of the four succeeding problems are developed. We use a model here in connection with the picture in order to more quickly and thoroughly drive home the analysis of the block into three views. Considerable time is spent on this, for, if well taught, much trouble will be avoided later.

In making the working drawing of this and other problems, we have divided it into four steps; (1) horizontal layout, working from bottom to top; (2) vertical layout, working from left to right; (3) the penciling in step, and (4) the finishing step. The pupils carry out these steps,

working from the screen picture. The numbers in circles indicate the order in which the lines are drawn. When completed the drawing is compared with the alphabet of lines to determine whether the graduation has been right.

A new sheet is used for problem 1-B and block 1-A is redrawn. Then, with this as a base, necessary changes are made for 1-B. Likewise, 1-C is drawn from 1-B as a base, 1-D from 1-C, and 1-E from 1-D. After each problem, the alphabet of lines is shown for purpose of comparison of lines. When the problems are all finished a little lettering practice is given and then all title blocks are filled in.

Throughout this film there is an abundance of repetition which is fundamental to the learning process. The construction steps are the same in each problem, and in fact, the whole procedure is such as can be applied to any problem. We have tried to emphasize to the pupil the fact that every drawing, no matter how simple or complicated, is built up, one line at a time. The film must be supplemented by additional problems of the teacher's selection.

Since we have used this film there has been an increase in both quality and quantity of drawings. There has been a decrease in the use of models, indicating that the pupils learn to visualize earlier from the picture. There has been an increase in the time allowed for individual help from the teacher in spite of the larger classes. But more important, we feel, is the tremendous increase in enthusiasm and interest in the subject of mechanical drawing, and the great decrease in the number of failures.

The Motion Picture as an Effective Teaching Aid

(Concluded from page 260)

tionless educational films have little value in the classroom, hence we find the modern school film to be short on captions and still shots, and long on pertinent action.

The past ten years, then, have taught us much about the more effective organization and construction of the classroom cinema. We now have inexpensive films and projectors, and projection which is simple in operation. The films, too, are being organized as aids to teaching, not as teaching entities in and of themselves. The new school films are also more closely linked with child experiences and are thus better adapted to fit into the modern child-centered curriculum.

(To be concluded in December)

IN THE NEXT ISSUE

WE ARE pleased to be able to announce a unique series of articles, beginning in the December issue, under the general title "Visual Aids in Europe". The series is by W. M. Gregory, Director of the Educational Museum, Cleveland Public Schools, and will present comprehensively and in detail the results of the author's extended visits at every large institution in Europe which is engaged in noteworthy visual work. The series is planned to include seven articles, as follows:

- I A General Survey
- II London, Oxford and Brussels
- III Berlin, Frankfurt, Leipzig
- IV Vienna and Budapest
- V Zurich and Berne
- VI Munich and Jena
- VII Paris

Throughout the series particular attention will be paid to sources of material that might well be utilized in schools and colleges of this country, new methods of service that it would be of advantage for our own institutions to consider, and still other activities upon which we should not risk entering. The series will run from December to June, inclusive, and will be of exceptional interest and value to all students and teachers in the visual field.

Making History Objective

WINIFRED WHITMORE
Forest Park, Illinois

THE most effective means of kindling an interest in Ancient History is the use of visual aids. Children of the sixth grade are not naturally curious about what happened thousands of years ago. To them, the time of the Revolutionary War seems ages in the past.

The first day that we opened our new books, one boy said, "Why do we have to study about these people? My brother in high school says that they lived a long time ago and they died a long time ago. Why do we have to know about them, anyway? They are dead." From that minute, it has been my purpose to make history live. One cannot have a well worked out project for every new phase in our history, but I have found that one project, carefully worked out, helps to a great extent in arousing the interest which makes history more vivid.

We started in with the study of the Cave Man. On Friday, we discussed things that children could make with their hands during the week-end. The boys made hand axes and bows and arrows, while the girls brought crude forms of weaving and pottery. One of my poorest pupils made an excellent dug-out canoe and from that time on he was interested. Later, we had stories written in picture writing on scrolls. Some of them were very good. One boy, known as a "repeater", chiseled Egyptian characters in stone. The praise and attention he won from his class inspired him to do better in all his work.

In studying Egypt, we used the text and the lantern. We usually followed up the lantern studies with outlines which included ref-

erence work at the library. The Phoenicians, Hebrews, and Persians were studied in the same way. The lantern slides helped to show the effect of the geography of the land upon the people. It is a simple matter to point out how man is influenced by his environment when we actually have a typical environment before our eyes.

This semester we took Greece for our project. We first studied our text. We started with the geography of the land and the children drew maps of Greece and



Checking up on the Parthenon

her colonies. We then studied the lives, the religion, and the government of the people. Finally, we studied their gift to the world. The children and the teacher who can have the advantage of the lantern in the study of Greek art and architecture are indeed fortunate. During this study, we used the lantern every day. Sometimes we used three slides, sometimes we used ten. The Head of our Visual Education Department, Stella Evelyn Myers, was able to obtain colored slides of Greek temples, statues, and buildings, so the glorious gift of Grecian Art became something we could really see.

Since we were planning on making the Acropolis of Athens

for our project, we had a number of slides on that one subject. The pupils were careful to notice the position of the hill and the location of the buildings on top of it. We made the Acropolis itself of papier mache'. Our 6B class is small, so each one had his turn in helping to cover the wooden boxes, used for the foundation, with the papier mache'. They covered the steps and the top of the hill with regular map dough of flour, salt and water, to represent the white stone pavement of the Acropolis.

The work was carefully done with every effort for accuracy. Of course, complete exactness was impossible as the children could not put in everything, and they had to suit their work to the material we had available. We used three slides at the time of our work. One was a plan of the Acropolis. If a question arose that could not be answered or figured out from the lantern picture, the children went to the reference table and looked it up.

When the Acropolis was finished, we had volunteers for the carving of the temples and statues. The Parthenon was by far the most difficult, so it was assigned to two boys who seemed to be the best fitted for the work. It took them four weeks to carve it from a ten pound bar of Ivory soap. The rest of the class were busy too. During this time the smaller temples, the temple of Athene, the Erechtheum with its Caryatid porch, the Propylaeum, and other buildings were made. The statue of Athene and the "Discus Thrower" were carved from Ivory soap. The statue of Athene was painted with bronze

sealing wax dissolved in alcohol.

The Theseum, at the foot of the Acropolis, was the offering of a little girl who wished to surprise her class. Friday, the Greek hero, Theseus, had been assigned to her for her report. When Monday came, she not only had her story ready, but also the temple built in honor of the hero. It is by no means a perfect model, but the child showed her ingenuity by melting four bars of soap together and carving from them. For her teacher, the model is not simply a monument to Theseus, but also a symbol of a shy little girl's eagerness to have a share in group work.

It was a happy class that finally viewed the project complete, ready for the Parthenon. Everything was finished from the shining buildings, on the top of the Acropolis, to the trees, grass, and the Theseum at its foot, when the boys brought the Parthenon. The pride and triumph of the two young sculptors were reflected in the face of every child. I have never seen more enthusiasm at their baseball or football games than they displayed at this time. We have had our models up for six weeks, but the children do not want to take them down.

It may seem that we have spent too much time on one subject, that of Greece, when the term's work covers all Ancient History, but there are several reasons why I think it is worth the time and effort to make such a type study:

1. It makes history real, for the people are more alive.
2. The pupils learn to appreciate more fully what others have done because of their own efforts. Genuine appreciation is founded on experience. Our little soap models were not great works of art, but the child-

ren learned, as they carved them, to appreciate the art of others.

3. We have a definite object with which we can make comparisons, for we revert back to Egypt and the earlier civilizations, and we have built up a framework for the history of Rome.
4. It keeps up the interest of the children.
5. It instils into their minds the value of team-work. The average child feels his responsibility for a certain part in the work and does not want to hold the class back by his own delinquency. He realizes that everyone must work together to finish the project and he wants to take an active part in it. The below average child is also reached. The opinion of his class means more to him than we realize. If he fails to produce his quota, his class resents it. Therefore he strives to do his share in order to gain the approval of the group. A wise teacher, of course, will make her assignments suit each individual as nearly as possible.
6. It is elastic. It gives each child a chance to do as much as his time and ability will allow. It is not always the most brilliant pupil who does the best in project work.
7. It provides an incentive for more extensive study. The few facts given in our text book served only as the starter of our project. It took, besides the lantern material, much careful reading from reference

books at school and at the Library to furnish the information we needed.

The Head of our Visual Education Department thought our project worthy of being filmed. The children, and I might include the teacher, were very much elated over the prospect of having their work in the "Movies". Pupils and teachers from other grades in the building came to visit us, for my little band of enthusiasts were not slow in spreading the news.

We each looked for flaws as we did not want a mistake to show in the film. The result was that everyone looked at his work with the critical eye of an observer and several changes were made.

Our picture was shown this week to all of the children in our building. Although the younger ones did not understand what the children in the picture were doing, they were interested in seeing faces they recognized. I believe the older pupils appreciated it. As for my new pupils of this semester, I could no longer keep from telling them what we are to make this term. They wanted to know as soon as we returned to our room. When I told them that we were going to build an early German village, they wanted to start right away, in spite of the fact that we are just beginning the study of Rome. It will be a month before we come to the primitive German tribes.

There are several advantages in having a moving picture taken:

1. It motivates a greater attempt at accuracy. This is, perhaps, one of the strongest points. We thought we had been as careful as possible in every detail, yet we found errors in our work and corrected them.

(Concluded on page 286)

NEWS AND NOTES

CONDUCTED BY THE STAFF

Educators Urge Revision of Historic Films for School Use

Two leading educators in the visual field, Mr. Charles Roach, Director of the Los Angeles Visual Education Department, and Edward Mayer, Secretary in the Department of Visual Education at the University of California, have proposed to the Academy of Motion Picture Arts and Sciences that the best photoplay material be preserved for visual education after it has served its entertainment purpose.

The academy staff is studying, first the editing of selected photoplays in cooperation with local and state departments of visual education. Most of the pictures would be reduced to one or two reels. Second, leasing and selling the films through some proper agency will be considered. Third, distribution to schools throughout the country that have undertaken visual education will be attempted.

Mr. Roach has assured the Academy the support of many leading educators as well as the cooperation of the visual education department of Los Angeles and seven other cities in southern California.

"So far the effective use of the motion picture in the schoolroom has been limited by the fact that the school film libraries contain mostly theatrical failures or short reels that have long since served their time," Mr. Wood, secretary of the Academy, said. "Yale University and some other groups have produced educational films of value, but the need is still be-

yond the ability of schools to pay for production on a commercial basis."

Motion Pictures Aid to Physicians

Another instance of the motion picture as an aid to medical research is the photographing of living cells of body tissues by Dr. Alexis Carrel, experimental surgeon of the Rockefeller Institute.

Five hundred scientists, attending the Thirteenth International Physiologists Congress, were shown, in half an hour, what used to require days of patient observation alone at the end of a microscope. The visiting scientists insisted on having the film run off for a second showing.

New Film Courses at University of Southern California

A new course in "Social Aspects of the Motion Picture" is to be given for the first time this fall at the University of Southern California. The course will discuss how the public dictates its shifting desires and demands to scenario writers, stars and producers. Subjects to be illustrated by films include: The mutual influence of spectator and screen, changing tastes in types of plays and players, the reign of fads and fashions, psychological trends and sociological cycles as they are reflected in films.

One class will meet on Saturday mornings from 10 A. M. to 12 noon, on the Trojan campus, and a second class will meet on Thursday nights at University College, downtown evening division of the University of Southern California. Students will be as-

signed to laboratory work in motion picture studios in Hollywood, and will have access to other necessary sources of information.

Methods of detecting scientifically what kind of motion picture makes the greatest hit with the greatest number of people at a certain period, both from an artistic and a social standpoint, have been studied for the past three years by Professor B. V. Morkovin of the University of Southern California, who is to head the new course. Several lectures by stars and directors are scheduled.

The University also plans to open a school to teach the fundamentals and theory of sound. Approval of the school was given by the board of directors of the Academy of Motion Picture Arts and Sciences. According to plans, there will be 10 class periods, to be held Tuesday evenings from 7:30 to 9:30. Dr. A. W. Nye, head of the physics department at U. S. C., will be instructor. Sound experts from studios will also give lectures. The lectures and demonstration will present the basic principles of sound in language understandable to those in other than technical departments and will also provide a systematic routine of practical application. The course will be open to men in all departments of motion picture production.

South America to be Filmed in Talkie

A report from *The Christian Science Monitor* announces that valuable film and sound records of civic and business activities in

South American countries, in addition to pictures of many remote Indian settlements and scenery in the Andes and along the Amazon, never before accessible to the cameraman, will be made by the South American Trade Extension expedition during an air tour of 22 Latin-American countries next autumn.

Talking pictures in natural color of civic, industrial and commercial conditions in the United States are being prepared for the tour. All lectures accompanying the films will be made in Spanish, Portuguese or English, so as to be adaptable to the audiences.

A sound specialist will accompany the crew of the airplane—a huge twin-motored Sikorsky amphibian. The pictures will be shown throughout the United States on a similar tour following the one in South America, and will be available afterward for organizations interested in Latin America.

Prize Planned for Best Original Motion Picture

Samuel Goldwyn has announced his plan to award a yearly prize, similar to the Pulitzer prize in the theatre, to the best motion picture prepared from original material. Columbia University, which handles the Pulitzer awards, has been approached regarding the Goldwyn prize.

Professor Dudley Leaves Wisconsin

Professor W. H. Dudley has resigned his position as chief of the Bureau of Visual Instruction at the University of Wisconsin to take up his work with the Yale University Press as regional director for the film service in the middle west, and national director of the slide production and service. Mr. Dudley's headquarters office is located at 736 South Wabash Avenue, Chicago.

Course in Visual Education

Beginning the first week in October, a series of weekly free lecture demonstrations is being offered by the staff of the Visual Education Division of the Los Angeles Schools. The course is planned to give a comprehensive view of visual education including aims, objectives, limitations and potentialities. Due consideration is given to all types of visual aids as well as apparatus and projectors used with special types of visual materials.

Attendance is entirely voluntary with no fee, no preparation, no tests or examinations required.

Motion Picture Academy Honors Edison

Thomas A. Edison has accepted the invitation to become the first honorary member of the Academy of Motion Picture Arts and Sciences, in recognition of his inventions which pioneered many of the most important phases of motion pictures.

Edison put to practical use the first device for synchronization of sound and pictures, the first projection machine, the first motion picture camera, the electric light and the phonograph. He becomes a member during the National celebration of Light's Golden Jubilee which marks the 50th anniversary of his invention of the incandescent lamp.

Clubwomen to be Represented at Studios

At a recent conference on motion pictures in New York City, attended by leaders of the motion picture industry and women delegates from 200 religious and civic organizations, Mrs. Thomas G. Winter was appointed to act as the clubwomen's representative in Hollywood, where she will be associated with Colonel Jason Joy, director of studio relations for the Hays organization. Mrs. Winter will work with the producers and interpret to them "the feelings and wishes of womanhood in re-

gard to the medium's development of its highest usefulness."

Bankers Observe Motion Picture Day

Motion Picture Day was celebrated at the Bankers Industrial Exposition, held last month in New York City, with a discussion of the film's place in business and the home. The great service which the motion picture renders to American export trade was commented upon by Mr. Arthur H. DeBra. According to Mr. M. L. Simmons of the Stanley Advertising Company, "banks are using the motion picture as a medium for advertising more than any other industry or profession." Other speakers were Edward F. Stevenson, president of Visugraphic Pictures, and Colonel Roy W. Winton of the Amateur Cinema League.

Talking Pictures Feature at Medical Convention

The showing of four surgical sound pictures was greeted with great enthusiasm at the recent convention of the American College of Surgeons at the Stevens Hotel in Chicago. Three of the films consisted chiefly of diagrammatic pictures accompanied by recorded addresses by the surgeons. In the fourth picture, the lecture accompanied actual operations. In addition to the fact that with recorded speech by the surgeon the entire process of an operation could be shown to students at the same time in every leading medical school of the land, it was also noted that with sound equipment the voice can be made audible to every person attending the showing, an important factor in large gatherings where various minor disturbances make it difficult to hear a speaker who is present in person to explain what takes place on the screen.

FOREIGN NOTES

CONDUCTED BY OTTO M. FORKERT

A Novelty in Musical Synchronization

British International Film Distributors have engaged Mr. Edmund Meisel, the celebrated Hungarian composer and conductor, to write original musical compositions for their productions. That the first vehicle for Mr. Meisel's genius for interpretive music should have been "The Crimson Circle" is, to say the least, unfortunate. For "The Crimson Circle" is a "thriller" by Edgar Wallace, produced by British International Films, and although, judged by its own standards, it may be a good "thriller" its story is nevertheless wildly improbable.

Even the absurd nature of the story however could scarcely lessen our interest in Mr. Meisel's own distinctive contribution, which took the form of synchronized music and sound, composed to form a musical interpretation of the actions and emotions of the characters, and the theme of the story.

Mr. Meisel's technique is best described in his own words: "Every character in the film is given a distinctive motif music and sound combined to suggest the character of the person portrayed. Noises and miscellaneous sound effects are woven into the musical composition itself, becoming an integral part of the orchestral score." For instance, there is Colour Music, to suggest exciting incident, Criminal Music, composed for crooks and detectives, Tragic Music composed for

the atmosphere of murder situations, Melody Music for love situations, and so on.

Meisel's score is extraordinarily comprehensive, and is not confined to a motif for each character. He endeavours to interpret sound — sometimes successfully, sometimes unsuccessfully—in various sequences. The scene where a character is tapping a typewriter is accompanied by a "typewriter motif". In an angry crowd scene, the music and sound is orchestrated into pandemonium.

Dialogue is scantily used in "The Crimson Circle", and such as there is could well be dispensed with. When dialogue does occur, the music constitutes a background supplementing or emphasizing speech.

The photography in this film is competent, but the direction is at times crude, especially in the closing sequences when the mystery is audibly solved by the detective while the scenes incidental to his explanation are shown on the screen. Nothing quite so crude and amateurish has yet come our way. Little fault could be found with the acting of the characters, both leading and minor.

The main interest of "The Crimson Circle" lies in Mr. Meisel's music, and we shall look forward to further examples of his work, the themes of which, we hope however, will be more worthy than this.

R. BOND

Film Exhibitions in India

Reference has previously been made in The Educational Screen concerning the activities of the Indian States Publicity Bureau.

The popularity of film exhibitions given through the medium of traveling cars, showed no signs of abating. During the past year no fewer than 1,634,340 visitors attended 766 cinema shows on four of the important railways in the country.

A considerable number of original new posters were specially designed for the Indian State Railways. The posters, which have been sent all over the world for display on a reciprocal basis with foreign railways, have been in considerable demand in schools and institutions in various countries which are interested in the educational value of such posters.

Film and the Culinary Arts

How the educational film is gaining more and more in importance in all phases and activities of our life is seen from a communication from Stralsund, Pomerania. The housewives of that city demanded a repeat showing of a film about the culinary arts, demonstrating the preparation of simple as well as most elaborate meals and showing all the necessary steps in serving them. This film on the culinary arts was shown three times at the large Union Theater of Stralsund, and young housewives and the students of all the schools of Domestic Science and Women's Colleges voted the production a most practical means of instruction.

AMONG THE MAGAZINES AND BOOKS

CONDUCTED BY MARION F. LANPHIER

Anent the "Talkies"

THE case of the talkies has been argued back and forth with convincing evidence for and against them. Time, of course, will tell about other discoveries. It might be of interest, though, to go over the comments that have been appearing in the *Christian Science Monitor* and elsewhere. Some time ago, under the caption "The Talkies Look to Shakespeare," the *Monitor* remarked:

Modern producers of plays have long ago given up the idea of rendering Shakespeare in his entirety, and although the modern playgoer would shrink from allowing the greatest of all the playwrights to be man-handled in the unscrupulous way of the Restoration or even the early Victorian stage, well meaning suggestions are, from time to time, thrown out for bringing Shakespeare up to date. No less a person than the English dramatist, Ashley Dukes, himself a playwright of rare charm of style and invention, has even gone so far as to suggest recently that, while Shakespeare should not be acted in modern clothes, he should be rewritten in modern English.

The advent of the talkies will, perhaps, make the realization of this seemingly iconoclastic suggestion inevitable, for the technique of the talkies being even more remote from that of the Elizabethan stage tradition than the modern theater, with its still surviving traces of the Tudor inn-yard, the transition to modernized speech could hardly be resented.

The editor then points to the Fairbanks - Pickford effort in "Taming of the Shrew" as a delightful realization of these possibilities. He remarks, however, that for those who wish Shakespeare in his traditional settings, Dr. Harley Granville-Barker has

just issued a solemn warning to the governors of the Stratford Memorial Theater against making the new home of Shakespearean drama a place of grandiose and startling productions, and states that "the object must be the creating and sustaining of a sober, sensitive and intelligent tradition of the acting of Shakespeare, and the interpreting of his plays for their own sake, the whole canon of them."

Some time later the *Monitor* offers to its readers "George Bernard Shaw on the Talkies," and we find an editor asserting with the ring of Shavian certainty that it is already safe to say that public opinion both in Britain and the United States no longer questions their future.

This is, perhaps, best illustrated by the fact that a resolution calling upon the British Trade Union Congress, held recently at Belfast, to intervene with the British Government on behalf of the cinema musicians displaced by the talkies, has been rejected by a large majority, since, as one delegate put it, they might as well try to stem the tide as stop the progress of the talkies. Indeed, G. Bernard Shaw has probably summed up the present attitude of the public when, in a conversation with a friend the other day, he remarked that "the talkies have come to stay."

Mr. Shaw's own experience indicated certain important facts about the new technique.

In order to appear before his unseen audience as he is, Mr. Shaw informed his friend, he has had to master a new method of moving and talking which, in turn, made him realize that neither the old movie performer nor the stage actor is fit to appear in talkies unless,

of course, he is able to discard his old art and learn the new. "Movie acting," Mr. Shaw observed, epigrammatically, "is mainly the art of not moving at all." The screen, he found, magnifies and intensifies, and its technique is entirely different from the stage. The conclusion Mr. Shaw comes to is that the talkies of the future will "have to breed a new race of talkie actors."

So far, it appears, Mr. Shaw only confirms, in his own inimitable way, a view generally held. But he refuses to follow those critics who believe that the talkies will also require authors to adopt a new technique of writing. If the best way of reproducing both action and dialogue on the screen is found, Mr. Shaw does not see why any of his plays should not be produced as talkies exactly as they are written.

When the writer of these columns talked, in London this summer, to several officials having to do with films in that city, she found little but a quick doom predicted for the talkies. Here, however, is a very different prophecy. "How England Views the Talkies" has the air of believing the new art to be established in urban communities and capable of overcoming obstacles in the suburban situation.

In London the talkies appear to be going from one success to another; but in the provinces they have just encountered a circumstance that has introduced a curious check into their career. A company which controls cinemas in a large number of towns has been wont to make its orchestra a prominent feature of the entertainment, an orchestral selection on the stage always having proved one of the most successful items in its programs. But with the coming of the talkies the orchestra in one of these cinemas in the north of England has been disbanded. Now in the north, where unemployment is much more

serious than in the flourishing south, the hardship of human labor displaced by a mechanical invention is keenly appreciated, and public sympathy has so definitely expressed itself that, contrary to all expectation, the first talkie in this particular city has been played to half-empty houses.

This, of course, is only a partial setback, from which the talkies will, no doubt, speedily recover, but it is worth noting as a commentary on the relations between human and mechanical labor, a problem to which a hundred years' familiarity has not yet produced a satisfactory solution.

The article then presents a most interesting challenge which the editor accepts and dismisses quickly, so that one feels there is no more to be said other than Mr. Shaw's "They are here to stay."

A more interesting attack on this new form of entertainment is that launched in anticipation a year ago by Ashley Dukes. In Mr. Dukes' opinion, the more successfully realistic the talking pictures become, the more nearly will they be approaching their doom, because they will then be inviting more and more insistent comparison with the theater. When the talking apparatus reaches perfection, and the film is colored and stereoscopic, people will say, "This is almost as real as the theater," and when people say that, they will go to the genuine article in the theater instead.

The weak point in this interesting theory is the assumption that the genuine article in the theater is readily accessible to the great mass of the people. Unfortunately, outside London and half a dozen large cities, it is not, and the theatrical fare provided for the rest of the country by inferior touring companies is as mechanical a reproduction of the original metropolitan performance in its way as any concoction of celluloid and machinery.

Mr. W. H. Haddon Squire writes two articles, about two weeks apart, on the relation of the musician, as well as the composer, to the talkies.

The revolutions of music are never silent ones, but that which is included in the generic title of "talkies" is now shouting at us. Opera, ballet, musical comedy, revue, the music-hall and vau-

deville are all involved and before long, no doubt, the talkies will include the kinematics of famous conductors, pianists, fiddlers and other concert givers.

Like every other profession music has its economic side and one class of musicians—the orchestra players—is, in the talkies, suddenly confronted with a competitor so formidable that the National Council of the Amusement Industry in France has just resolved to issue placards warning parents against allowing their children to adopt music as a means of livelihood, in view of the fact that the supply of musicians at present greatly exceeds the demand. The same warning could be justified in England.

Those musicians who believe that the talkies are a mere passing fad and that once the novelty is gone the public will tire of them, are deluding themselves. The public will not be allowed to tire of them—too many millions of capital have been sunk—and anyone with a sensitive ear can perceive the possibilities which more efficient sound control in the "mixing" room can exploit, even amid the present rather shattering crudities.

In the old days the musician had more or less direct access to his public. Now it looks as if those who control the extremely expensive means of the reproduction of music will in the future have the power to decide, under the nose of the musician, what the public wants, whether it wants it or not.

In his "Talkies and the Composer," Mr. Haddon suggests the new field as a fascinating one for the young composer who is willing to learn to think in the terms of the talkie, where, as with the microphone, the treatment of the orchestra is very different. Just as the technique and aesthetics of the silent film, now so unlike, grew out of those of the ordinary stage, so the composer for the talkies will have to discover the latent characteristics, limitations and range of his new medium before he can get the best out of it. An architect discussing the mere acoustical problems to be faced in the new cinema theater, has pointed out, for example, that "there is no real similarity between provision for hearing from such different parts of the house as boxes, stalls and gallery, sounds of widely varying intensity pro-

jected from different depths of the stage, and provision for hearing sounds projected into a simple auditorium from an unvarying distance. The sounds projected from the movietone are, to a fault, all in one plane and of similar intensity at their point of transmission, if not origin."

The author raises the need and position of the musician to a high place in the talkie art.

Music rendered to the old silent film much the same sort of service that it still affords in the restaurant. By dispersing critical attention in different directions it not only protected the poor scenario writer as it yet does the cook, but by covering awkward lacunae generally helped the amenities of the movies. The talkies, however, have suddenly promoted music from these useful Cinderella-like functions to an aesthetic partnership in which, if composers only accept their opportunities, it ought to become predominant. Already we find a far seeing, anonymous English critic of the motion picture writing:

"We hear people say that the talkies want a Lubitsch or a Lang or a Griffith to direct them. Believe me, that is the last thing they want. What they must have is a composer, a man who thinks, sees and hears music. They want a Wagner. And it is very unlikely that they will find him.

Wagner, the colossal musician, the dramatic poet, the reformer and revolutionary, the ardent student of Eastern philosophies.....the theater technician and stage director, and a dozen other things, had, alas, like most musicians, little perception and less understanding of the visual arts.

* * *

"What they (the talkies) must have is a composer who thinks, sees and hears music."

* * *

Fifteen years ago in his book, "Art," Clive Bell advanced an aesthetic hypothesis which enabled the few musicians who read it to perceive at once the relation between their art and visual art.

* * *

Mr. Bell's hypothesis is reducible to two words: "Significant Form."

* * *

Form, in its deepest and freest sense, is an element common to every art, and

the first task of the talkie composer should be to see and feel "form" in other arts as he hears and is conscious of it in his own. He must learn, that if visually a representative form has value, it is as form, not as representation. For the musician, whose form, outline and color are never those of tangible material objects, this should be easy.

The writer then makes what is at once the most vital and the most tragic point in the history of moving pictures!

One hopes that the talkie will avoid the fate of the silent film. As a writer on film aesthetics pointed out recently: "When the artists and critics of the world awoke to the truth that what was potentially a new art had been born among them, they were too late. The films had already entrenched themselves in error; a great barrier of financial success had been erected between them and genuine experimentalists; the history of the growth of every other art had, in this instance, been reversed...."

Everyone will agree that talkies must not, like the silent films, be allowed to "lag miserably at the heels of novelists and dramatists".

A musician, Serge Diaghileff, evolved the synthesis of the remarkable modern ballet, and if the big firm corporations had a grain of aesthetic sense—which perhaps is expecting too much—they would rush to offer him their studios and unlimited resources to play with.

But one has an uncomfortable feeling that many of our composers are sitting aloof and aloft in their ivory towers, where the vulgar voice of the talkie never penetrates, still composing operas with mythological or classical librettos, a la Wagner, and, in the remote contingency of one being produced, writing pamphlets that prove what is only too obvious to everybody, viz., that words and music never have and never will agree in opera. Then why waste more words and music? Why not acquire a wider artistic culture and take to the talkies?

"Pictures in Motion," by E. C. Sherburne, is a long and interesting discussion of the subject from various aspects. All that our space permits is the quoting of topic sentences, but that will cover the range of Mr. Sherburne's

article, though it omits the real merit the article has—that of information and comment.

Much of the uneven quality of sound in dialogue pictures is due to inattentive operators in theater projection booths.

* * *

To assist proper projection of sound a fader system is now available.

* * *

Before the film is projected for an audience it is carefully studied for uneven tone qualities, and a cue sheet prepared giving definite increases or decreases of volume to be made at specific changes of scene wherever it becomes obvious that the voices and music should be made louder or softer. An operator watches the picture during projection, and with the aid of these cues "monitors" the sound just as a similar control is exercised in the better radio studios during the radiocasting of a program.

* * *

In addition to their other difficulties, the men in the projection booth, however conscientious, must make allowances for the different carrying power of sound in a house that is full as distinguished from one that is half empty.

* * *

One dubious product of this early period of the talking pictures is the film that is silent for most of its length, and then breaks forth into dialogue during the last 15 or 20 minutes.

* * *

Repeatedly it has been shown that an atmosphere that has been nicely built up during an hour of pantomime is shattered the moment the characters start to talk and sing. This loss does not occur when the players have talked from the beginning, for the effect then is all of a piece.

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Belatedly some of the producers of pictures with sound are discovering that they have overdone the theme song.

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For one picture that is being circulated just now in the principal cities there are provided wagons that traverse the streets bawling the theme song out even above the din of traffic. This is no way to make friends for the talking pictures.

* * *

Wide film has reached the stage of public exhibition in the form of "Grand-

eur" pictures, shown by William Fox at the Gaiety Theater, New York. It is being generally predicted that the new type of films, of which there is at least one other important variant—the Spoor stereoscopic pictures—will be ready for showing in one or more theaters of each of the large cities of the United States within a year.

* * *

Fundamentally, the Grandeur film is not based upon magnification. The system requires a special camera equipped with a new type of lens.

* * *

Startling is this panoramic effect when applied to the pictures of Niagara Falls. One can well believe that the Grandeur camera assembles for an audience more comprehensive views of the great cataract than the visitor could gain for himself at Niagara. For this new type of motion picture apparently amplified the range of human vision.

* * *

From London comes word of a new color film process called "raycol." Fundamentally the process calls for a double camera and projector.

* * *

For old-time playgoers there is only one Sherlock Holmes — William Gillette. His revival of his own dramatization of Conan Doyle's detective character will this season give a large body of new theatergoers their first glimpse of the play itself, and of an actor who starred for 40 years.

* * *

In London in 1905 when Mr. Gillette played his travesty called "The Painful Predicament of Sherlock Holmes," the part of Billy was taken by a youth of 16 called Charlie Chaplin.

* * *

"Trailers" were first added to photoplays to whet the interest of film theater patrons in coming attractions.

* * *

But with the talkies has come a new sort of trailer, in which one of the chief players in the film to come appears as a sort of master of ceremonies and introduces the other principal performers.

* * *

Due to the stilted talk and lack of stage presence, Mr. Sherburne feels that it is possible that some patrons stay away from pictures thus unpalatably sampled.

The writer closes his article with a bit of humor (and perhaps a lesson!) about synchronization.

Ernst Lubitsch paused in the midst of a scene which he was directing recently and rushed off the set. He was found seated nearby putting a shattered equanimity together again. Asked what was troubling him, he replied: "Der moosician is shooin' gum and he isn't shooin' to der rhythm of the moosic."

The Evening Standard (London, May) It is interesting to know that so distinguished an exponent of silent films as Mr. Rex. Ingram has definitely pronounced the doom of his original art. It is equally interesting to notice the storm of protest from a film-loving public. One correspondent says:

"As a theatre manager with twenty years experience, I thoroughly disagree with the article by Rex Ingram. He says: 'Silent pictures are finished—and a good thing, too.' Does he forget that the reason for the great popularity of the cinema is the comfort and rest it offers and the soothing effect of a good orchestra?"

"Rex Ingram says: 'The motion-picture industry is dying.' Well, why are companies and big syndicates erecting palatial and sumptuous halls? And these exclusively for film entertainment.

"The 'talkie' cannot be made more vital than the stage—far from it. The patron misses the 'close contact' of the artist and is offered an 'unreal presence' or mechanical substitute. The atmosphere is vastly different or 'cold'.

"Dialogue films at present are very poor. Do the public think that they always hear the 'star' that they are looking at? It has been proved that some, at least, of the 'stars' have voices totally unsuitable for 'talkies' and 'doubles' have to be found. When such actors as Fred Terry and Sir Frank Benson act in the 'talkies' then we shall have clear diction. The same can be said of the music; the public will tire of the 'canned variety' very soon, if they are not already."

Another correspondent writes:

"While agreeing with a lot of Rex Ingram's views, one can hardly wonder at the surprising paucity of good American films if this is the attitude of a famous director.

"I would point out that while films have been going 30 years, the drama has been alive 3000 years, and is by no means dead yet. The novel has been

flourishing for 300 years, in spite of the fact that there are only supposed to be seven plots in the world.

"Surely the films should not be anaemic if any imagination at all is used in their manufacture."

In the same issue of *The Evening Standard* appears one of the series of articles which Mr. Clive Brook of England has contributed to this paper, in which he makes many casual remarks which should be of interest to American readers. Space permits quotation of a few comments.

"The talking film has brought new life to Hollywood, golden opportunities for producers and stage players—and tragedy to the 'extras'.

Mr. Clive Brook, who has had his own struggles, told me a pitiable tale of the plight of crowd players.

"Many of them are absolutely destitute," he said. "People who could count once upon earning £5 or £6 a week can get nothing to do nowadays. Few of the talking films employ large casts, and some of those which do are drawing chiefly upon stage players.

"Talking dramas are being made very much more quickly than the silent films. Some have been completed in fourteen days. This hits the small-part player.

"I don't know about films. I should like to produce them myself. I notice, by the way, that you never speak of producers over here. In America they are much more important than directors, and such men as B. P. Schulberg are largely responsible for the success of our films.

"The talking picture has brought there some of the cleverest writers in America, and the most distinguished actors and actresses on Broadway. Their influence has been like a gust of fresh air in a place that was sometimes stuffily provincial.

"We work pretty hard, you know. I have made 31 films in four years. Yes. I think it is too much. They can't all be good.

"The technicians had us under their thumbs when these talkies began. Now the producers are learning and experimenting, with results which, I think, will astonish you. Josef von Sternberg, for instance, refuses to be told that something cannot be done.

"I had to speak against a wall in my last film. The technicians said it wouldn't do—the voice would bounce off. 'Let it' said Joe. 'That's the effect I want.' So they let it.

Sternberg is solving the difficulties of travelling sound. We are not glued to the microphone any more."

The Nation (September 18) It is always satisfying to find someone courageous enough to contradict the fanatical reformer's woeeful din about the movies and their black influence upon children.

Speaking before the International Congress of Psychology at Yale University, Dr. Blanchard said:

"Numerous studies made by scientists have failed to establish any appreciable contribution to delinquency from motion pictures, but we do find the motion picture to be helpful in many ways. I have sat in motion picture theatres and marveled at the unanimity with which the children present reacted on the side of law and order. When the villain is caught and punished, as is always the case under the policy of those who make American motion pictures, the applause of the children is swiftest and most enthusiastic."

Being a most adult publication *The Nation* agrees and adds a satirical comment:

"When the motion picture producers are compelled to choose between the moral capacities of the 12-year-old and the 35-year-old, it appears that they almost invariably choose the child. Moral problems on the screen are presented in those simple blacks and whites which a seventh grade pupil can grasp. Having mastered these oversimplified contrasts, the child should pass on to more subtle discriminations; that is to say, he should pass on to life as it is with its complex of varied impulses that are neither right or wrong in themselves. But the movies do not pass on. They dwell forever in the stage which is designed to make children conventional.

THE EDUCATIONAL SCREEN, fully sharing the adult viewpoint of *The Nation*, agrees with both Dr. Blanchard and *The Nation*. How long is it going to be before that old cry of The Child's Matinee shall be heard and seriously met? For, as long as there are no adequate provisions made for children's programs, we shall have the situation indicated by Dr. Blanchard's fairer view of moving pictures, the reformer's unfair pronouncements, and *The Nation's* indictment.

THE THEATRICAL FIELD

CONDUCTED BY MARGUERITE ORNDORFF

Theatrical Film Reviews for November

[208] *THE FOUR FEATHERS*

(Paramount)

From A. E. W. Mason's novel of the same name. It deals generally with a phase of England's struggle for empire, and more particularly with a young British officer who resigns from the army on the eve of his regiment's departure for the Sudan. His three pals and his sweetheart each present him with the traditional symbol of cowardice—a white feather—and turn their backs on him. The rest of the story is taken up with the youngster's efforts to prove his valor and win back his place in their esteem. He does both efficiently and in a most spectacular manner, and is rewarded in the end. Richard Arlen is good as the hero, and satisfactory performances are offered by Fay Wray, Clive Brook, William Powell, and Theodore von Eltz. A feature of the picture that gives it high rank as a spectacle is the wonderful photography by Ernest Schoedsack and Merian Cooper of the jungle and its denizens, and native African tribes. (Silent)

(See *Film Estimates for September*)

[209] *FATHER AND SON* (Columbia)

Jack Holt and Mickey McBan as "Big Boy" and "Old Timer" respectively, have much to do with the success of a commonplace boy-and-dad story that, aside from some shoddy melodrama, has in it the elements of something fine. Dorothy Revier plays the wicked step-mother whose murder makes trouble for the devoted pair, and Wheeler

Oakman is an effective villain. (Part talking)

(See *Film Estimates for Sept.*)

[210] *THROUGH DIFFERENT EYES*
(Fox)

The murder mystery attains new interest with new treatment. The trial is the framework for the action which is presented three times, showing the murder as the prosecuting attorney thinks it happened, as the defense attorney thinks it happened, and as it really did happen. Edmund Lowe, Warner Baxter, and Mary Duncan in the leading roles and a host of excellent players in minor parts give splendid performances. (All talking)

(See *Film Estimates for June.*)

[211] *FAST COMPANY* (Paramount)

Being a screen translation of the baseball story, *Elmer the Great*, by Ring Lardner and George Cohan. Jack Oakie and Richard "Skeets" Gallagher are ideal as the country boy who breaks into the big league, and his more sophisticated friend. Elmer, who knows just how good he is and sees no reason why he shouldn't say it, easily finds a place in one's affections. Mr. Oakie puts him there with a carefully drawn characterization which is funny and pathetic, and a distinct relief from the usual small town hero. Evelyn Brent is satisfactory, and Gwen Lee with her line about having to see a man about a dog contributes several laughs. (All talking)

(See *Film Estimates for October*)

[212] *MADAME X* (Paramount)

That tensely emotional drama

of mother love which has withstood the assaults of years and stock companies, is excellently presented by Ruth Chatterton, Raymond Hackett, and Lewis Stone, with fine support from Ulrich Haupt, Holmes Herbert, Mitchell Lewis, So Jin, and others. The big scene, of course, is the trial in which young Raymond Floriot, trying his first case, defends his own mother unaware. The rest of the story is merely a succession of more or less connected scenes working up to that point, and as such not particularly outstanding, although Miss Chatterton and Mr. Haupt are splendid in the scene where he draws her history from her, threatens to expose her, and is shot by her. (All talking)

(See *Film Estimates for June*)

[213] *SPEEDWAY*

(Metro-Goldwyn-Mayer)

Aided and abetted by Joe Farnham the title writer, William Haines returns to the simple antics which first brought him into notice. He is, as always, the smart youth who needs nothing so much as a sound thrashing. The story is a very thin affair, authenticated by scenes taken last race day at the Indianapolis Speedway, and if you are able to sit through Mr. Haines' cute tricks and some indifferent comedy by Karl Dane and others, you will be rewarded at the end by some genuine thrills on the race track. Anita Page, Ernest Torrence, and John Miljan are also in the cast. (Sound effects)

(See *Film Estimates for October*)

[214] *BULLDOG DRUMMOND*

(United Artists)

His first talking picture makes a new man of Ronald Colman. Not that he was in danger of becoming an old one for a while at least, but it presents him in a new and decidedly attractive phase. Gone is the languishing lover of other days, and in his place is a man of decision, of action, of adventurous leanings, of—oh, heaven be thanked—of humor. And with all this comes a clear, incisive voice which fits the new personality like a glove. The story, bristling with villainy, and melodramatic to the nth degree, has as its saving grace none other than Bulldog Drummond himself, a blithe individual who can't take even the worst villain seriously, and turns the most harrowing moment of suspense into a gorgeous joke. Here's to the gentleman. May we have more of him. And since he let two of the wretches escape, I suspect there's hope. Joan Bennett is attractive as the persecuted heroine, and Lilyan Tashman is sleek, blonde, and intrepid as the lady in the conspiracy. Montagu Love and Lawrence Grant as villain-in-chief and first assistant, and Claude Allister as Algy, chief drawback to Drummond's enterprises, are included in the excellent cast. (All talking)

(See *Film Estimates for June*)[215] *FAST LIFE* (First National)

A story of youth that appears to flame and really doesn't, but brings upon itself nevertheless a train of terrifying consequences. The cast, headed by Chester Morris, Douglas Fairbanks, Jr., and Loretta Young, overacts to a considerable extent, and the story is played up almost entirely on the suggestive side. (All talking)

(See *Film Estimates for October*)[216] *WHY LEAVE HOME?* (Fox)

In spite of its title, it turns out to be one of the most amusing of recent pictures, being more or less a musical version of *The Cradle Snatchers*. Sue Carroll, Nick Stuart, David Rollins, and Walter Catlett, to mention only a few of the numerous cast, make extremely merry, and cause a good many laughs. (All talking)

(See *Film Estimates for October*)[217] *THE LADY LIES* (Paramount)

The widower of forty, who attempts to keep his home life with his two children separate from his love life, and doesn't succeed because the children—aged fourteen and sixteen—take matters entirely out of his hands, and demonstrate to his dismay the precocious worldliness they have acquired behind his back. The story is made interesting by the fine acting of Claudette Colbert, Walter Huston, and Charles Ruggles, with some good work by a youthful pair, Patricia Deering and Tom Brown. (All talking)

(See *Film Estimates for October*)[218] *STREET GIRL* (R. K. O.)

A pretty girl from one of those George Barr McCutcheon countries, starves on the New York doorstep of four struggling young musicians. They take her in, and she makes their fortunes, and falls in love with one of them. Pep and assurance and plenty of music make it a pleasant evening's entertainment. The musicians are Jack Oakie, John Harron, Ned Sparks, and Guy Buccola. An interesting touch is added by Ivan Lebedeff as a prince from the G. B. McC. country; and the girl who faints so prettily on the threshold is Betty Compson. In these days of doubles for everything a player who can perform audibly without assistance is a real recommendation for his picture, so the mere mention of the

fact that Miss Compson does her own violin playing should send you flying to see this one. (All talking)

(See *Film Estimates for September*)[219] *THE COCKEYED WORLD*

(Fox)

An example of sound at its worst. It's all sound, and if you can distinguish anything of merit between the screaming of the ladies and the roaring of the heroes, you are welcome to it. This masterpiece claims the same authorship as *What Price Glory* but by no means the same level of entertainment. It carries on interminably the feud of Sergeants Flagg and Quirt, and carries it on at the top of everybody's voice. Victor McLaglen, Edmund Lowe, and Lily Damita are chief among the vocalists. (All talking)

(See *Film Estimates for October*)[220] *THE HOLLYWOOD REVUE*

(Metro-Goldwyn-Mayer)

A long and somewhat spectacular hodge-podge, as revues always are, including every star on the M-G-M roster with the exception of Greta Garbo and Lon Chaney. They dance and sing and wisecrack, and that's all there is to it, but it's worth seeing. Outstanding features are the Albertina Rasch ballet, Marion Davies' tap dancing, *Singing in the Rain*, Conrad Nagel singing through his nose, Bessie Love, Marie Dressler, and Buster Keaton's snake dance. (All talking)

(See *Film Estimates for September*)[221] *THE DANCE OF LIFE*

(Paramount)

Because we are all pretty well tired of backstage stories, this one, which is really very well done, isn't going to interest us much. It is the screen version of *Burlesque*, in which Hal Skelly plays the eccentric dancer as he did on the stage, and Nancy Car-

(Concluded on page 286)

THE FILM ESTIMATES

Being the Combined Judgments of a National Committee on Current Theatrical Films

Titles of Films (Actors) (Producers)	For Intelligent Adults	For Youth (15 to 20)	For Children (under 15)	Titles of Films (Actors) (Producers)	For Intelligent Adults	For Youth (15 to 20)	For Children (under 15)
Barnum Was Right (Glenn Tryon) (Universal) Lively farce, with slapstick tendencies and no pretense at being convincing. Father's worthless real estate made valuable by hero who spreads rumors of buried treasure, and he wins daughter thereby. All talking.	Fair	Entertaining	Funny	Gold Diggers of Broadway (Winnie Lightner) (Warner) All-color picturizing of the David Belasco stage success of the same name. Backstage story with wealthy nephew falling in love with chorna girl, uncle objecting, etc. Good acting of boistrans heroine and fine photography are its best features. All talking.	Perhaps	Doubtful	No
Big Time (Lee Tracy) (Fox) Backstage story notable for its simplicity, restraint, good taste, plausibility and human interest. Well acted and spoken. All talking.	Very Good	Excellent	Mostly amusing	Great Divide, The (Dorothy Mackaill and Ian Keith) (1st Nat'l) Good picturization of Moody's strong novel, done without cheap suggestiveness. Dorothy Mackaill does exceptional work,—first, as the utterly base modern maiden, but especially in some real acting through the second half of the film. Ian Keith plays the hero very convincingly. All talking.	Interesting	Interesting	Harmless but beyond them
Blackmail (English cast) (World Wide) Notable talking melodrama made in England by British International Films, with much interesting photography of London and the activities of famous Scotland Yard. Fine English diction, skillfully written dialog, and some very exceptional acting. One situation only makes general recommendation impossible. All talking.	Interesting	Not advised	Too mature	Hallelujah (All-negro cast) (M-G-M) Grim, powerful picture that seeks to present a cross-section of negro life and mentality, and succeeds under able direction by King Vidor. A picture much out of the ordinary and with real appeal to the intelligence. All talking.	Notable	Not for them	No
Careless Age, The (Douglas Fairbanks Jr.) (First Nat'l) Drama laid in England, well directed and the father and son theme is worthwhile. The son's amour with an actress, whom he stabs when he finds her in another man's arms, makes it just another movie. All talking.	Hardly	Better not	No	Her Private Affair (Ann Harding) (Pathe) An outstanding picture. Strong, absorbing, interesting, excellently acted and spoken, showing what adequate actors can do on the talking screen. A treat for the intelligent audience. Interesting for youth, unless too serious. All talking.	Excellent	Good unless too serious	Beyond them
College Coquette, The (Ruth Taylor) (Columbia) Merely another "college" story of the jazz flapper who wants to seem bad and be good, in obvious imitation of "The Wild Party" and others. All talking.	Worthless	Worthless	No	His Glorious Night (John Gilbert) (M-G-M) Skillfully adapted from Molnar's clever and sophisticated "Olympia." John Gilbert's feeble efforts quite eclipsed by the notable acting and voices of Katherine Owen and Nance O'Neill. The central situation, where the princess mother, to avert scandal, willingly yields her daughter to the ardent lover "whom she cannot marry," makes the film utterly pernicious for the young. All talking.	Of some interest	Pernicious	No
Evidence (Pauline Frederick) (Warner) Well acted and spoken play, treating with dignity English divorce in high life. The child involved is played by exceptional boy-actor rather too precocious and cocksure to be convincing. Villain's suicide is grewsome and other spots are over-melodramatic. All talking.	Fairly interesting	Too mature	No	Jealousy (Jeanne Eagels) (Para.) Sordid and unwholesome story of marital and non-marital relations of wife, husband and wealthy lover. All talking.	Hardly	No	No
Flight (Jack Holt, Ralph Graves) (Columbia) Romantic adventure drama, fast-moving and thrilling, with genuine background of the U. S. Marines, and containing some extraordinary airplane photography. The two-men-and-one-girl theme is strongly reminiscent of "Submarine" but far better done. All talking.	Excellent of its kind	Thrilling and worthwhile	Good unless too exciting	Kitty (John Stuart) (World Wide) An English picturization of Warwick Deeping's novel of war-time—with fine acting and strong appeal to the intelligent audience. The dialogue is beautifully rendered by fine voices and the acting is worthy of the story. All talking.	Very good	Good	Beyond them
Frozen Justice (Lenore Ulric) (Fox) Hectic, far-fetched melo drama of Alaska showing the seamy side of life exclusively and monotonously. Booze, villainy, depravity, manufactured thrills, faked effects, etc. All noise.	Hardly	Unwholesome	No				

Titles of Films (Actors) (Producers)	For Intelligent Adults	For Youth (15 to 20)	For Children (under 15)	Titles of Films (Actors) (Producers)	For Intelligent Adults	For Youth (15 to 20)	For Children (under 15)
Lawless Legion, The (Ken Maynard) (First Nat'l) An above-average western that is particularly lively, with some beautiful scenery, but with thrills too numerous and violent to be good for many children (as is the case with most westerns). Silent.	Hardly	Harmless	Perhaps too exciting	Side Street (Matt, Tom and Owen Moore) (RKO) Combines the glitter of crookdom with some good realism in a humble Irishman's home. Three sons, two honest, but the favorite son a crook and gang leader. Some good character acting, overdone in spots. All talking and bellowing sound.	Mediocre	Doubtful	No
Love Doctor, The (Richard Dix) (Para.) Farce-comedy very largely amusing for all who never saw or appreciated the stage play with Arthur Byron and Wallace Eddinger. This is the "Boomerang" denatured of subtlety and cheapened with hokum such as the old device of canoe-upset—lonely cabin—drying of clothes, etc. Mostly unobjectionable because of no evil motivation. All talking.	Perhaps	Amusing but hardly recommended	No	Three Live Ghosts (Joan Bennett) (U. A.) Three soldiers, supposedly killed in the great war, return in anything but triumph. Laughable farce-comedy, notable for its character-acting. All talking.	Rather good	Good	Harmless and amusing
Marianne (Marion Davies) (M-G-M) Fairly convincing picture of doughboys in French village after the armistice waiting to go home—the long wait greatly lightened by the French girl at the inn. Much love-making, much humor—which sometimes verges on the vulgar—some suggestive touches but not particularly offensive. On the whole, rather amusing, human, and well done. All talking.	Fair	Amusing and probably harmless	Amusing in spots	Three Passions (Alice Terry) (U. A.) Made in England, directed by the great Rex Ingram, for some time past rather out of practice, this film attempts to portray Service vs. Capital problem presented in Cosmo Hamilton's novel. The story is heavy and involved, lacks smoothness and crescendo, but is notably photographed. Wonderful shots of the steel mills show the touch of a master director. The title refers to Money, Religion and Love. Silent.	Only fair	Of no interest	No
Midstream (Ricardo Cortez) (Tiffany) The old man—the young girl—the surgeon—youth restored temporarily—relapse and back to first love of his loyal secretary. Mildly interesting for its acting. Sound only.	Perhaps	Doubtful	No	Tonight at Twelve (Madge Bellamy) (Universal) "One of you three is my husband's mistress," says the hostess to her guests. Hence the film. All talking.	Mediocre	No	No
Passion of Joan of Arc (Mlle. Falconetti) (World Wide) A masterpiece from France, with acting and direction in marked contrast with American productions. Extraordinary use of close-up for character portrayal, and other outstanding features of technique, make this powerful picture one to be seen by everyone in America interested in the progress of the motion picture. It is a picture for the intelligent public. Silent.	Excellent	Excellent	Beyond them	Two Men and a Maid (Buster Collier) (Tiffany) He marries—misunderstands—leaves—sex adventures with the Foreign Legion in Africa—then back to his wife. False, absurd, and offensive. Part talking.	Worthless	No	No
Rio Rita (Bebe Daniels) (RKO) Probably the best effort to date at transferring a musical comedy intact from stage to screen. Gorgeous sets, funny men that are funny, and a minimum of objectionable elements. Half in color. Technicolor. All music and talking.	Very Good of its kind	Most entertaining and mostly unobjectionable	Amusing but mostly beyond them	Very Idea, The (Frank Craven) (RKO) Frank Craven's first talkie, and above average. The central situation, the childless couple who plan to take a "eugenic" baby, pretending it is their own, is made thoroughly amusing without being objectionable.	Fairly Amusing	Amusing and Probably Harmless	Hardly suitable
Salute (George O'Brien) (Fox) The rivalry of West Point and Annapolis, with a thrilling football game, makes a delightful and wholesome romantic comedy. All talking.	Entertaining	Excellent	Good	Wagon Master, The (Ken Maynard) (Universal) Thrilling Western, high heroes and dark villainy, with decidedly overdone violence and debauchery. Silent.	Hardly	Very doubtful	No
Saturday Night Kid, The (Clara Bow) (Para.) Slight, realistic story of a fine, clean little shop-girl, an incredibly false and thorough, hateful little sister who nearly ruins the heroine's romantic struggle. All talking.	Fair	Amusing	Of little interest but funny at times	Why Bring That Up? (Moran and Mack) (Para.) Delightful presentation for the millions, of the two famous stage comics, with a thread of a story, human and appealing, and a natural picturization of backstage life. All talking.	Amusing	Excellent	Harmless and funny
				Wrecker, The (Carlyle Blackwell) (Tiffany) An old-fashioned thriller—melodrama made in England—with much violent action, railroad wrecks and heavy villainy. Silent.	Hardly	Hardly	No

SCHOOL DEPARTMENT

Conducted by DR. F. DEAN McCLUSKY
 Director, Scarborough School, Scarborough-on-Hudson, N. Y.

PHILADELPHIA SCHOOL JOURNEY PROGRAM

The May issue of *Philadelphia*, published by the Philadelphia Chamber of Commerce, carries an interesting account by Mr. Louis Walton Siple, of the plan developed by the Chamber of Commerce to assist schools in bringing their pupils to Philadelphia as one of the points to be visited as part of a school journey program. Under this plan Mr. Siple was employed to prepare a monograph and film covering points of interest in Philadelphia, which were distributed to all normal and high schools of the state and many surrounding states.

In seeking a solution of the problem as to how it might be possible to cooperate in school journey work, it was necessary first to consider the courses of study which might most profitably use this medium of instruction and then ascertain the requisites for each of these courses. Having determined the objectives for school journey work it still remained to make a survey of Philadelphia in the light of these findings and then to decide upon a means whereby this survey data could be furnished the schools.

It was decided to compile the data collected, in the form of a monograph divided into a series of itineraries covering the school subjects of: Art, Civics, Geography, History, Literature, Music and Nature. Under each itinerary the points in Philadelphia, of chief interest to students of that particular subject, were listed with condensed information thereon. To supplement the monograph a series of slides, in the

form of film-slides, were made.

The Convention Bureau of the Chamber of Commerce agreed to make all necessary arrangements for the school group from the time of their arrival until the time of their departure, in addition to the transportation to and from the city. This has included also the planning of the itinerary to conform to the needs or wishes of the particular school in question, the submission of the proposed outline to the teacher in charge for approval, and the supervision of finances of the journey while in the city.

The monograph was received with a great deal of interest among teachers and they are taking advantage of the offer in increasing numbers so that the Convention Bureau has been kept busy arranging tours. Such work should act as a stimulant to the use of this medium throughout the country. A copy of the film and monograph may be obtained at no charge by addressing James C. Muir & Company, 10 South 18th Street, Philadelphia.

EDUCATIONAL FILMS SHOW HUMAN BODY AT WORK

Professor Clair E. Turner of the Massachusetts Institute of Technology demonstrated a series of motion pictures showing parts of the human anatomy at work at an evening session of the annual convention of the American Child Health Association held in Sayville, Long Island the past summer.

Copies of the films shown by Professor Turner will be ready for distribution to the school systems throughout the nation dur-

ing this school year. They will be sold for \$35 each.

The action of tiny microscopic digestive glands in the stomach and intestines was portrayed by one of the pictures. Another showed the processes of swallowing and the churning of the stomach. In the making of these pictures the X-ray was used. Circulation of the blood in the embryo of a chicken was also pictured.

"This is only a beginning," said Professor Turner. "We are now also in the midst of making pictures of the action of the kidneys, the action of the heart, the way teeth grow and come through the gums, which we are doing in connection with the American Dental Association; the nature of the first signs of tuberculosis, with the aid of the National Tuberculosis Association, and other subjects.

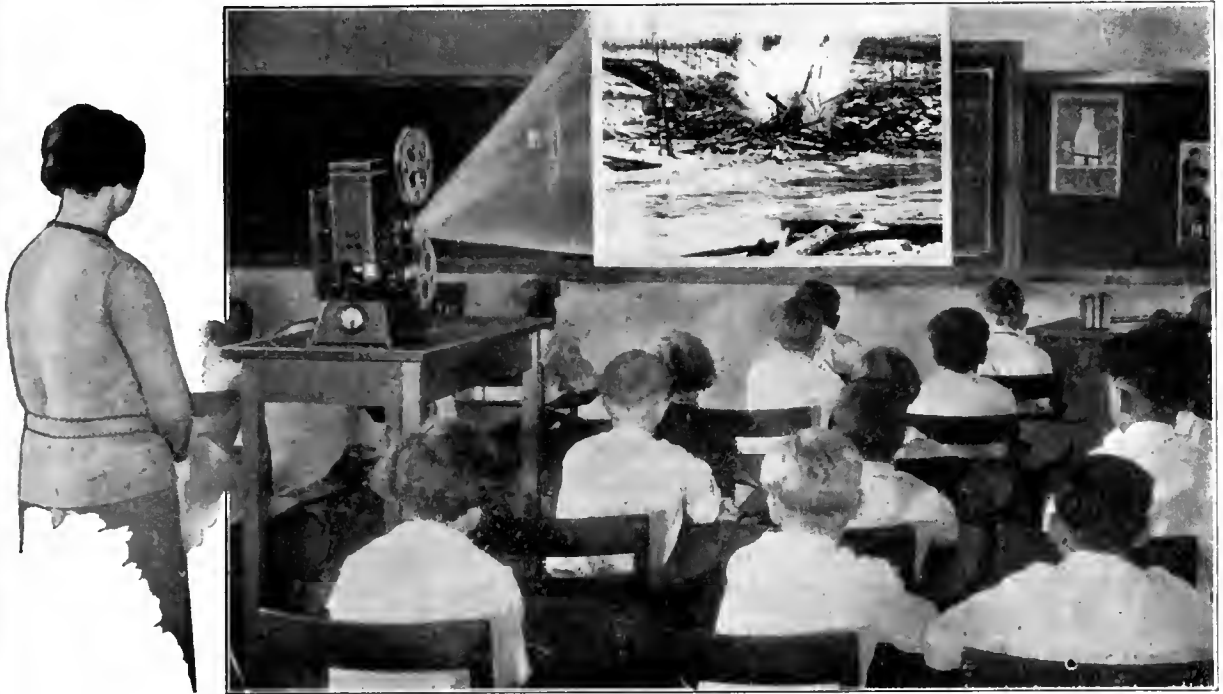
"All this work has been tested out on 500 children of the eighth grade of the Malden (Mass.) elementary schools. The results proved that nothing can teach the child as rapidly as such pictures."

TEACHING AN ALPHABET

From Budapest, reported through *The Christian Science Monitor*, comes an account of a development made in primary school teaching of reading, and to a certain extent writing, through the medium of motion pictures.

The idea is to use the motion picture as a means of associating various objects with the shape of the letter of the alphabet, and thereby to allow children to mem-

This teacher has a new ally in her work



"NEWSPAPERS ARE MADE OF WOOD."

How astounding that idea is to a child! What a wonderful story it makes! And yet the newspaper, moulder of thought and action, is only one of many features of a complex civilization with which children should be familiar if they are to understand present day life.

Words cannot tell this story

How to bring this about? School days are short.

No teacher, and no pupil, has time to trace these stories with the spoken or printed word. But *this* teacher has a new ally in her work. She simply steps up to a device near the back of her classroom and turns a switch.

This new ally does it

Immediately the story leaps to life on a silvered

screen. Virgin forest, felling of trees, blasting a log jam, floating logs to the mill, pulp-making, paper-making, a press-room—finally the finished newspaper on a metropolitan news stand. All this is unfolded in a motion picture prepared specifically for classroom use.

In fifteen minutes—

In fifteen minutes the child *sees* more than he could *read* in fifteen hours. And this is done with safety and simplicity. All Eastman Classroom Films are made on sixteen millimeter *safety* stock. They are shown with the aid of Kodascope "A," an efficient and durable projector which any teacher can operate.

Write for your copy of "The Story of Eastman Classroom Films." Eastman Teaching Films, Inc., Subsidiary of Eastman Kodak Co., Rochester, N. Y.

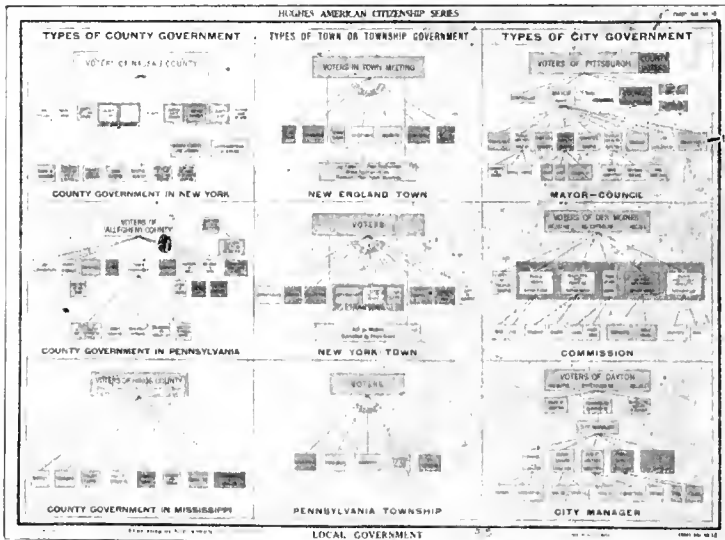


Eastman Classroom Films

For the Newer Citizenship Courses

HUGHES AMERICAN CITIZENSHIP SERIES

By R. O. Hughes, Author of "New Community Civics"; "Elementary Community Civics"; "A Test Book in Citizenship"; "Economic Civics"; "Making of our United States"; "Problems of Democracy".



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One of the 20 charts, 50 x 38 inches, in multi-colors, unsurpassed offset lithography. On this chart are seen the sources of revenue and the avenues of expenditure of a typical city, a typical state and the federal government; our monetary system; a typical bank organization; federal reserve and farm loan bank districts.

This new, masterly series unfolds the great drama of the development of American citizenship. The pupils see growth of population, racial grouping, educational opportunity, vocational characteristics, resources, transportation, industries, commerce, finance, principles of government, the Constitution, types of local, city and state government, history of political parties, important elections, woman suffrage, prohibition, economic progress, political processes, naturalization. This series has a double aim—to give a knowledge of public affairs; to create a desire to exemplify the principles of good citizenship.

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| 5. Vocations I—Agricultural Extractive and Manufacturing Occupations | 14. The Constitution of the United States |
| 6. Vocations II—Transportation, Trade, Domestic and Personal Service, and Public Service Occupations | 15. National and State Government |
| 7. Vocations III—Clerical and Professional Occupations | 16. Local Government |
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K8

orize these shapes with much greater facility than heretofore. The plan of the scenario writers is to show first, the picture of an object beginning with the letter in question, say, Apple for A. When all the children have recognized and named the apple, a number of apples appear on the screen, and these are then grouped in the shape of a letter A—capital or small, printed or written, as the case may be. When the shape of the letter has been formed out of the objects, a thick black line appears, which covers them, transforming the letter shaped out of the apples into a regulation printed or written A.

The director of the project, who specializes in educational film stories, maintains that the system results in eagerness and interest on the part of the children.

They will become acquainted with the letters of the alphabet as though they were playing a game; full scope will be left to their imagination and their instinct for play, whereas the old system of memorizing letters was dull. She finds that children think it fun to study by means of the cinematograph, and the multiple elements of motion, the sight of the object, of a drawing that springs into existence under their eyes, and of the sound of the letter which should simultaneously be repeated, bring about an association of ideas that enables pupils to remember the letters in a much shorter time than they otherwise would.

VISUAL INSTRUCTION IN NEW YORK STATE

A mimeographed bulletin issued recently by A. W. Abrams, Director of the Visual Instruction Division of the University of the State of New York shows that the scope of his work is growing in a gratifying man-

ner. Abrams states that, "during last month we lent 31 per cent more slides (than we did during the same month last year). Loans for the current year are likely to aggregate nearly a million slides. In certain respects visual instruction is becoming better organized year after year. Much new equipment is being added. Teachers are learning to use picture expression more effectively. The work is being better organized in the schools. The Division is adding much new material each year and its loan collection is being made better in quality and richer in content."

On recent visits to schools, Mr. Abrams reports that he seldom "found the parts of the lantern in proper adjustment and the lenses clean. Under such conditions screen effects are very unsatisfactory. Unfortunately, supervisors and teachers seem not

to be aware of the fact and hence to be disturbed by the condition. This is a matter that certainly should have much more attention than it is now receiving."

READING THROUGH VISUAL INSTRUCTION

The Use of Pictures in the Teaching of Reading is the title of Bulletin Number 3 in the Keystone series of Visual Instruction Service Bulletins. The purpose of the leaflet is stated as follows: "Pictures have long been used in the teaching of reading as a means of arousing interest in the story. The purpose of this bulletin is to illustrate and emphasize the value of pictures as a means of providing accurate imagery for word symbols which are outside the child's experiences. One of the most important objectives of reading instruction should be to enlarge and enrich the child's experience. Some educators would

make this the chief aim of reading. Whether we agree or not, it is certainly true that this constitutes a major objective."

Two lessons are outlined, one for the third grade on "Kite flying in Japan" (Child Story Readers). The other is "An Indian Camp" for the fifth year (Story Hour Readings). Teachers at these grade levels will find many helpful suggestions in this bulletin. The lesson outlines suggest ways in which other lessons of a similar character may be developed.

A NEW PICTURE SECTION

Beginning with its June issue, the *Normal Instructor and Primary Plans* has introduced a Rotogravure Picture Section on geographical subjects, which is to appear monthly. The June issue carried a group of striking pictures on Alaska and the Septem-

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has its advantages

The instructor, for example, may proceed at a speed which best suits the subject which he is discussing. He may dwell on any particular illustration as long as he sees fit.

And subject material is easy to obtain for the Bausch & Lomb LRM Combined Balopticon. Slides may be obtained at a small cost, photographs, pages of a book, postcards or the specimen itself will do.

If a film attachment is used, even film which is available on many subjects can be used.

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ber issue, on Hawaii. This new feature should prove of great aid to teachers of geography and others who are constantly in search of pictures to visualize their subjects.

PLAYS AT PHILADELPHIA MUSEUM

The August issue of "Commercial America", published by the Philadelphia Commercial Museum, carries a most fascinating account of plays given by school children at the Museum, to emphasize the interdependence of all countries.

The educational work carried on by the museum extends to thousands of children in the schools of the city and vicinity who visit the museum in the course of the school term, where they are instructed by means of lectures and object lessons in the location, character, products and resources of the countries of the world.

Visual instruction is a prominent feature of the systems employed by the Curator and his assistants, with a special corps of instructors, delegated for this purpose by the Superintendent of Schools.

An interesting incident in connection with this work, was the production of a playlet by the pupils of one of the grade schools with the assistance of their teachers, at the close of the spring school term.

This playlet, entitled "Friendly Americans," the actors in which were children about ten years old, is reproduced in full with illustration in the pages of "Commercial America."

NEW "Y" CATALOGUE OUT

I have just received the new catalogue, 36 pages in length, of the Y. M. C. A. Motion Picture Bureau, which lists the motion pictures distributed through their

exchanges in New York at 120 West 41st Street, and in Chicago at 4829 S. Kedzie Avenue. The Y. M. C. A. Motion Picture Bureau offers also, 16 millimeter films on a free and rental basis. These films are listed in a separate catalogue which may be obtained upon request.

HANSEN TO TAKE UP DUDLEY'S WORK IN WISCONSIN

Dean Chester D. Snell of the University of Wisconsin, University Extension Division, has announced that Mr. J. E. Hansen, former superintendent of schools at Westby, Wisconsin, and more recently assistant chief of the Bureau of Visual Instruction, has been appointed acting chief of the Bureau, following the resignation of its former chief, Dr. W. H. Dudley.

Dr. Dudley has for years been one of the leaders in visual instruction. I am sure that everyone in the field will wish for Mr. Hansen, success in carrying forward the work which Dr. Dudley created and has so ably carried forward in the University of Wisconsin.

NEW PAMPHLET ON VISUAL AIDS

A complete and very helpful pamphlet entitled "Visual Aids in Education" has recently been published by the Visual Education Division of the Los Angeles School District. It covers such subjects as the use of still and motion pictures, lantern slides, stillfilms, filmslides, stereographs and miscellaneous devices such as cover glass and typewriter slides, maps and charts. A considerable portion of the booklet is devoted to the rules covering the handling of projection equipment and films, giving the types of projectors approved and the characteristics of motion picture film.

Recent Writings

"Vitaphone Vitalization" appears in the *Journal of Education's* Mail Bag Department in the issue of June 17th. It is written by Laurence R. Campbell, whose name is familiar among contributors to THE EDUCATIONAL SCREEN. He maintains that "the talkie can have a place in the school as well as the theatre." Careful research and experimentation, he points out, must be carried on to determine its effectiveness before a widespread move is made to adopt it, and equipment satisfactory for use in the classroom must be devised. There is hardly a course in the curriculum however, he declares, in which talking motion pictures do not offer opportunity.

"Illustrative Materials in the Science Classroom" by M. M. Manal, Evander Childs High School, New York City, appears in the *Bulletin of High Points* (New York) for June. Every word of the article is valuable to the teacher who wishes to make the fullest use of materials easily at hand. "Frequently," declares the author, "many objective materials available at little or no cost

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Complete showing of accepted method of securing a healthy mouth, including both dental operations and care at home. Sent free to responsible parties.

Educational Department
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are of far greater value to a class than expensive apparatus obtained from supply houses." Where the students themselves contribute their efforts toward securing these materials, they are "learning by doing" and become contributing members of the class.

"The Cooperation of the Newark Museum with the Schools"—a paper given by Mrs. S. A. Hine, at the Cleveland meeting of the National Academy of Visual Instruction—is reproduced in the *New Jersey Journal of Education* for June. There is much in it of suggestion which will be of assistance to other institutions engaged in cooperative work with schools.

"Classroom Equipment for Visual Instruction"—by A. W. Abrams, in the September issue of *The Educational Focus*, published quarterly by the Bausch and Lomb Optical Company,

deals specifically with equipment for still pictures, but most of the statements are equally applicable to motion picture equipment.

"Slides as Visual Aids"—by Mrs. Josephine F. Burrows, in *New Jersey Journal of Education* for October, offers some rich and helpful material for those interested in the experience of fellow teachers in the use of slides.

Film Reviews

Mother of Mine (6 reels) Universal Film Exchanges Inc.—This film, produced in France, provides good non-theatrical program material with its thrilling little drama played against a background of the exceptional natural beauty of the Swiss Alps. The story concerns a peasant

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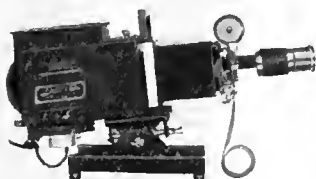
An assistant who would, unquestioningly do your bidding, answer your every command promptly and quietly?

An assistant who would be always ready and willing to serve you regardless of your mood or the weather?

An assistant who would interest your students to such an extent that discipline would be one of the easy phases of the day?

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This is not the idle dream of a tired teacher. IT IS A DREAM EASILY REALIZED by using filmslides and a good class room lantern as a part of your regular equipment, such as Model DA or M (illustrated) Delineascopes. Detailed data will gladly be sent you upon request.

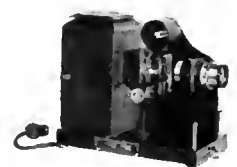


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family in the Alps. After the death of his wife Peter Amsler remarries, but his small son, Jean, cannot accept his new mother and her little daughter Arlette. His bitterness grows until he is the cause of his step-sister's being trapped in a deserted chapel by an avalanche of snow, where she prays until unconsciousness overcomes her. His conscience troubled, Jean confesses what he has done and Arlette's rescue is finally effected. The boy's remorse leads him to attempt suicide by leaping into a turbulent stream, but his death is averted by the heroism of his step-mother, to whom he at last becomes reconciled.

"Mother of Mine" was written and directed by Jacques Feyder, the famous Continental director. The cast is capable, the acting of the children being especially good.

The film will appeal especially to Catholic audiences, as that is the religion of the characters involved, but this in no way lessens the picture's interest for all other audiences.

Mouth Health (1 reel)—Produced and distributed by Pycopé, Inc., Joplin, Mo. This is distinctly an "advertising" film, but it is also decidedly more than that. The advertising in the film is so frank and straightforward as to be almost engaging. Pycopé's toothpaste and other products are offered—without attempted disguise or concealment—as the proper solution to the problem of mouth hygiene.

The real value of the film from the educational standpoint lies in its notable portrayal of methods, rather than of materials. The picture opens with the vigorous but mis-directed efforts of the "leading lady" to clean her teeth in

"the wrong way," by violent, horizontal brushing. Bruised gums result and she is advised to see her dentist. He first puts her teeth in perfectly clean condition. Then follows an excellent demonstration of just how to use the toothbrush—shown very clearly in close-up, first by the dentist and then by the girl herself in careful imitation. The brush-stroke shown, by the way, is not the ordinary vertical stroke so commonly supposed to be correct. The majority of people who see this film are likely to learn something quite new to them. It will be well learned, too, thanks to the very effective use of close-up throughout almost all of the picture.

This film is available for non-theatrical use, in 16 millimeter size, at no charge save for transportation, on application to the producer named above.

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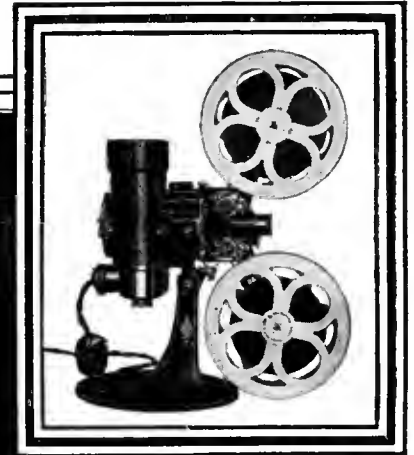
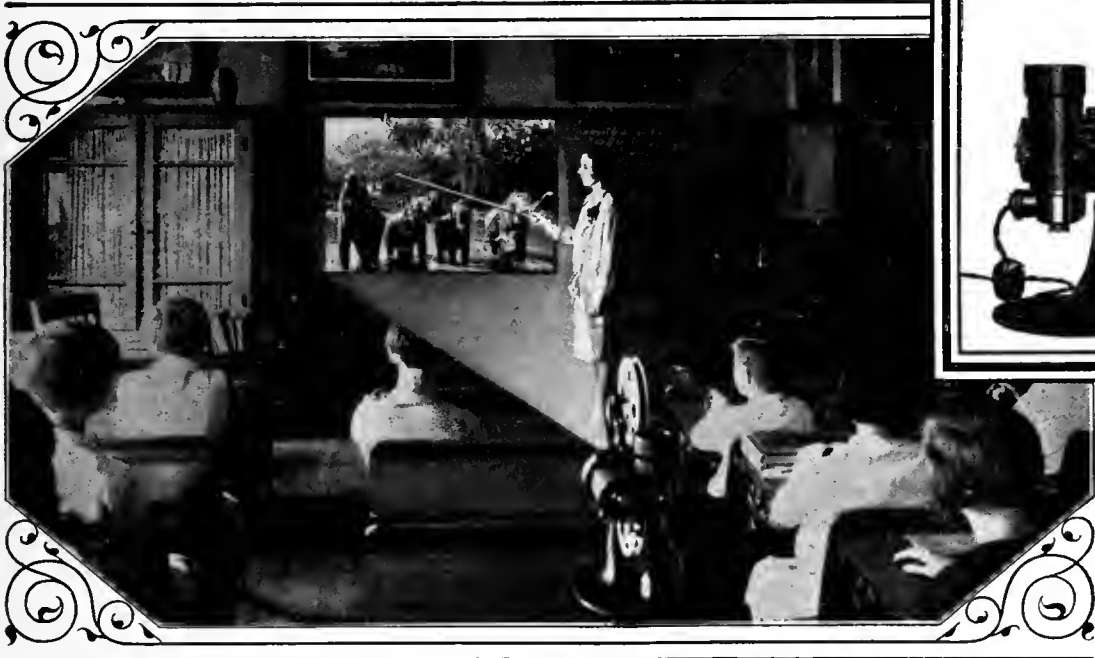
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The Fool-Proof part of visual education FILMO SCHOOL PROJECTOR

VISUAL education must be wisely planned in all its parts. And not the least of these is projection of the film. A stubborn, complicated, inefficient projector can reduce to an absurdity the most brilliantly conceived ideas. For this reason the successful execution of a visual education program demands such a projector as Filmo 57-E.

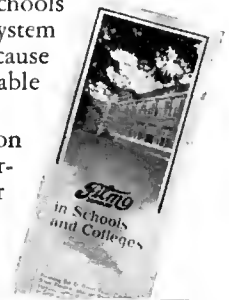
It is difficult to run the Filmo School Projector the wrong way. With all operations simplified into two or three major adjustments, Filmo 57-E may be operated successfully by the most inexperienced teacher. Threading the film is made semi-automatic by the exclusive locking device which holds the film in place during the process. Speed is controlled by a convenient knob. The rest is merely a matter of turning on the power and letting the machine run itself.

An automatic safety screen slides into place whenever the machine is stopped. There is absolutely no danger

of warping the film. And yet there is adequate illumination for any single frame in the film on which the teacher may wish momentarily to hold the attention of her class. This feature is only one example of the several trouble-free characteristics of the Filmo 57-E School Projector.

Its brilliant theater-clear projection has made Filmo the preferred machine in most schools and colleges. Its powerful lighting system and its utter freedom from flicker (the cause of eyestrain) have won for it an enviable reputation wherever it is used.

There are hundreds of visual education subjects already completed and procurable from film libraries. Write today for information on where to obtain these films and for the instructive leaflet, "Filmo in Schools and Colleges."



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Film Widths

Thomas A. Edison originally set the standard of width for the motion picture film now used in theatres. Albert S. Howell pioneered in setting the standards in such refinements as the size of perforations, position of the frame line, and other mechanical standards that make it possible to run any standard film on any projector the world over.

The film used in theatres is 35 mm wide. A few years ago a film 28 mm wide, known as safety standard was rather widely used in the non-theatrical field. It was perforated with the usual four perforations to each picture on one margin and one perforation to the picture on the other.

The standard for amateur pictures was set by the Eastman Kodak Company when it announced its cine film, 16 mm wide.

The narrowest film on the market is the 9 mm film used in Pathex equipment.

For many years the motion picture industry had heard rumors of a wide film. H. K. Spoor of Chicago has been working with wide film in connection with stereoscopic pictures. David W. Griffith at one time, it is said, experimented with pictures twice the size of those now used which he secured by running the film through the camera and projector horizontally so that the width became the height and the width was doubled by moving the film about twice the usual distance after each exposure.

With the coming of talking pic-

tures using sound on film recordings the matter of wider film has again come to the front. The sound track cuts down the area available on film for the picture and even so sound engineers would like to have more room for the sound track. So of late there has been much talk of wide film and much experimenting with widths from 56 mm up to 70 mm or beyond. While no public announcement has been made as to what the final width of the new standard will be there seems to be a feeling current that it will be twice the present standard, or 70 mm, the size used by Fox in his new "Grandeur" film.

The new standard will of course call for new cameras and projectors, and for larger screens. The effects secured will be more realistic. The greater space for the sound track will allow for better recording of sound.

Movies and Traffic

The pattern of traffic woven by fast and vehicular movement at busy street intersections changes so constantly that about the only way specific situations may be studied is through a graphic record such as that provided by motion pictures.

When the solution is found to a particular traffic difficulty, films again are valuable for recording

the results for the benefit of other cities having similar problems.

A specific use of films in this connection was that of a safety director in a Connecticut town who used a Cine Kodak to show where pedestrians were beating the yellow light at crossings.

Slovenly driving would be less tolerated on streets and highways if everyone were familiar with the correct execution of traffic rules. In this connection motion pictures might be used to good advantage. Intelligently used they would fortify the etiquette of driving until discourtesy would become so apparent that few would care to risk the disfavor of general condemnation.

Contest Winners Announced

Ralph Steiner of New York City has been awarded first prize in the non-dramatic division of *Photoplay's* amateur movie contest for his experimental film, "H₂O". The production is the study of water in motion and of abstract patterns of shapes on water. Mr. Steiner is at present staff photographer for the Delineator Home Institute.

In the dramatic division first prize went to Foto-Cine Productions, an amateur producing club in Stockton, California, for "Three

(Concluded on page 286)

DEVRY MOTION PICTURE PROJECTORS

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Talking Attachments - Cameras - Accessories

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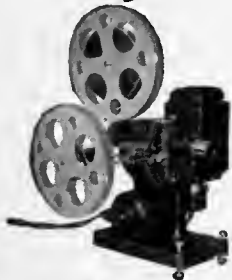
And now—the magic-like power of motion pictures to build character—to formulate lasting mental images—enters into the schoolroom as an important part of daily instruction.

The DeVry School Films, in both narrow and standard widths, have all been edited by trained specialists in our leading universities.

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In selecting motion picture equipment, school boards, educational lecturers and teachers are turning enthusiastically to DeVry. Perfect projection, simplicity of operation—and stop-on-film feature, which enables teacher to hold the picture on screen at any time, is winning widespread endorsement.

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Chicago, Ill.

Contest Winners Announced

(Continued from page 284)

Episodes," an interpretation of three memories that linger in the mind of a soldier dying in Flanders.

The judges in the contest included King Vidor, motion picture director, James R. Quirk, editor and publisher of *Photoplay*, George Pierce Baker of Yale University, and Wilton A. Barrett, executive secretary of the National Board of Review.

Making History Objective

(Concluded from page 264)

2. It enables teachers and pupils to see what is being done in other schools. This should be quite an advantage in a large system where personal contact is nearly impossible among the teachers and pupils of different buildings.
3. It is one of the best means of making a historical record of our advance in Motor and Visual Education.

With all of the advantages we have today, it is possible for every teacher to make history a subject of deepest interest to every boy and girl in her class. Ancient History takes on a new light and we can truthfully say that we are making History live.

The Theatrical Field

(Concluded from page 273)

roll plays the girl who marries him and keeps him straight. It is also the source of *True Blue Lou*, which you are hearing played and sung everywhere. (All talking)

(See *Film Estimates for October*)

[122] ON WITH THE SHOW

(Warner Brothers)

Backstage again with Betty Compson and some other well known people. This time the story presents the troubles of a producer who is trying to put on

a show in the midst of hounding creditors, unpaid actors, and balking leading ladies. It's quite satisfactory,—unusually so for a Warner picture, and is, I almost forgot to say, all in color. (All talking)

(See *Film Estimates for September*)

[223] PARIS BOUND (Pathe)

If you are willing to disregard the limitations of the talkie, and be satisfied with no action to speak of, you can class *Paris Bound* as one of the finest talking productions to date. It makes the most of what little imagination mechanical perfection has left to the movies, and presents a picture that is in most respects worth the serious attention of an adult audience. Ann Harding and Frederick March offer two exceptionally good performances as the man and wife who find they can

love each other and still have outside interests. Leslie Fenton, George Irving, and Carmelita Geraghty are excellent in support. I shouldn't miss this if I were you. (All talking)

(See *Film Estimates for September*)

[224] THE GREAT DIVIDE (First National)

A fairly amusing tale about a westerner who meets a slangy, flippant eastern girl at a Mexican fiesta, and just for fun poses as a bad Mexican bandit to give her a thrill. He follows it up with a romantic kidnapping. I mean it would have been amusing under any other title, but labeled *The Great Divide*, and credited to the authorship of William Vaughan Moody, it becomes something in the nature of an affront. Dorothy MacKaill, Ian Keith, and Merna Loy head the cast. (All talking)

(See *Film Estimates in this issue*)

STATEMENT OF OWNERSHIP, MANAGEMENT, CIRCULATION, ETC., REQUIRED BY THE ACT OF CONGRESS OF AUGUST 34, 1912

Of The Educational Screen, published monthly except July and August, at Morton, Ill., for October 1, 1929.

State of Illinois, County of Cook, ss.

Before me, a notary public in and for the State and county aforesaid, personally appeared Nelson L. Greene, who, having been duly sworn according to law, deposes and says that he is the editor of The Educational Screen, and that the following is, to the best of his knowledge and belief, a true statement of the ownership, management (and if a daily paper, the circulation), etc., of the aforesaid publication for the date shown in the above caption, required by the Act of August 24, 1912, embodied in section 411, Postal Laws and Regulations, printed on the reverse of this form, to-wit:

1. That the names and addresses of the publisher, editor, managing editor, and business managers are:

Publisher, The Educational Screen, Inc., 5 S. Wabash Ave., Chicago, Ill.
Editor, Nelson L. Greene, 5 S. Wabash Ave., Chicago, Ill.

2. That the owner is: (If owned by a corporation, its name and address must be stated and also immediately thereunder the names and addresses of stockholders owning or holding one per cent or more of total amount of stock. If not owned by a corporation, the names and addresses of the individual owners must be given. If owned by a firm, company, or other unincorporated concern, its name and address, as well as those of each individual member, must be given.)

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Herbert E. Slaughter, 5548 Kenwood Ave., Chicago.
Nelson L. Greene, 5836 Stoney Island Ave., Chicago.
Dudley G. Hayes, 1641 Estes Ave., Chicago.
Frederick J. Lane, 5323 Dorchester Ave., Chicago.

3. That the known bondholders, mortgagees, and other security holders owning or holding 1 per cent or more of total amount of bonds, mortgages, or other securities are: (If there are none, so state.) None.

4. That the two paragraphs next above, giving the names of the owners, stockholders, and appear upon the books of the company but also, in cases where the stockholder or security holder appears upon the books of the company as trustee or in any other fiduciary relation, the name security holders, if any, contain not only the list of stockholders and security holders as they of the person or corporation for whom such trustee is acting, is given; also that the said two paragraphs contain statements embracing affiant's full knowledge and belief as to the circumstances and conditions under which stockholders and security holders who do not appear upon the books of the company as trustees, hold stock and securities in a capacity other than that of a bona fide owner: and this affiant has no reason to believe that any other person, association, or corporation has any interest direct or indirect in the said stock, bonds, or other securities than as so stated by him.

5. That the average number of copies of each issue of this publication sold and distributed, through the mails or otherwise, to paid subscribers during the six months preceding the date shown above is _____. (This information is required from daily publications only.)

NELSON L. GREENE.

(Signature of editor, publisher, business manager, or owner.)

Sworn to and subscribed before me this 1st day of October, 1929.

(SEAL)

MABEL GRANT.

(My commission expires August 28, 1930.)

AMONG THE PRODUCERS

Where the commercial firms—whose activities have an important bearing on progress in the visual field—are free to tell their story in their own words. The Educational Screen is glad to reprint here, within necessary space limitations, such material as seems to have most informational and news value to our readers

Fox Plans to Enter New Fields

Coincident with the celebration of his silver anniversary in the motion picture business, William Fox has announced his plan to make talking pictures for the school, church and medical fields. In the field of surgery, Mr. Fox hopes to film every important surgical operation and make it available to surgeons and students. The first, an operation with a radium knife, was shown just recently to the American College of Surgeons in Chicago.

Fox is also preparing to bring out equipment and films, on both 35mm and 16 mm width, for home consumption as it is his belief that instead of hurting business in the theatre this home entertainment will help it.

Mr. Fox hopes to accomplish all of these ambitions in "not more than five years." It will be interesting to watch his progress.

New Firm to Market Adventure Films

Talking Picture Epics Incorporated is the name of a new organization formed for the purpose of distributing a series of adventure pictures with lectures by the explorers themselves, synchronized in the film. Frank Wilson is the president of the new company with George Palmer Putnam, vice-president.

The first film to be released is "Hunting Tigers in India," made by Commander George Dyott.

This will be followed by Raymond L. Ditmars, with rare animal pictures. George Palmer Putnam and his adventures in Labrador, Dr. William Beebe with his under sea pictures, the Gobi Desert pictures with Roy Chapman Andrews, and others.

Both theatrical and non-theatrical distribution will be sought for the subjects.


University Film Foundation Productions

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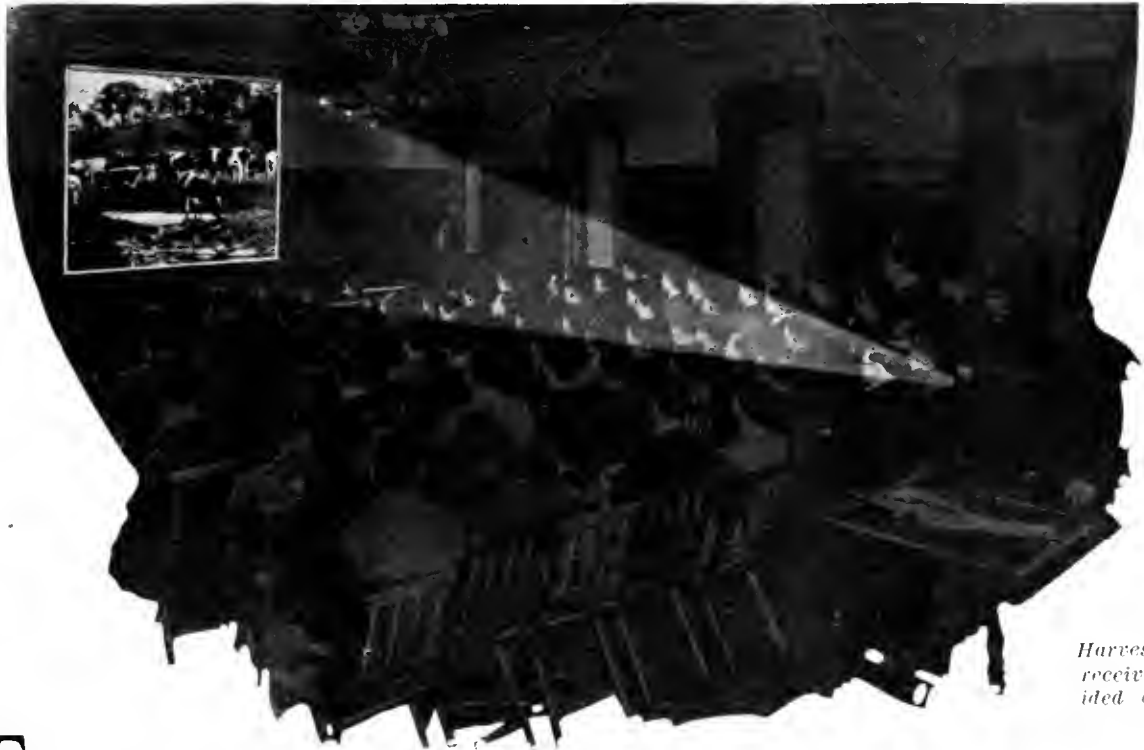
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VOLUME VIII

NUMBER 10

THE EDUCATIONAL SCREEN

*The Only Magazine Devoted to The
New Influence in National Education*

DECEMBER, 1929

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*Contents of previous issues of The Educational Screen may be
found by consulting The Education Index, on file in all libraries.*

THE EDUCATIONAL SCREEN, Inc.

HERBERT E. SLAUGHT, *President*
FREDERICK J. LANE, *Treasurer*

NELSON L. GREENE, *Editor*
MARIE E. GOODENOUGH, *Associate Editor*

Entered at the Post Office at Morton, Ill., as Second Class Matter
Office of Publication, Morton, Illinois

General and Editorial Offices, 5 South Wabash, Chicago, Illinois
Eastern Representative, Lowe & Company, 125 W. 45th St., New York City

Copyright, December 1929, by THE EDUCATIONAL SCREEN, INC.

\$2.00 a Year *Published every month except July and August* Single Copies, 25 cts.

Visual Education in Europe--A General Statement (I)

W. M. GREGORY

Director Educational Museum, Cleveland Public Schools

THE writer has inspected the leading European institutions which provide objective education for adults. The important museums, the zoos, the aquariums, parks, libraries, visual organizations, school museums, historic places, the scientific collections, etc., were visited to learn how they advance the general intelligence of both children and adults. The main interest of the writer is in the use of objective material in the school and college and any sources which contribute to this field will be given in detail in this series. This inspection of the educational activities of selected European institutions is here recorded to be suggestive to those engaged in this work in our country.

Using Scenery

It may seem to the ardent advocate of the art picture, the film and the slide, that it is far afield to use scenery in education. In Europe the natural surroundings are used to the greatest advantage. Field trips and nature walks are an integral part of school, college and life. The spirit which is put in field trips and the resulting close contact with nature is an outstanding feature in Europe. This country has made its beginnings but we should have more activities of the boy scouts, the camp fire girls, the bird clubs, the flower preservation associations, and historic homes organizations. In Europe the short distances, the marked trails, the near by shelter houses, the wayside kitchens, the open-air fire places, excellent guide books, detailed maps, and cheap transportation give pleasure to trips. At

the same time the significant facts involved are all combined to become part of the common consciousness and education of everyone. School pupils look forward to local walking trips or to the more distant trip to the cathedral, the museum, the nearby great city, the seashore, or the mountain peak. The educator who develops the field trip for first hand observation of his locality is encouraging educational activities that are fundamentally sound.

We Americans are still so young and our space so vast that we have not learned to use the nearby common outdoors for pleasure and education. The auto bus has taught us that students may be transported to regions of possibility for valuable educational activities. We are slow to add those touches to nature which are needed to make it a pleasure to commune with her in her various moods. We have to be taught to see those fine aspects of nature which await us in each locality.

Europe is famous for its walking trips. The names of the following are suggestive of their possibilities. Interlaken to the Grindelwald Glacier; the terraced Rhine at Bingen; the Lauterbrunnen Valley and Murren; the snowfields of the Jungfrau; the trails of the Black Forest; the Fontainebleau Forest; the London Docks; the Medieval Nuremberg; the Rhone Glacier and the source of the Rhone River; the Grimsel Pass in the Alps.

The field trip is wonderfully well done in Europe. Schools in Switzerland and Germany require pupils and teachers to spend several days in the open. Old cas-

ties, ancient forts and market houses are made into cheap sleeping quarters for groups of children that hike across the country, spending their time in the open, studying forests, mountains and historic places.

Gardens, Parks and Forests

The natural forest and the garden have an important place in adult recreation and education in all parts of Europe. The wayside English garden has a beauty and an appeal which could be utilized more widely in our city back yards. The famous gardens are centers of scientific experimentation. The Kew Gardens in London, with its world wide collections, is a popular center as well as renowned for commercial experiments which have revolutionized the production of rubber, cacao, quinine and many other plants. The famous Jardin des Plantes in Paris combines popular botanic instruction with scientific research. Its collections are from all the plant families known in the world and it is crowded with adults who combine pleasure with their information. The European botanic gardens are exceedingly popular and are largely attended. Hyde Park is a surprisingly large wooded area in the heart of London; and the Bois de Boulogne is a famous wood with a picturesque lake in Paris. The woods of Fontainebleau yield unsurpassed satisfaction in their arrangement and beauty, while the gardens at Versailles reflect splendors of old France. The canals and pools show that water is a necessity in the fine art of landscaping. These famous gardens have been widely copied and at present the multi-

tudes derive great satisfaction from them.

The famous Schonbrunn of Vienna is another example of magnificence in palace gardens. This park of 495 acres with its marvelous vistas, lakelets, box hedges, groves and statuary, is the delight of the Viennese who frequent it in great numbers.

In Germany the reigning monarchs planned most of the cities and were always generous with their own statues. It was a sure means of impressing the multitudes with the sovereign's importance and today Germany has many history lessons emphasized by the monuments at the center of the city. The most conspicuous effort to impress the people is the Sieges-Allee in the Tiergarten of Berlin. Emperor William II had this street lined with thirty-two marble statues of the Brandenburg-Prussian rulers. The art critics may disapprove of William II's taste but the people are impressed by these displays.

It is well to observe that a monument which is seen daily by thousands of people has its silent influence. The church of inspiring beauty, the snow-capped peak, and the beautiful lake are important influences upon people—they give visual impressions that mold thoughts and actions.

Some of our cities which have large foreign populations might utilize the Europeans' love of beautiful gardens by having in the parks typical gardens of Italy, Spain, England, Germany, Hungary, etc.

Zoological Parks and Aquariums

America has a wonderful collection of animals in the New York Zoo at the Bronx but not the throngs that visit and stay like those in the Tiergarten in Berlin. More than 1300 different animals are housed in Berlin's ar-

tistic zoo buildings which are attractive and adapted to their purpose. The animals are in fine condition and their observation is easy. London has its Zoological Garden in Regents Park.

Some of these animals are in dens and runs. The most attractive collection of wild animals is at Stellingen, near Hamburg. In this city is the Carl Hagenbeck collection of wild animals which are not confined in cages but are in large enclosures. The lions' ravine, the goat hills, and the arctic landscape are worthy of attention by those who wish to make wild animals attractive. We have wonderful opportunities in America for great wild animal enclosures and extensions of our bird and game sanctuaries.

This country has drawn much wealth from its fisheries, but great aquariums are scarce and our people know but very little of the story of the cod, the whale and other sea life. The aquarium in the Tiergarten at Berlin is an attractive building of four floors of tanks filled with the fish of the sea and lakes. It is constantly crowded with people who pay admission. Fishing is not important to Berlin. What is the purpose of this splendid aquarium? It satisfies an adult's demand for ideas of the world in which he lives. It is an incidental type of education which is mostly visual.

Europeans are Museum Minded

In Europe if a picture, a sculpture, a tree, a rock, a house or an animal is unusual and of educational value it soon finds its way into a great museum collection. It is there enshrined to be available to all who may use it to educational advantage. No community is so small that it does not have its collections of educational significance to the adults and the schools.

We can learn much from these European museums which are so numerous and so rich in their collection. We should accept and make part of our instruction in this country their good accomplishments and try to avoid the difficulties which have made their influence static. European museums vary in their fundamental purpose: from the British Museum which aims to have one of everything in the world, to the Pestalozzum in Zurich in which are the books and personal effects of the famous Pestalozzi. These museums represent many experiments in attempting to provide interest, information and adult education. In general, the European museum is a collection more than an educational display. It preserves better than it attracts or interests. The European museum has usually been established by a royal decree and funds for its maintenance provided from the royal treasury.

Many museums in Europe appeal to the highly educated classes. Only recently have the masses been reached as in the Science Museum in London and in the Deutsches Museum in Munich. These illustrate how science has been applied to our work. These institutions touch life in such a vivid manner and dramatize its different activities in such interesting displays, that they are crowded with adults and children.

Museums are not only superstorehouses for priceless treasures but they also have an educational function for their community. Just as modern educational methods try to objectify and illustrate processes and situations, so also should the modern museum attempt to dramatize the social effects of science, art and history in modern civilization. The day has passed for a museum to be a

warehouse for collections.

Schools and Museums in Europe

The schools of Europe use museum materials in the museum. Groups of children are daily studying the exhibits in the Imperial Institute in London. Many geography lessons of the British realm are taught by their exhibits.

German pupils go in large numbers to the Deutsches Museum where the machines can be operated and experiments performed. The Science Museum in London has classes in the different scientific fields and large numbers of pupils come to this institution for inspiration and instruction.

Every institution visited was desirous of extending its educational services, but most of the plans were for instruction within the institution.

The practice of loaning materials is not general in Europe and the field is almost undeveloped compared to what could be done. It is true that lantern slides are loaned by many institutions but very little other objective material is sent out. The European schools use lantern slides and motion pictures in an occasional sense rather than as a part of regular classroom instruction. Wall pictures, maps and charts are the most common of the pictorial forms used. The German schools are generously provided with visual material, as they have developed with infinite care, the wall picture, the chart, the map, and the model. The lantern slides which are loaned by many of the institutions seem frequently to be organized from the specialist point of view and not always well adjusted to serve as tools of instruction in the schools.

Europe Uses Its Historic Sites and Buildings

Each community from the

small hamlet to the largest city makes the fullest possible educational use of its historic situations. There is only one small authentic scrap of Shakespeare's original writing, yet at Stratford-on-Avon there is woven about him much that is legendary and which at the same time has educational value. At Weimar in Germany, the homes of Goethe and Shiller are preserved in all details and their original manuscripts are in fireproof buildings. Vienna has its many musical shrines. The historic Rhine castles are preserved for their legendary value. People put their history in the buildings and monuments which they erect. Such efforts are valuable. In some of Europe's medieval towns, building in modern style is not permitted and efforts are made to rebuild in the original style for it has commercial value in attracting people.

The United States has made some creditable beginnings in preserving historic buildings, marking sites, recovering trails, and opening roads. It takes someone like Henry Ford to dramatize history. Many localities need an Ezra Meeker to help them catch the spirit that surrounds their community and to urge them to mark their "Oregon Trails."

Schools and Visual Instruction

The chief sources for visual aid in the schools of Europe are the museums that exist in every community. The lack of cooperation between the museum and the school is everywhere quite apparent. The museum situation in Europe is similar to that in this country. The United States has a thousand museums of which nine hundred are dead or too weak to give educational inspiration. The remaining few museums that are active in educa-

tional fields exert a stimulating influence that is important in their locality.

The European museums in a few outstanding instances maintain educational staffs that give attention to classes which come to them for instruction. The sending of materials for instruction to schools is rare. Lantern slides are loaned by many institutions. Large lantern slide bureaus are maintained in Berlin, Paris, Vienna, Munich and London. Museums are trying to interest people in using their collections; and a few institutions are trying to extend their influence by loaning their collections to schools and other groups. Museum authorities were enthusiastic over the use of their institutions for educational purposes, but few were ready to send materials to the schools.

The motion picture has awakened educators to realize the value of pictorial aid in all types of instruction.

The interest of European educators is indicated by the publication of *Lehrfilm*, a monthly publication in three languages. It is international in scope and covers a field similar to our *Educational Screen*. Gottlieb Imhof of Basel and Walther Gunther of Berlin are the editors. *Der Bildwart* of Berlin is another monthly publication which presents the educational aspects of the visual field. In September, German educators held a Picture Week (*Bild Woche*) at Dresden. The meeting was a conference of directors of visual bureaus from Berlin, Dresden, Vienna, and many others interested in the field. The problems and discussions which formed the program were quite similar to some sessions of the National Academy of Visual Instruction of this country.

Teachers Hail the Talkies

WILLIAM LEWIN

PROGRESSIVE educators everywhere are devoting themselves more and more to the task of vitalizing and democratizing courses of study in our schools and colleges. They are beginning to apply to their own problems the same techniques which have vitalized and democratized commerce and industry. These techniques are rooted in the principle of institutional success through service along lines of large-scale

(Editor's Note.—Several years ago the Newark Board of Education gave Mr. Lewin a leave of absence from his duties as a teacher of English at Central High School to make a study of educational motion pictures. Mr. Lewin set out in the hope of winning the doctor's degree for an educational film instead of the usual "dry-as-dust" thesis, and with a view to encouraging others to do likewise. He did research work at Columbia and at New York University and conducted a series of more than a hundred classroom experiments in the use of motion pictures to vitalize the teaching of English composition.

With the encouragement of Principal William Wiener and Assistant Superintendent Arthur G. Balcom, and with the assistance of Professor Harry D. Kitson of Teachers' College, Mr. Lewin has been studying the possibilities of motion pictures in relation also to vocational guidance.

A few months ago Mr. Lewin was given another furlough for fifteen months to continue research work in the development of educational talking pictures. Through the cooperation of Colonel F. L. Devereux, General Manager of the Department of Educational Motion Pictures of Electrical Research Products, Inc., a subsidiary of Western Electric, Mr. Lewin prepared the first educational talking picture last summer, featuring Dr. Kitson as an educational guide in talkie-land, for experimental demonstrations at leading universities. *The results of the experimental demonstration are here given.*)

research, production, distribution and financial administration. The schools have much to learn from "big business."

One of the most hopeful signs on the educational horizon is, indeed, the willingness of leaders in big business organizations to cooperate with educators along lines of research and public service. The Eastman Kodak Company, for example, has spent a million dollars for a single large-scale experiment in cooperation with educators. The results have just been published in a book by Frank N. Freeman of Chicago University and Ben D. Wood of Columbia University, indicating that motion pictures are destined to be of increasing importance in the classroom. Likewise the Radio Corporation of America has spent three-quarters of a million for a single experiment in educational radio, testing the possibilities of vitalizing music instruction by enabling millions of students to listen during school hours to the Walter Damrosch Orchestra. The results indicate that a fourth "R"—radio—will be added to the traditional three "R's."

The latest experiment along these newer lines was conducted during the past summer in cooperation with Electrical Research Products, Inc., a subsidiary of Western Electric. This experiment, the first of its kind, was in the field of educational talking pictures and was conducted in schools of education at a series of eleven leading universities from coast to coast. Educators are indebted to Colonel F. L. Devereux, General Manager of the Department of Educational Talking Pictures of Electrical Research Pro-

ducts for placing the facilities of his organization at the disposal of the experimenter and to the Fox-Case Corporation for contributing some of its interesting new material.

The film used in the demonstrations first introduces Dr. Harry D. Kitson, Professor of Education at Teachers' College, as an educational talkie impressario. He says, "Beginning with the school year 1930-31, talking pictures will be adopted by some of our most progressive schools and colleges in an experimental way. The possibilities of the talking picture as a vehicle for imparting information are now being studied by educators and motion picture engineers with a view to working out the beginnings of a program in this field. The material about to be presented to you is merely suggestive of the possibilities of this medium of instruction.

"For example, in the development of vocational guidance, if we could have sound pictures of people at work in many occupations, the problem of importing information about vocations would not be so difficult."

The audience then sees and hears the workers in an automobile factory as they forge crankshafts, test springs, and assemble cars. So realistic are the scenes recorded that the audience has "all the advantages of an actual visit to the factory without the disadvantage of a long journey."

Dr. Kitson next introduces weavers at work on the world's largest rug, which is now in the lobby of the new Fox Theatre in San Francisco. This gives us an idea of the atmosphere of a carpet mill.

We next see the work of a linotypist in a newspaper office, and we hear the action of the machine. We see reporters at work, hear their conversation and the clicking of their typewriters. The conditions under which pressmen work are accurately reproduced. We see and hear them lock the stereotype plates on the big rollers. We hear the deafening rhythm of the big presses, and we forget we are sitting in a classroom, so realistic is the illusion.

The scenario then requires Dr. Kitson to introduce great men of today, indicating the possibility of stimulating pupils' interest in the careers of contemporary leaders, for the sake of implanting a life-career motive in the child.

We meet Mr. Lloyd George personally and hear him talk about world peace through Anglo-American cooperation. We have the interesting and valuable experience of seeing and hearing Mr. Bernard Shaw in the classroom, properly introduced by the professor. Next comes Ambassador Fletcher, who in turn introduces Signor Mussolini.

Dr. Kitson next points out that "not only the great leaders of other nations, but also our own statesmen, teachers, preachers and actors are destined to be made familiar to American students by means of the talkies." Stating that "the administration of President Hoover marks the beginning of a new era of engineering progress," the educational guide shows us three presidents in one picture—Taft, Coolidge, and Hoover. We feel that history is being made before our eyes, and we wish that the talkies might have recorded Lincoln's Gettysburg address for reproduction in all ages.

Dr. Kitson concludes with the words: "Here, then, is a great

modern invention which science has developed as an aid to education. Telephone engineers have given the talkies to educators. How shall this new medium of instruction be used? How shall it be applied in cultivating a better international understanding, in the development of a finer citizenship, in the teaching of health, in the standardization of our English speech, in the improvement of the quality of instruction in schools everywhere—in vitalizing the teaching of virtually every subject in the curriculum: geography, chemistry, physics, biology; history and the social sciences; all languages and literatures; manual training; home economics; music and art; commercial training?

"The talking picture is ready to give millions of students the benefit of the influence of our most successful teachers, whose personalities will be carried from the classrooms in which they move to the ever-widening sphere of world interest, from the big university to the little schoolhouse, from this generation to future generations, so that we may find an even greater inspiration in the spread of American ideals and the development of American education."

A talking cartoon, explaining how talkies are made, concluded the program.

The film was demonstrated for the first time on July 23rd at Macy Hall, Teachers' College, Columbia University to a gathering of two hundred members of the Columbia faculty. It was shown on July 24, 25, 26, 29, and 30 to a total of 1,500 educators studying at Teachers' College during the summer. At each showing questionnaires were distributed and reactions obtained as to the advantages and disadvan-

tages of the new medium, the comparative value of the various parts of the program, improvements that might be made, and general impressions.

So successful were the demonstrations that universities where only one or two showings had been arranged requested many more. At the University of California, for example, where two showings had been scheduled, it was found necessary to put on fourteen demonstrations to satisfy the crowds of educators. A number came several times. An interesting incident at Berkeley was the attendance of two boys, sons of professors who were so interested that they came to six successive demonstrations.

In all, 56 demonstrations were given. The universities included, besides Columbia and California, Chicago, Wisconsin, Cornell, Michigan, Indiana, Kansas, Stanford, Southern California, and the Los Angeles Branch of the University of California. The number of questionnaires handed in at the demonstrations was 2,537, and a number of additional sets of reactions have been mailed to Dr. Kitson subsequently but have not yet been tabulated. Of those filling out the questionnaires, 115 were superintendents of schools, 149 supervisors, 326 principals, 1423 teachers and professors, 352 students, 37 educational directors, 26 college deans, 4 college presidents, 8 editors and authors, 6 clergymen, 11 librarians, and a small scattering of nurses, vocational counsellors, social workers, lawyers, engineers, critics, and photographers.

The total attendance at the showings included 6,700 educators, who came from every state in the Union and from a number of European countries.

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The Motion Picture as an Effective Teaching Aid (II)

F. DEAN McCLUSKY

Director of The Scarborough School, New York

THE correlation of motion pictures with the new curriculum is a task on which little has been done. However, experience to date indicates at least three major principles which should govern work in this field.

In the first place the motion picture should be placed in the curriculum as an instructional aid. Secondly, it should either present action or reproductions of events and episodes which could not be brought into the classroom or adequately seen in any other way. The Niagara Falls are full of action and they cannot be transported into the school room. A motion picture of this mighty cascade is an effective adjunct to the curriculum of any school located outside the immediate environment of Buffalo, New York. The Monarch Butterfly is elusive and its larva is even more elusive and when brought into the classroom the chrysalis is sure to "hatch" at night or over the weekend. Hence the "Life History of the Monarch Butterfly" in cinema is a valuable addition to the science course of study.

Finally, the motion picture should appeal to the child through presentations which tie to a rich apprehensive background in the child's experience. Perhaps the best illustration of a film which illustrates this point is to be found in *Chang*. Children love animals but the *Chang* continuity not only pictures wild animals but also the family of Kru, a father, a mother, and little children. The monkey, the comedian of the play, teased the baby and acted like a baby. There was a baby elephant which played a big part in the destruction of the Kru home. One

of the big shots from the standpoint of the child was the capture of many baby wild animals and the handling of them by the children of Kru. Is it any wonder then that even second graders seeing *Chang* are swept by it into an intense desire to study Siam and its wild animal life?

I had the pleasure last spring of seeing some experimental visual teaching being done in a Detroit Public School, in which this same notion of child appeal was used. The slide was used to teach beginning reading and the first slide lessons dealt with a modern middle class American family. The teachers reported that this subject matter was most effective. It had been selected after much trial and error.

Thus the cinema can admirably serve in making the course of study more vital and realistic when the principles above are used as guides.

The past ten years have also taught us much of value about the technique of using motion pictures in the classroom. Here one may support the principles of good cinema classroom technique by scientific evidence as well as experience.

In the first place the cinema should "furnish to the teacher otherwise inaccessible raw material of instruction," and the organization and handling of the complete teaching unit should be in the hands of the teacher. To the teacher belongs the task of planning and organizing the instructional unit. When this has been done for her the effect is "canned" instruction, formal and lifeless. "The explanation, discussion, or elaboration of the material which

is shown in the film is a function of language. Language can be used fully as effectively, if not more effectively, by the teacher as by the film. Furthermore, the class should take a large share in the discussion. The reduction of the motion picture to its essential core will promote both economy and flexibility."¹

In the second place it is uneconomical and ineffective to use films for demonstrations which can readily be done by the teacher. In the writer's experiments² on "How to Make a Reed Mat" and "Glaciers", the teacher's demonstration was shown repeatedly to be far superior to the cinema presentation. This applies especially to science demonstrations and in teaching how to do or make something where such can be advantageously carried out.

Third: In every instance the film should be carefully scrutinized and studied before its use in a lesson. This principle is so obvious that it would not be mentioned were it not for the fact that many films are shown to classes by teachers who have themselves never seen the film before. If this point is observed it has been found very helpful for the teacher to talk, make explanations, and answer questions during the screening of the film.

Fourth: After the first showing of the film it should be discussed by the class and teacher and then screened a second or even a third time. One major objection to the motion picture lies in the fact that it goes rapidly and cannot be re-

1. F. N. Freeman, *Visual Education*. The University of Chicago Press. 1924. P. 79.

2. *Ibid.* Part II. Chapters I and VIII.

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NEWS AND NOTES

CONDUCTED BY THE STAFF

Expedition to Film Wild Life in Color Talkies

An African expedition has sailed from New York to make three-dimensional sound and color motion pictures of jungle life, which will be the first attempt of the kind. The expedition, consisting of George B. Dryden, his son, Eastman, and Mr. and Mrs. Martin Johnson, is for the American Museum of Natural History, for which the Johnsons have made four previous expeditions. The Belgian Congo is to be one of the places visited, as here the Johnsons hope to study and photograph a pygmy people and the gorilla in his native jungle.

Historical Motion Picture Collection Sold

The Will Day collection of cinematographic and motion picture equipment in London was sold at auction several weeks ago. Many of the items of this collection, which has taken Mr. Day thirty years to amass, are now almost priceless. It includes, for instance, the first film ever shot and a number of specimens that cannot be duplicated in the world. It represents an absolutely unique record of the search for motion pictures, and the earliest piece is a box of Chinese figures used for shadow shows in the early centuries of the Christian era.

Talkies Replace Santa Claus in Stores

Talking picture versions of Santa Claus in person, are being planned by many big department stores throughout the country, as announced by Charles R. Rogers

of the Home-Talkie Machine Corporation. There are at present 3,000 amateur talker machines in American homes, Mr. Rogers says, and holiday sales are expected to reach about 10,000.

Talkies Used by Police

The Philadelphia police have inaugurated the use of talking films to supplement fingerprint identification in crime records. In a film taken by them, the first murder confession ever made through a talking picture, the entrance of the killer into the Inspector's office, the questions put to him by the police, and the detailed confession that followed, were recorded. It is believed that the talking film will go far to speed up justice, clear criminal dockets and prevent the interference of court procedure by legal technicalities so often employed after a prisoner has admitted his guilt.

The new movietone bureau, in addition to recording the necessary information obtained by the police in the apprehension of wrongdoers, will in future record words, voices, gestures and mannerisms and any peculiarities of prisoners.

There has come to us also recently a news item on the use of sound news in the detection of crime in Brussels, where police authorities have ordered all sound news cameramen who witnessed the attempted assassination of Crown Prince Humbert of Italy, to turn in their negatives for inspection.

It is only in this way that a graphic record can be obtained of

the assailant, bursting from the crowd and firing at the prince, here to claim Marie Jose as his bride. This is the first time on record of talking pictures having been sought as evidence of a crime.

Premiere of School Teacher Film

The film, "The Woman Who Was Forgotten," produced by Charles S. Goetz and States Cinema Productions under the auspices of the National Education Association, had its premiere December 5th in Newark, N. J. The story concerns the life of a school teacher played by Belle Bennett. States Cinema has agreed to donate 25% of the proceeds towards the endowment of a home for retired teachers.

Harvard Business School Studies Motion Picture Problems

According to Professor H. L. Lewis, the Motion Picture Department of the Harvard Business School can become a valuable asset to the business end of the motion picture industry. To get a fair view of the industry's problems, the school began the collection of material in case form from producers, distributors and exhibitors. Courses were outlined in general marketing, sales management, real estate fundamentals, finance, statistics and the like. There were no courses in production, distribution or exhibition. The school was aided by lectures delivered by leading men in the industry on the many problems of their work. These lectures were later edited by Mr. Kennedy and published under the title "The Story of the Films."

The cases or experiences compiled and studied include a variety of problems, such as theatre location, purchase of sound equipment, percentage pricing, arbitration, block booking, protection, analysis of market conditions, raising working capital, operation of exchanges, trade and consumer advertising.

The school publishes a series of volumes known as the Harvard Business Reports. These reports contain the best cases which the school has collected. These are used very generally by the other educational institutions and are very carefully read by many business men. Another such volume will probably appear early this winter.

Alder Third-Dimension Exhibited

Another third-dimensional device was recently demonstrated by Colorart Synchronone Corporation before a press gathering in the Eastman projection room in Hollywood. This was the William F. Alder invention, patented in 1915 and recently acquired by Colorart. Regular film stock was used in a standard Bell and Howell camera and the effect is said to be amazing. Objects and characters are reported to have stood out in their natural definition; distance and background values that heretofore appeared as a flat plane were observed to stand forth in their relative perspective with the distance between objects and characters clearly observable.

The underlying principle of the device is that of the motion picture itself, i. e., the illusion brought about by the persistency of vision. Focal depth is actually photographed rather than accomplished by prismatic or optical aid. There is no change of, nor attachment to, the regular motion picture camera required in photo-

graphing, nor is there any readjustment of the projection machine needed.

Screen Advertisers Association Meeting

At the convention of the Screen Advertisers Association held in Detroit October 30th to November 1st, Mr. James P. Simpson was re-elected president and New York selected as the convention city next fall.

Some of the highlights of the meeting were—the forecast by George Blair of Eastman Kodak Company of the use of sound and color in advertising films; the address by John E. Grimm, Jr., of General Motors Corporation, on the functions of the National Bureau in nationalizing screen advertising; an illustrated address on motion pictures in advertising and selling by Edward F. Stevenson of Visugraphic Pictures.

New Commission on Motion Pictures

The *Federal Council Bulletin* reports the personnel of the Federal Council's new Commission on Motion Pictures to be as follows: Hon. William C. Redfield, former Secretary of Commerce of the United States, Chairman of the Commission, Rev. Charles K. Gilbert of the Social Service Commission of the Diocese of New York, Chairman of the Executive Committee, and Rev. Harry S. Myers of the Northern Baptist Board of Missionary Cooperation, Acting Secretary.

The purpose of the Commission is declared to be:

- (1) To further or provide for a survey of the relations of motion pictures to the public welfare.
- (2) To assist the churches at home and abroad to secure suitable motion pictures for their own programs, and to maintain a general information service.

- (3) To study the representation of the various peoples through motion pictures at home and abroad, to seek to eliminate misrepresentations and to secure the incorporation of the best of the life of the various countries, and to further the use of films which strengthen international understanding and goodwill.

The Commission on Motion Pictures is expected to work in close cooperation with the Church and Drama Association, the new organization which is mentioned elsewhere in this department.

Teaching Chemistry by Pictures

Chemistry in the future will be taught by means of the talking motion picture, was the opinion expressed by leading chemists of America at the meeting of the American Chemical Society at the Ohio State University, as reported in *The Motion Picture*.

Several motion pictures of chemical experiments were projected during the session in order to illustrate the inherent value in the films for the chemists. Sound pictures especially in laboratory demonstrations as part of lectures will re-establish a more intimate bond between the instructor and the student, enabling the latter, by close-ups, to follow every phase of an experiment. Several times during the demonstrations, the chemist who was lecturing invited his audience to "look over his shoulder" at the screen.

Dr. Irving Langmuir, president of the Chemical Society, said that talking-pictures have been made of several famous scientists, which will retain the personalities, mannerisms, and some of the best known experiments for use of future generations.

AMONG THE MAGAZINES AND BOOKS

CONDUCTED BY MARION F. LANPHIER

Human Relations Magazine (November) A new magazine has appeared which is unique in purpose and composition. Dr. Frank Cody, Superintendent of Detroit's Public Schools, and President of the Superintendent's Division of the N. E. A., says in the second issue:

So vital and complex is this matter of character education that every agency having child welfare at heart is earnestly trying to make its contribution to the desired goal, and the major social institutions—schools, home and church—should welcome every sincere effort on the part of other groups to re-enforce their work.

Recently there has come into the field an association known as The Pathfinders of America, organized and directed by Mr. J. F. Wright, and for several years it has been functioning in Detroit public schools as an auxiliary agency. The Pathfinders have worked out a very definite system of instruction in moral training, and a number of men and women devote their entire time to lecturing and discussing with groups of children questions of morals, ethics, and right living. These representatives visit the schools once a month and are allotted a period of thirty or forty minutes in which to pursue their work. They use the direct method and aim to analyze and interpret various life situations. Their discussions of ideals of thinking and behavior crystalize into slogans and maxims, and, on the whole, they offer students something which is

rather unique.

Human Relations Magazine is the official publication of the Pathfinders of America. Educational leaders are commenting enthusiastically upon the timeliness and value of this new publication. May it succeed in every way.

Dr. James Angell says:

"The time had obviously come for some form of human engineering such as had not previously existed. How can society deal with the problem of its own organization, so that the proportion of human happiness and satisfying accomplishment may be higher, the proportion of human suffering and failure be lowered?"

Superintendent W. J. Bogan of Chicago adds:

"If Chicago wants to become known as 'the crimeless city' it may do so by building character as it builds skyscrapers—by having trained architects draw the plans and make the blue-prints, and skilled artisans erect the structure. Erecting a skyscraper is not guesswork; neither should character building be."

The Journal of Education reports:

"J. F. Wright is founder and executive secretary of 'Pathfinders of America,' a movement with more personality than any other character rebuilding that we have known. Many of these activities are either traditional, preferring to have a man go to perdition than not to be rescued in the traditional way, while some of the new movements are chiefly interested in having people understand that any traditional way

is vicious. Mr. Wright is simply interested in doing what no one else has thought to do."

Last, the eminent philosopher, Will Durant, adds:

"Before our children pass away men will be building character as they now build ships and planes. Human impulses, which have remained becalmed and almost changeless while all the world without has been transformed, will be consciously reshaped to the subtle and accelerated life that invention makes.

"Already the mental capacity of man has been increased and multiplied, so that the highest modern mind seems to belong to another species than the slow reactions of the peasant. Some day our brains will catch up with our instruments, our wisdom and our knowledge, our purpose with our powers. The twentieth century belongs to psychology."

Child Welfare Magazine (October) "A Jurist Looks at the Movies," by Henry Meade is evidently a reprint of a letter from the Parent Teacher Bulletin of Kansas City. As a Juvenile judge, Mr. Meade's opinion is valuable. He places the blame where it should be placed and, if he seems to over-emphasize the amount of bad influence, still he strikes at the weak point in the whole child situation.

The world of today is different from yesterday; so is the youth of today different.

* * * *

Personally I am satisfied that both the youth and the parent are better today than yesterday. But, considering

the speed with which we are traveling it is imperative that parents become more skillful in the directing of the home and the youth.

* * *

What can we expect of home training, even it be of the best, if children are permitted to attend movie theaters where sex appeal is uppermost?

Some minds believe that a picture must be vulgar in order to be "funny." This is a mistake. Some of our finest pictures and some of our finest expressions of thought portray wisdom, instruction, wit and humor without the least taint of vulgarity. I believe that this is a matter that parent-teacher associations of the state and nation should consider.

* * *

The movie picture is here and it is here to stay and is contributing to society some valuable information and amusement. But as long as sex appeal and barroom pictures will draw a full house night after night, just so long will these pictures be made.

Vanity Fair (November) "And Now the Yearning of the Celluloid," by Samuel Grafton, is a caustic, if humorous, array of comment upon the Little Theatre Art of the Cinema. Like many writings of the sort it is more entertaining than it is fair. Antique furniture is a fanatical habit of pseudo artists in many cases but one would not present them as characteristic of the art of antiques. Likewise, the art movements in filmland are loaded with pseudo effort but not in the wholesale fashion Mr. Grafton wishes us to believe.

A moving picture made in Germany is Art. So is a moving picture made in Russia. And a moving picture made in Russia which is about the Russian Revolution is very great Art. This is the credo of that part of the film-going public which wears its eyebrows high and its lips in a perpetual small circle of ecstasy. This credo extends still further.

Any nature film, and particularly any nature film treating vividly of the sex-life of the dragon-fly or the amoeba, is Art. And, by a curious process of developing grandeur, the amount of art

involved seems to increase in ratio to the size of the animal featured; so that the fact is indisputable that any nature film devoted to very large animals in their native environment is tremendous Art. Thus *Chang* is High Art, and *Simba* is High Art.

The early films of Charlie Chaplin are Art. And, since this is true, so—by a trick of flicker hokus-pokus—any revival of Harold Lloyd, Harry Langdon, Buster Keaton, and their compeers is equally Art. In short, any picture so old that it has become slightly decomposed, so badly photographed that it is hard on the eyes, and so scarred by a long career in the honky-tonks that it is apt to break off in the middle in a frenzy of blind staggers, is Art.

There are, consequently, a round dozen of theatres in two competing chains busily procuring them; and the inside information is that, by the first of the year, one of these chains will have permanently annexed fifteen of the new art temples to itself alone. Competition between them is bitter, and teeth are being gritted and tempers frayed as the rival organizations scour the country, outbidding each other for disused auditoria and outworn livery-stables in which, once they have made them sufficiently startling on the outside and sufficiently dark and uncomfortable in their interiors, they may peacefully exhibit their triumphant examples of Higher Things in Motion Pictures.

The author then comments in satirical vein upon the cheapness of the theatres that house these cheaply rented films, and says:

It is a triumph of business to have developed so subtle a graft. It is the triumph of an idea that people come and come, and come again to see these phony "art" movie-shows. One little cinema-theatre makes twenty-five thousand dollars a year, and another two thousand a week, because they come, and keep on coming, in eager, receptive droves. They arrive, in a sort of solemn hush, to be regaled with the same coffee, night after night, and the same convulsions of UFA expressionism; they leave, always in the same exalted state, glowing with praise of the modernistic angles on the walls, and the angular modernisms on the screen. They adore pictures without subtitles, because they are subtle; and they love

Russian revolutions, because Russia gave Tolstoy to the world, and perhaps a little more intimately, because most of them themselves, hail from somewhere within the yoo-hoo of the Volga. They go into ecstasies over *Caligari* because of the unnaturalness of the setting, and they rave over *Chang* and *Grass* because of the unspoiled beauty of the scenes.

Pretty smart (y) writing, but it would be nice now if Mr. Samuel Grafton would write another article on just how to proceed in a Little Theatre Movement that would run expensive pictures at expensive prices and be expressively new and expressively American.

Appearing in the same issue of *Vanity Fair* is another article in the flippant mood but a fair one with facts behind it and common seriousness and sense in its comment along with its smartness. "The Holler Art," by George Jean Nathan, says a lot to be listened to with respect.

Such peculiar souls as believe that the talkies may satisfy the ages-long pull of the living theatre are invited to reflect upon the great crowds of movie enthusiasts that invariably flock to the personal appearances of the movie stars. Curiosity to see such canned performers in flesh is even greater than the curiosity to see them on the screen. The day that traffic isn't blocked when Douglas Fairbanks and Mary Pickford go by will see the triumph of the screen over the stage.

* * *

Food for thought in the psychology of that phenomenon and it is safe to say that Mr. Nathan is first to point it out to us.

One of the damaging effects that the talking moving pictures will have on the dramatic theatre will be the histrionic corruption, at least temporarily, of the numerous competent legitimate actors and actresses who are resorting to them by way of making more money than the theatre can afford to lay out.

Talkie acting, for its best effect, calls upon the most obvious and artificial tricks in the mummer's craft; subtlety

(Continued on page 316)

THE FILM ESTIMATES

Being the Combined Judgments of a National Committee on Current Theatrical Films

Titles of Films (Actors) (Producers)	For Intelligent Adults	For Youth (15 to 20)	For Children (under 15)	Titles of Films (Actors) (Producers)	For Intelligent Adults	For Youth (15 to 20)	For Children (under 15)
Broadway Scandals (Sally O'Neil) (Columbia) Merely another talk-song film of backstage life of vaudeville team—feebler than its models. All talking.	Mediocre	Hardly	No	Love, Live and Laugh (George Jessel) (Fox) A self-sacrifice story, based on "Hurdy Gurdy." Entertaining, with much emotional appeal. All talking.	Fairly good	Interesting	Perhaps too emotional
Darkened Rooms (Evelyn Brent) (Paramount) Very ordinary romantic drama built around an expose of fake "spiritualism". All talking.	Perhaps	Hardly	Too exciting	Mighty, The (George Bancroft) (Paramount) The best yet by Bancroft, because more real character play is involved and he does it well. The gangster's criminal side is not the alluring thing—rather his heroic work in the war, and the slow, logical and convincing change in attitude that results. Strong and largely wholesome. All talking.	Very good of its kind	Strong and probably good	No
Disraeli (George Arliss) (Warner) Worthy screening of Arliss' great stage play, showing the historic conflict between Disraeli and Gladstone over England's acquisition of the Suez Canal in 1875. An outstanding production. All talking.	Excellent	Excellent	Good but mature	Mississippi Gambler, The (Joseph Schildkraut) (Universal) Interesting picture of southern life on the river steamers half a century ago. A bit overacted by Schildkraut but wholesomely entertaining story of a crook who had a "better self." All talking.	Rather good	Very good	Beyond them
Forward Pass, The (Douglas Fairbanks Jr.) (First Nat'l) Lively, clean comedy, showing college to be all football and social festivity. Entertaining if absurdities are ignored. The usual fist-fight between rivals and the vamp's jazz song to the hero are the only elements that could be even slightly objectionable. All talking.	Hardly	Amusing	Good	Most Immoral Lady, A (Leatrice Joy) (First Nat'l) The heroine's business is luring men into compromising situations, when her crook "husband" proceeds to cash in from the victim. As cheap as the title. All talking.	Mediocre	Better not	No
Golden Bridle, The (Ken Maynard) (Universal) Usual western adventure story with young government hero overcoming bad men. Lively, with more or less exaggeration. Part talking.	Hardly	Harmless entertaining	Exciting but wholesome	Night Parade (Aileen Pringle) (RKO) Meaningless title for well-told prizefight picture, with rather human father-and-son motif. Low-class characters talking ring-side English and very convincingly. Vamp, villain, booze, bribery, etc. All talking.	Hardly	Unwholesome	No
Hearts in Exile (Dolores Costello) (Warner) Rather interesting and exciting story of Russian life and exile, but overloaded with hokum and improbabilities. Striking backgrounds, incessant snow, masses of whiskers, brutal knouts, vodka, dialog and Russian folk songs, all done in the best Hollywood English! All talking.	Fair	Perhaps	Hardly	One Hysterical Night (Reginald Denny) (Universal) Utter nonsense, but hilariously funny. Hero goes as Napoleon to a supposed masquerade ball—but it proves to be an asylum whose inmates think themselves actual historical characters. All talking.	Very funny of its kind	Very funny	Hardly suitable
Isle of Lost Ships (Virginia Valli) (First Nat'l) Lively adventures of three castaways among the mythical lawless colony in the middle of the Sargasso Sea. Striking sets, fairly convincing story of the Jules Verne type, and wholesomely thrilling. All talking. (See review No. 226)	Rather novel	Good and exciting	Good though exciting	Phantom in the House, The (Ricardo Cortez) (Continental) Well-made, strong melodrama—villain murdered early, husband assumes wife's guilt—15 years jail—and the return incognito. Henry B. Walthall does exceptionally fine work. Silent.	Good of its kind	Better not	No
Jazz Heaven (John Mack Brown) (RKO) Slight farce-comedy of struggling young jazz composer. Real acting and voices of Cavorthorne and Conti as the music publishers largely redeem the poor work of John Mack Brown and Sally O'Neil. Quite human and funny. All talking.	Fair	Amusing	Amusing	Racketeer (Robert Armstrong) (Pathe) Good crook drama, played tensely but with restraint, and gets its thrill without exaggerated violence. Glorifies the master-crook, all sympathy is with him rather than with the surviving hero. All talking.	Good of its kind	Doubtful	No
Last Performance, The (Conrad Veidt, Mary Philbin) (Universal) Pretentious, heavy love-tragedy of a stage magician, with Veidt doing strong work with a Svengali role. Thrilling, grotesque, and trick camera effects to the point of monotony. Sound only.	Hardly	Hardly	No	Return of Sherlock Holmes, The (Clive Brook) (Paramount) Well planned story from Conan Doyle's famous tales. Brook's "Sherlock" is adequate, but rest of cast below par. Moriarty too much the "crook" too little the "master intellect". Chance for a fine film missed. All talking.	Fairly good	Good	Harmlessly amusing but largely beyond them

Titles of Films (Actors) (Producers)	For Intelligent Adults	For Youth (15 to 20)	For Children (under 15)	Titles of Films (Actors) (Producers)	For Intelligent Adults	For Youth (15 to 20)	For Children (under 15)
<p>Romance of the Rio Grande (Warner Baxter) (Fox) Colorful, human and dramatic story of a proud Spanish family on their 400-year old estate across the Mexican border. Warner Baxter excellent as hero-son, and Robert Edson likewise as picturesque grandfather. The villain is so thoroughly hateful that his misdeeds can have no objectionable influence. All talking.</p>	Good	Very good	Good unless a bit strong	<p>and actions. But, drunkenness is made quite appealing—the son is readily and wholly forgiven by his father for taking a French mistress—flaming youth and the jazz age are given blanket O. K. by Will Rogers himself—and French customs are delicately mocked so as to appear quite wrong and ridiculous. All talking. (See Review No. 232)</p>			
<p>Sea Fury (Mildred Harris) (Independents) Cheap sea story—all hokum—too stupid to be worth comment. Silent.</p>	No	No	No	<p>Trespasser, The (Gloria Swanson) (U. A.) Distinctly the best work Gloria has ever done. Notably well-acted, well-directed story, quite human, typical and convincing, of mother-love rising superior to misfortunes. Trite but true experiences of a girl who married out of her social class and suffered the common consequences. Story marred only by too many ups and downs. The liaison intermediate between initial marriage and "happy ending" is entirely free from sex suggestiveness. Gloria's much praised "voice" is much less impressive than her acting of the mother role. All talking. (See Review No. 231)</p>	Very good	Very good unless too sophisticated	Beyond them
<p>Secrets of the Soul (Werner Kraus) (Ufa) Strong, authentic portrayal of the Freudian theories and psychoanalysis. Notable acting gives it high value for intelligent audience. Silent.</p>	Notable	Too mature	Beyond them	<p>Untamed (Joan Crawford) (M-G-M) In spite of many merits—good acting and voices, fast-moving action, rather original though improbable story, and some real novelty—this film is as pernicious as its notorious predecessors, "Our Dancing Daughters" and "Modern Maidens." It exploits and glorifies defiance of convention, wholesale drinking shown constantly as a social blessing, the star's sex appeal is skilfully played up throughout, and the prizefight staged in a drawing room by two guests of the evening party will make a rare morsel for foreign countries in building their opinion of American ways. All talking.</p>	Would be well to see it	Unwholesome	No
<p>Senior Americano (Ken Maynard) (Universal) Just another Western rather below average. The talkie version is more painful than the silent.</p>	Mediocre	Hardly	No	<p>Venus (Constance Talmadge) (U. A.) Cheap, far-fetched stuff, made abroad, and the poorest Constance Talmadge picture to date. Supposed to be her last. Silent.</p>	Worthless	Unwholesome	No
<p>Shanghai Lady, The (Mary Nolan) (Universal) Melodrama at its worst. American-born hero and heroine have become degenerates in the Oriental underworld. Ridiculous story crudely acted, stupid dialog more crudely spoken, with endless hokum and depressing vulgarity throughout. All talking.</p>	Worthless	Unwholesome	No	<p>Welcome Danger (Harold Lloyd) (Paramount) Lloyd's first talkie measures up well to his previous films in hilarious fun, lively action, and accidental triumph at the end for the humble botanist who was drawn into police activities through no intention of his own. All talking.</p>	Highly entertaining	Excellent	Very funny and exciting
<p>Song of Kentucky, A (Lois Moran) (Fox) A well-done little story with social caste and racing stables for complications. Unpretentious, pleasant romantic drama with good work by Lois Moran. All talking.</p>	Light and agreeable	Entertaining	Harmless but of little interest	<p>Women to Women (Betty Compson) (Tiffany) Playing up Parisian cabaret dancer's mother-love for her illegitimate child. Father loses memory and marries another—wife is made thoroughly repellent, mistress thoroughly sympathetic. The liaison is attractive, the marriage repugnant. "Women will eat it up," says the industry's publicity. All talking.</p>	Would be well to see it	Unwholesome	No
<p>So This Is College (Elliott Nugent) (M-G-M) Still another burlesque college—all social stunts and football—but more human qualities than usual and a rather original ending make it above average. All talking.</p>	Fair of its kind	Fairly good	Harmless and funny	<p>Young Nowheres (Richard Barthelmess) (First Nat'l) Delicate, charming picture of two humble lovers pitifully hampered by complex city life, finely done by Barthelmess and Marion Nixon. Sincere love-story, free from suggestiveness or cheap gesture—too good to be appreciated by the general public. The drinking by the wealthy rounder at the start is quite harmless. All talking.</p>	Good	Very good	Harmless but beyond them
<p>Sunny Side Up (Janet Gaynor) (Fox) A musical comedy of much merit, thoroughly amusing, its general wholesomeness marred by one quite objectionable sequence. All talking and singing.</p>	Good of its kind	Doubtful	Doubtful				
<p>Sweetie (Nancy Carroll, Jack Oakie) (Paramount) A school story that is silly, burlesquing the faculty and with an ex-chorus girl as "Headmaster." But, in spite of the absurdities, much that is clever and funny, some bits that are cheap. All talking.</p>	Ridiculous but rather amusing	Amusing	Amusing				
<p>Taming of the Shrew (Pickford-Fairbanks) (U. A.) Excellent version of the original, frankly made into farce-comedy with all Shakespearean slapstick retained and more added. Such dialog as there is is Shakespeare's own. Doug's typical manner makes a convincing Petruchio and Mary's shrew is a notable piece of work. Probably the best use the screen could make of this great classic. All talking.</p>	Excellent	Excellent	Excellent though somewhat beyond them				
<p>They Had to See Paris (Will Rogers) (Fox) Thoroughly funny and entertaining comedy which offers a pretty problem for psychologists as to its actual effect on young minds. It is exceedingly humorous and convincing, full of wholesomely entertaining motives.</p>	Excellent	Doubtful	Doubtful				

THE THEATRICAL FIELD

CONDUCTED BY MARGUERITE ORNDORFF

Theatrical Film Reviews for December

[225] *THE GREAT GABBO*

(Sono-Art-World-Wide)

Heralded by its producers as the "first perfect picture," which would seem to be a premature and wholly optimistic rating. But there is no doubt that it is a picture well worth anybody's attention. No picture directed by James Cruze and acted by Erich von Stroheim could be dull, and this one certainly leaves behind it a well defined ripple of interest. The Story by Ben Hecht is that of a ventriloquist who styles himself the *Great Gabbo*, a half mad fellow, whose wooden dummy, *Little Otto*, is his confidant and mentor, and his spokesman in moments of stress. In Gabbo's nature the egotist fights the sentimentalist, with *Little Otto* expressing his softer side. In the end, the egotist wins, but the shock of discovering that his greatness is wasted on an indifferent world is too much for Gabbo. This curious, uncanny character study is set in the midst of one of the most lavish musical stage revues yet screened. Gabbo is in this whirling play world but not of it, understood by no one but *Little Otto* and a girl who once cared for him.

The weaknesses of the picture are that the musical setting completely overbalances the story, and that not author, nor director, nor actor, among them, creates any great sympathy for Gabbo. He interests us as a curiosity, but we don't particularly mind his tragic finish. The dummy is more real to us than he. As a matter of

fact, *Little Otto* is perfectly delightful. Betty Compson plays the girl splendidly. She seems to have found a real niche in talking pictures. A few truly gorgeous color scenes made by the Multi-Color process, and at least three songs are important features of the revue. (All talking)

[226] *THE ISLE OF LOST SHIPS*
(First National)

There is a mysterious current in the Sargasso Sea that eventually draws to its eddying heart all the lost ships. The derelicts of the ages drift endlessly, bound there by seaweed, and furnish a fantastic abiding place for the survivors of their strange disasters. Into this group drifts the wreck of a steamer carrying a girl, a police officer, and his prisoner, a young naval officer, convicted of murder. Mystery, swift action, suspense, feature the working out of the plot. Maurice Tourneur did a silent version a number of years ago with Milton Sills, and did it well, but the sound version is equally interesting, with Virginia Valli, Jason Robards, Robert Emmett O'Connor, and Noah Beery. (All talking)

(See *Film Estimates in this issue*)

[227] *THE UNHOLY NIGHT*

(Metro-Goldwyn-Mayer)

Lionel Barrymore turns his directorial interest to the mystery story, and produces one of the finest. Since a mystery story with only one murder no longer suffices to hold the interest of an audience, this one starts out comfortably with four. And that's only the start. Wait till it gets

going! The victims are the surviving officers of a British regiment, the scene, London during a protracted fog. On thinking it over, I can't recall a single weak spot in the plot, provided one concedes in the first place the possibility of such a legacy as is provided for a motive. The cast is splendid, headed by Roland Young who injects a whimsical humor into his character; and it includes Dorothy Sebastian, Ernest Torrence, John Miljan, Claude Fleming, and any number of well known and capable people in less important roles. Not to be missed by either lovers of detective fiction or seekers after well produced pictures. (All talking)

(See *Film Estimates for October*)

[228] *THREE LIVE GHOSTS*

(United Artists)

I seem to recall a silent version some years ago of this old stage play, with Percy Marmont. The present production features Charles McNaughton, Robert Montgomery, and Claude Allister as the trio of warriors who return to London at Armistice time to find themselves officially rated as killed in action. Well acted and mildly amusing, with Beryl Mercer almost the whole show as the Cockney mother, and Joan Bennett only middling as the American sweetheart of one of the ghosts. (All talking)

(See *Film Estimates for November*)

[229] *THE SINGLE STANDARD*

(Metro-Goldwyn-Mayer)

Greta Garbo may delude you into seeing in her the extremely unconventional American girl, but Nils Asther doesn't put over

the illusion of the artist-prize-fighter, the rough and ready high-brow, who picks up his women where he finds them and drops them easily when he is through. John Mack Brown, as the husband Garbo marries for no apparent reason, is much better in his part than either of the others. The story is one of Adela Rogers St. Johns'. (Silent)

(See *Film Estimates for September*)

[230] *WHY BRING THAT UP?*

(Paramount)

Moran and Mack, the *Two Blackbirds*, play themselves in a backstage setting, and aren't (to be exact about it) so hot at it until they begin their everlasting argument about the worm and the early bird. But that only takes a few minutes here and there and leaves a good deal to be accounted for. Maybe you can account for it; I couldn't. Evelyn Brent plays one of those mean girls in her usual fashion, and—that's all. (All talking)

(See *Film Estimates for November*)

[231] *THE TRESPASSER*

(United Artists)

Gloria Swanson's first talking picture gives her a chance to go wrong in a big way on Chicago's Lake Shore Drive, wear beautiful clothes well, and sing a song or two in a surprisingly good voice. Miss Swanson has a role well suited to her talents in a story which covers a good deal of ground but eventually arrives at the happy ending. Robert Ames, Purnell Pratt, and William Holden in support. (All talking)

(See *Film Estimates in this issue*)

[232] *THEY HAD TO SEE PARIS*

(Fox)

Will Rogers is one of the most truly American of American institutions. Nobody could ever cut him to fit a pattern other than his own, and that's why his *Pike Peters* is as un-movie-ish as possible and correspondingly delightful. The rest of the cast, includ-

ing Irene Rich, Marguerite Churchill, Fifi D'Orsay, Ivan Lebedeff, and others, furnish the plot nicely, and Mr. Rogers furnishes the philosophy. You'll like it. (All talking)

(See *Film Estimates in this issue*)

[233] *HIS GLORIOUS NIGHT*

(Metro-Goldwyn-Mayer)

Molnar's *Olympia* simply had to be renamed on the screen. As far as I am concerned, they could just as well have called it *Out West With the Airplane Boys*, and come as close to the mark. John Gilbert in a very tight uniform prances attendance on Catherine Dale Owen as a cold and virtuous princess. She falls violently in love with him but discovers an obstacle in the fact that his father was merely a cobbler. She creates a good deal of trouble about it, but in the end capitulates, as you knew she would. Much dull conversation is enlivened by several passages between Nance O'Neil as the princess' mother and Gustav von Seyfertitz as a chief of police. No laurels to either Miss Owen or Mr. Gilbert. (All talking)

(See *Film Estimates for November*)

[234] *THE AWFUL TRUTH* (Pathe)

Ina Claire, from the stage, makes an easy transition to the screen in a picture which is presented as nearly as possible like a stage production. She plays a woman who wants a divorce and gets it and then doesn't want it. She and her husband fight, make up, and fight. Amusing lines help make the struggle endurable. Henry Daniel is good in support. Settings are futuristic—so much so that one critic has been moved to remark that no woman who would live in a house like that could know her own mind. No doubt he is right. (All talking)

(See *Film Estimates for September*)

Teachers Hail the Talkies

(Continued from page 296)

The majority liked the Lloyd George material best, with the talkie cartoon a close second, Dr. Kitson third, Bernard Shaw fourth, President Hoover fifth, and the automobile workers sixth. The other items (Fletcher, Mussolini, the carpet weavers and the newspaper workers) were about equally divided in popularity.

More than ninety-eight percent of the educators who participated in the experiment expressed themselves as well pleased. They greeted the new talkies with applause. One lady educator stated she was "thrilled to tears," another "simply overwhelmed" at the possibilities. No less than 1125 made such general summaries as "marvelous," "wonderful," "extraordinary," "excellent," "fine," "splendid," "more power to you." Less than two percent doubted the educational value of the talkies, fearing that mental laziness of pupils might result from "too easy" imparting of knowledge and the use of a screen teacher instead of a living teacher. Perhaps these doubters forgot that the regular classroom teacher would naturally have to prepare pupils for each film, be present at the showing, and follow up with exercises afterward. None actually disapproved of the new device.

Many constructive suggestions for developing technical excellence in direct relation to classroom needs have come in, and these suggestions are now being studied. The value of close-ups and of intimate details has been stressed, particularly in showing industrial processes.

When asked for reasons why they were so delighted, most of the educators stated the talkies

(Concluded on page 312)

Suggestions for Christmas Programs

A S film production for the non-theatrical field increases from year to year, there is more and more material available for special occasions. The Christmas season, for example, starts many communities on the search for appropriate films to be used on church, school and club programs.

We list below some subjects for this purpose. Both 35mm and 16mm films are given, with their distributors. Orders should reach the distributors well in advance of the showing date—and it is also wise to name a second, and even a third choice where possible.

35mm Subjects

THE CHRIST CHILD (6) Inspiring scenes of the holy child. Ideal Pictures, 26 E. 8th St., Chicago.

A CHRISTMAS CAROL (1 and 3) Taken from Charles Dickens' famous story. Central Film Company, 729 Seventh Avenue, New York City; Edited Pictures System, 130 W. 46th St., New York City; Wholesome Films Service, 42 Melrose St., Boston, Mass.

FROM THE MANGER TO THE CROSS (6) Life of Christ filmed in Holy Land. H. O. Davis, 106 S. Hudson St., Oklahoma City, Okla.

HOLY NIGHT (1) Presentation of the Nativity. Ideal Pictures, 26 E. 8th St., Chicago.

THE KNIGHT BEFORE CHRISTMAS (1) A Christmas story. Film Classic Exchange, 265 Franklin St., Buffalo, N. Y.; Pinkney Film Service, 1028 Forbes St., Pittsburgh, Pa.

THE LIFE OF SANTA CLAUS (2) A fantasy filmed in Northern Alaska, showing the workshop of Santa Claus with gnomes and elves making toys. F. E. Kleinschmidt, 220 W. 42nd St., New York City.

THE LITTLE BOY WHO DID NOT BELIEVE IN SANTA CLAUS (1) Very appropriate for Christmas. Pinkney Film Service, 1028 Forbes St., Pittsburgh, Pa.

THE LITTLE MATCH GIRL (1)

Hans Andersen's tale of the ragged child, but with a happy ending. In Prizma color. Edited Pictures System, 130 W. 46th St., New York City; Standard Film Service, Film Building, Cleveland, O.

THE LITTLE FRIEND OF ALL THE WORLD (1) A talking novelty showing a little boy distributing holiday happiness to woodland creatures on Christmas morning. Columbia Pictures, 1600 Broadway, New York City.

MADELINE'S CHRISTMAS (1) Modern playlet of Christmas time. Film Classic Exchange, 265 Franklin St., Buffalo, N. Y.; Pinkney Film Service, 1028 Forbes St., Pittsburgh, Pa.

THE MAGIC HOUR (1) Shows a little boy's dreams of toys coming to life. H. S. Brown, 806 S. Wabash Ave., Chicago.

THE NIGHT BEFORE CHRISTMAS (2) Picturization of children's great Christmas story. Church Film Company, 1108 Boylston St., Boston, Mass.; Edited Pictures System, 130 W. 46th St., New York City; Wholesome Films Service, 42 Melrose St., Boston, Mass.

OLD SCROOGE (3) Characterization of the miser in Dickens' famous story. A Christmas Carol. Pathe Exchange, 35 W. 45th St., New York City.

ON CHRISTMAS EVE (1) Santa Claus in a Christmas story. Film Classic Exchange, 265 Franklin St., Buffalo, N. Y.; Pinkney Film Service, 1028 Forbes St., Pittsburgh, Pa.

THE PASSION PLAY (5) Visualizes the life of Christ. H. S. Brown, 806 S. Wabash Ave., Chicago.

PILGRIMAGE TO PALESTINE SERIES (1 each) Bible land scenic reels. Those on Bethlehem and Nazareth particularly appropriate to this season. Pathe Exchange, 35 W. 45th St., New York City.

'T WAS THE NIGHT BEFORE CHRISTMAS (1) Picturization of the famous poem of the same name.

Ideal Pictures, 26 E. 8th St., Chicago; Pinkney Film Service, 1028 Forbes St., Pittsburgh, Pa.

WINTER CHRISTMAS (1) Story of a little boy at Christmas. Film Classic Exchange, 265 Franklin St., Buffalo, N. Y.; Pinkney Film Service 1028 Forbes St., Pittsburgh, Pa.

16mm Subjects

CHRISTMAS AMONG THE ANIMALS (¼) A fascinating animal film for Christmas showing. Bell & Howell, 1801 Larchmont Ave., Chicago.

CRISTUS (1) Story of the life of Christ. Arc Film Co., 729 Seventh Ave., New York City.

FIVE ORPHANS OF THE STORM (¼) A timely Aesop's fable showing how Christmas cheer was brought to five lonely orphan puppies. Pathegrams, Pathe Exchange, 35 W. 45th St., New York City.

PALESTINE (1) A film on the Holy Land particularly appropriate for the season. Empire Prints, 723 Seventh Ave., New York City.

THE NIGHT BEFORE CHRISTMAS (½) Santa Claus making and distributing toys to good girls and boys. H. O. Davis, 106 S. Hudson St., Oklahoma City, Okla.

SANTA CLAUS (¼) Christmas story in animated cartoons. Bell and Howell, 1801 Larchmont Ave., Chicago.

SANTA CLAUS' TOY SHOP (¼) Showing Santa and his dolls. Bell and Howell, 1801 Larchmont Ave., Chicago.

SCHOENHUT'S TOY CIRCUS (¼) An animated cartoon of these famous toys performing their antics, which should prove a suitable Christmas film. Home Film Libraries, 100 E. 42nd St., New York City.

'T WAS THE NIGHT BEFORE CHRISTMAS (1) Picturization of famous poem by the same name. Cine Art Productions, 1442 Beechwood Dr., Hollywood, Cal.; Hollywood Movie Supply Co., 6058 Sunset Blvd.; Hollywood, Cal.

SCHOOL DEPARTMENT

Conducted by DR. F. DEAN MCCLUSKY
Director, Scarborough School, Scarborough-on-Hudson, N. Y.

Outline for Course in Visual Instruction

Prepared by B. A. AUGHINBAUGH
Ohio State Supervisor of Visual Instruction

I. HISTORICAL

A. Evolution from visual to aural communication

1. Empirical Impressions (Dewey)
2. Natural Signs (Dewey)
3. Intentional Signs (Dewey)
 - (a) Gestures (Huey and Dewey)
 - (b) Oral speech (Huey and Dewey)
 - (c) Recorded forms of communication
 1. Mnemonics (Clodd)
 2. Pictographs (Clodd)
 3. Ideographs (Clodd)
 4. Written Speech (Clodd)
 - (a) Phonetics
 - (b) Alphabets
4. Poetic imagery. Significance of poetic climax in Shakespeare. Figures of speech vs. pictures.

B. Evolution from aural to visual communication

1. Bacon and inductive reasoning. Its effect.
2. Evolution of mnemonics, ideographs and pictographs.
3. Evolution of photography. History of Photography.
 - (a) The camera lucida
 - (b) The camera obscura
 - (c) Discovery of light effect on silver salts.
 - (d) Fixing the image of the camera obscura.
 1. Shultz, Heliot, Lewis, Scheel, Wedgewood, Brounham, Ritter, Sebeck, Niepce, Daguerre, Fox Talbot, Herschel, Petzold, Archer, Eastman, Goodwin, Ives, (Taupenot)
4. Evolution of Projected Pictures (Ramaaye, Talbot)
 - (a) Aristotle's observations
 - (b) The Kirchner magic lantern
 - (c) Dr. Roget's discovery of the persistence of vision, and Fitton's device
 - (d) Paris's thaumatrope
 - (e) Faraday's experiments
 - (f) Uchatlus's phenakistoscope
 - (g) Devignes's zoetrope
 - (h) Sellar's kinematoscope
 - (i) Heyl's phasmatrope
 - (j) Muybridge's experiments
 - (k) Reynaud's praxinoscope
 - (l) Work of Jansun, Messonier, Isaacs, Marey, Edison, Lumiere, Paul, Lathems, Rector, Amarat.
 - (m) Korn system, Movietone, Vitaphone, television, Color work, 3rd Dimension.

5. The motion picture a qualitative gain to communication. (Munsterberg)

- (a) The close-up, flash back, stop and substitute, slow motion, fast motion, fade in, micro-photo, animation, x-ray, double exposure, glass foreground, exaggerated model, insert, divided attention, etc.
6. The school and poetic expression. The school and scientific expression.
7. Future evolution of the motion picture. Convenience.
 - (a) The direct viewing device for the individual
 - (b) Reading and thinking
 - (c) Viewing and thinking

II. VISUAL AIDS

A. Types of visual aids

1. The school appearance
2. The school journey (Hoban)
 - (a) General information
 - (b) Industrial
 - (c) The museum (Toothaker)
 - (d) Laboratory
 1. Science, natural, social
 2. Literature
3. Things, specimens, models, exhibits.
4. Painting, drawings, charts, posters
5. Cartoons, maps, graphs, diagrams.
6. Photographs, half-tones, prints.
7. Stereographs (Hamilton)
8. Lantern slides (Abrams)
9. Motion pictures (Ramsaye)
10. Outlines, schemes.
11. Pageants (Bates and Orr)

B. Sources of Visual Aids (Educational Screen)

1. School environment
2. The library
3. The museum
4. The blackboard
5. Commercial firms
6. Government departments
7. Extension bureaus

III. TECHNICAL (Richardson)

A. General problems

1. Fire regulations
2. Use of electricity
3. Training and organizing of group of operators
4. Necessary adjuncts
 - (a) Booths
 - (b) Screens
 - (c) Window shades
 - (d) Storerooms
5. Care of Apparatus
 - (a) Projectors
 - (b) Films

B. Lantern Slides (Eastman)

1. Types of lanterns
 - (a) Glass slides. Discussion of how to use.
 - (b) Film slides. Discussion of how to use.
 - (c) Opaque pictures. Discussion of how to use.
2. Making slides. Laboratory work.
3. Making photographs. Laboratory work.
 - (a) Prints—contact
 - (b) Enlargements
 - (c) Taking the picture
 1. Cameras
 2. Lenses
 3. Judging light
 4. Composition

C. Motion Pictures (Richardson)

1. Types of projectors
 - (a) Standard
 - (b) Semi-portable
 - (c) Portable
2. Types of film
 - (a) Nitrate
 - (b) Acetate
 - (c) 35mm
 - (d) 16mm
3. Handling the projector
 - (a) Threading, framing, focusing, lighting, timing, gaging speed.
4. Cleaning and oiling
 - (a) How to clean lenses, gate, sprockets. Importance of oil and how to do it.
5. Causes of trouble
 - (a) Hooked sprocket teeth, emulsion on film slides or aprings,

Editorial Note:—

Mr. Aughinbaugh, in a letter discussing the source of material for his outline, makes the following statement:

"Part of the teacher training outline is the work of J. J. Weber and has been published by THE EDUCATIONAL SCREEN for him. He should be given full credit for his work. I revised and recast his outline. The historical part is entirely new and much of the other is new. Weber's outline appears on page 132 of 'Picture Values in Education.' The references are my own and also the notation along the side of the outline".

loose take-up, bent reels, dirty sprockets, in-and-out-of focus, slapping noise, jumping picture, dim picture, weaving picture, loop pulling.

6. Mending film, notching broken sprocket holes, inspecting, shipping.

IV. EDUCATIONAL PROCEDURES WITH VISUAL AIDS (Dorris, Hollis, Ellis & Thornborough)

A. Special methods for

1. Social sciences
 - (a) Geography
 - (b) History
 - (c) Civica
2. Linguistic studies
 - (a) Foreign Languages
 - (b) Vernacular
 - (c) Literature
3. Biological sciences
 - (a) Botany
 - (b) Zoology
 - (c) Anatomy
4. Health studies
 - (a) Physiology
 - (b) Foods and diet
 - (c) Physical training

5. Physical Sciences

- (a) Physica
- (b) Chemistry
- (c) Physiography

6. Mathematics

- (a) Geometry
- (b) Arithmetic

7. Vocational

- (a) Agriculture
- (b) Industries
- (c) Home Economics

B. General Methods (Dorris)

1. Model lesson plans for each visual aid
2. When to use each type of visual aid
3. Preliminary preparation
4. Follow-up work
5. The classroom vs. the auditorium

V. ADMINISTRATION OF VISUAL INSTRUCTION

A. Supervising the use of visual aids

1. Classroom supervision
2. Training School Courses
3. Demonstration lessons

B. Administering the use of visual aids

1. In a single school
 - (a) Circulation of materials
 - (b) Teachers' reference indexes
2. For the school system
 - (a) Purchase costs
 - (b) Inspection and evaluation
 - (c) Classification for use
 - (d) Correlation with special subjects
 - (e) Distribution and storage
 - (f) Office records
3. For state institutions and departments
 - (a) Booking and routine
 - (b) Rentals and transportation
 - (c) Film library service
 - (d) Film score-cards
 - (e) Teachers' leaflets

VI. PRINCIPLES UNDERLYING THE USE OF VISUAL AIDS

A. Hygiene of the eye

1. Physiology of
2. Defects and treatment
3. Lighting of classrooms
4. Binocular vision

B. Pictorial saturation point

1. How many pictures
2. How much language
3. How much activity
4. Word-picture-activity balance

C. Emotional effects of pictures

1. Pleasure and satisfaction
2. Interest stimulated

D. Moral values of pictures

1. Information
2. Interests
3. Attitudes
4. Ideals

E. Standards for evaluation pictures

1. Truth
2. Simplicity
3. Problematic organization
4. Standard for comparison
5. Appeal to feelings
6. Social-moral values
7. Static and dynamic content
8. Mechanical perfection
9. Photographic quality
10. Adaptation to purpose or age

F. Factors in Pictures and their use

1. Realism
2. Size or area
3. Color

4. Definition
5. Lights and shades
6. Composition
7. Perspective
8. Projection
9. Stillness
10. Motion
11. Isolation
12. Group presence

G. Why use visual materials and methods?

1. Primary sources of knowledge
2. Necessity for experience
3. Dangers of verbalism
4. Motivating learning
5. Vitalizing subject matter
6. Time saving in modern life
7. Retardation and elimination
8. Concreteness in education
9. The cosmic urges—motion, light, convenience.

VII. RESEARCH IN THE USE OF VISUAL AIDS

A. General problems (illustrative)

1. Can one learn with less experience when objective aids are used?
2. Is the motion picture more effective than the still picture?
3. Does the abstract thinker get more out of visual instruction than the "thing" thinker or less?
4. What is the specific function of visual aids in the learning process?

B. Administrative problems

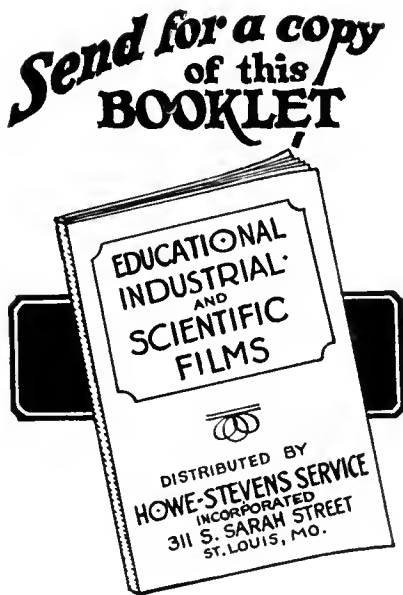
1. How should the classroom be darkened so as to be least harmful to vision?
2. What is the best way to develop a visual aids department in a small school system?
3. Can a system of film exchange be worked out for rural schools with the county as the unit? How?

C. Problems in methodology

1. What is the ideal lesson plan for the use of educational films?
2. How does the time of using a visual aid vary with its nature?
3. How does the use of realistic aids differ from that of the diagrammatic?

REFERENCE BOOKS

- "A Million and One Nights", by *Terry Ramsey*, Simon & Shuster Co.
- "How We Think",—*John Dewey*, Macmillan.
- "Story of the Alphabet", *Clodd*, Macmillan.
- "Psychology of Reading", *Huey*, Macmillan.
- "Psychology of the Photoplay", *Munsterberg*, D. Appleton Co.
- "That Marvel The Movie". *Van Zile*, Putnam Sons.
- "Motion Pictures for Instruction", *Hollis*, Century Co.
- "Motion Picture in Education", *Ellis & Thornborough*, Crowell Co.
- "The School Journey", *C. F. Hoban*, State Department of Education, Pennsylvania.
- "The Lantern Slide", *Abrams*, State Dept. of Education, Albany, N. Y.
- "How to Make Lantern Slides", *Eastman Co.*, Rochester, N. Y.
- "The Motion Picture", *Talbot*.
- "Pageants", *Bates & Orr*, Glun & Co.
- "Visual Instruction in the Public Schools", *Dorris*, Glun & Co.
- "Picture Values in Education", *Weber*, Educational Screen, Chicago Motion Picture Handbook, Richardson, Chalmers Publishing Co.
- "Occupational Information in the Elementary Schools", by *McCracken & Lomb*, Houghton, Mifflin Co.
- "Maps and How to Use Them", by *F. E. Branom*. Booklet issued by A. J. Nyström, Chicago.
- "Famous Pictures", by *Bristow*, Dutton Co.
- "Education Through Pictures", by *Farnum*. The Art Extension Society, 65 East 56th St., New York.



It contains a list of Motion Pictures, loaned FREE to Schools, Colleges, Churches, Farm Bureaus, Y.M.C.A.'s Clubs, Civic and Industrial Organizations



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 "Photography Outline Course for Instructors". *Eastman Kodak Co.*
 "Expert Camera Operation Made Easy". *Anaco Co.*, Binghampton, N. Y.
 "The Advance of Photography". by *Garret*. *Kegan Paul & Co.*, Chicago.
 "Visual Education" (Stereograph Catalogue etc.). *Keystone View Co.*, Meadville, Pa.
 "Film Mutilation and How To Prevent It". *Eastman Kodak Co.*
 "Motion Pictures for the Amateur". by *McKay, Burke & James*, Chicago.
 "How to Make Your Own Motion Pictures". *Bechdot*, Greenberg
 "The Story of the Films", by *Kennedy*, A. W. *Shaw Co.*, Chicago.
 "Scenario and Screen". by *Patterson*. *Harcourt, Brace & Co.*
 "Motivation of School Work". by *Wilson*. *Houghton, Mifflin Co.*
 "The Art of Seeing", by *Woodbury*. *Scribner*.
 "Making History Graphic". by *Knowlton*. *Scribner*.
 "Care of Films", by *Kooser*. *Iowa State College*, Ames, Iowa.
 "Visual Instruction Bulletin" and "The Motion Picture for Instruction", by *B. A. Aughindough*. *State Dept. Education*, Columbus, O.
 "Motion Pictures for Community Needs". by *Bollman*, *Henry Holt Co.*
 "Visual Instruction Course of Study". by *Hoban*. *State Dept. Education*, Harrisburg, Pa.
 Lesson plans published by *Q.R.S., DeVry Co.*, 333 N. Michigan Ave., Chicago; also by *Pathe Exchange, Inc.*, New York, and by *Eastman Kodak Co.*, Teaching Films Division.
 "Elements of Map Projection", Special Publication No. 68, U. S. Department of Commerce, *U. S. Printing Office*.
 Files of the *Educational Screen*, 5 South Wabash Ave., Chicago.

School Notes

A NEW YALE FILM BIBLIOGRAPHY

The Yale University Press Film Service has just released a bibliography based on the *Chronicles of America Photoplays*, together with additional reading lists for teachers, adult groups, college students and public school students. This bibliography was prepared by Dr. Daniel C. Knowlton of the Department of Education of Yale University and is 15 pages in length. The readings are selected and grouped according to the classification of the school groups; for example, there is a list for teachers, adult groups and college students; one for students in senior high school; and one for pupils in the junior high school and grammar grades. The bibliography for the high school and grammar grades includes many references to fiction, the

story of which is contemporary with the particular film being shown. This bibliography will undoubtedly prove to be of great value to teachers and others who are making use of the *Chronicles of America Photoplays*. It can be obtained on request from the Yale University Film Service, New Haven, Connecticut.

BRITISH FILMS IN EDUCATION

The *London Times* says that visual education, which was demonstrated some time ago by the exhibition in London of films chosen especially for children, made a step forward, when the Manchester Hippodrome started a series of *matinee* film shows for young people and students. Sir James Marchant, who is at the head of the movement, has declared his ambition to see the educational work of films so extend-

has its advantages

The instructor, for example, may proceed at a speed which best suits the subject which he is discussing. He may dwell on any particular illustration as long as he sees fit.

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ed that the cinema may come to be recognized as the People's University. Among those who have given valuable help in his scheme is Sir Oswald Stoll. The official name of the organization which is to present these *matinees* is "Visual Education, Limited," and it will work in conjunction with Sir Oswald Stoll. The charge for admission is to be 6d. to any part of the theater. The opening program will include a beautiful color picture showing the opening of flowers in the bud; a film about monkeys, edited by Professor J. Arthur Thompson, and pictures dealing with the River Nile; the Biblical subject of the Exodus from Egypt; events in the reign of Queen Victoria; football, and sights of the empire.

According to Miss Mary Field, of British Instructional Films, Limited, there are three obvious methods of handling such films as talking pictures. First, there is the definite short lecture, the actual expert himself upon the screen, explaining his subject either before or during the scenes which illustrate it. This method has many drawbacks. In the first place it is probably too definitely instructional; secondly, few great scientists and geographical experts have "screen personalities"; and lastly, few, possibly, have voices that record well. A second method is to dress an actor in character and let him speak such "Titles" as are necessary. In this case, for instance, in a film on coal mining, the necessary comments

would be made by a character made up as a coal miner.

The third treatment for such films is the use of the "impersonal voice," whose owner is never seen upon the screen . . . As a result of these problems, in their next series of "Secrets of Nature," British Instructional Films intend to experiment in all these three forms to find which is most popular and which type of treatment suits which kind of subject. (*School and Society*, October 26, 1929.)

Teachers Hail the Talkies

(Concluded from page 305)

were "more interesting," "more stimulating," and "more realistic." They declared that the talkies obviously "impart information otherwise unobtainable in the classroom," that they "make a more lasting impression because of the forcefulness of appealing to two senses instead of one." Many stated that the talkies "seem to excel in revealing personalities" and were therefore valuable in studying the careers of great men.

(To be continued.)

The Motion Pictures as an Effective Teaching Aid

(Concluded from page 297)

studied after the fashion of slides, stereographs and text books, which are reviewed time after time. A second showing always gives the pupil an opportunity to check detail and to make further observation. Often a second showing reveals new points of view and presents the subject in a new light.

Fifth: The class should always be prepared for the film and what it has to offer, and the film experience should always be followed

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up by class discussion. Here again is a rule which is obvious but which has too often been neglected by teachers and by producers of films who fail to supply teachers' pamphlets with the film.

Sixth, and finally: The teacher should encourage by class preparation and discussion an intellectually active attitude in the students, and not allow the use of motion pictures and other visual materials to over develop the attitude of passive receptivity. Freeman writing on this point points out "That the objection is sometimes made to the use of motion pictures that they will make education too easy. This objection misses the real point. If the pupil actually gets the training we wish him to secure it is no objection that he gets it easily. The real objection is that he never really completes his mastery of

a subject merely from having it presented to him. He should make it a working part of his mental machinery. To provide for this, the teacher must encourage discussion, independent reading, problem and project work and the like."¹ Then and then only will the cinema become an effective teaching aid.

The motion picture is now being used in hundreds of schools throughout the United States and will continue to be used more widely than ever before. It is believed in many quarters that the addition of sound and speaking effects will increase the value of the motion picture as an educational medium. One cannot help wondering what new lessons will be learned about the schoolfilm during the next ten years.

1. F. N. Freeman, *Visual Education*, The University of Chicago Press. 1924, Page 80.

The National Parks for Visual Education

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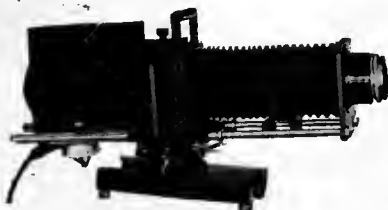
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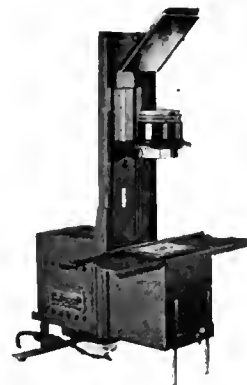
(All of the above comments were unsolicited. Names for reference given upon request.)

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AMONG THE PRODUCERS

Where the commercial firms—whose activities have an important bearing on progress in the visual field—are free to tell their story in their own words. The Educational Screen is glad to reprint here, within necessary space limitations, such material as seems to have most informational and news value to our readers

International Understanding Through Education by Films

The keynote of the third biennial conference of the World Federation of Education Associations at Geneva last July was the promotion of peace through an international understanding arrived at through education.

Educators of all countries in the past have too often followed the example of historians who, biased by patriotism, have told but half the truth in many instances and, by what has been left unsaid, given a distorted picture of the true course of events. Thus the student has come to false conclusions, believes that in every instance his country was in the right and the other party to the controversy the aggressor.

Patriotism is one of the noblest attributes of man, but when it is blind to the point where it can plunge a country into war through disregard for the rights of another, through ignorance of the other's aspirations and national characteristics — then it ceases to be noble, ceases to be true patriotism.

Educators therefore today are striving to promote international amity through methods which will show other nations and their peoples as they are, realizing that knowledge of a people is necessary to an understanding of them, and that understanding them is the first essential of an international friendship. Friends rarely fight because friendship is based upon understanding. Understanding predicates a willingness to overlook the faults of another because of virtues which far out-

weigh them.

Pathe, through its well organized Educational Department, is consciously seeking to put out pictures for educational release which shall promote the cause of international understanding, realizing that education is working for peace, and that this work starts down in the grades.

Important among the motion pictures which are prepared for this purpose are the "Current Events Course" and the series called "Children of All Lands."

The pictures in the Current Events course show world news from the constructive standpoint. Nothing is included which suggests destruction or human agony like armament, catastrophes or accidents. Inventions, the achievements of science, industrial advance and forward steps in human welfare are the sources from which most of the material is derived. So far as possible these sources are international in origin and the scenes which are included in each semi-monthly release are selected from the Pathe News.

It is interesting to recall that Mr. A. G. Balcom, Director of Visual Education of the schools of Newark, N. J., was indirectly responsible for this Current Events course. Mr. Balcom was the first educator to make use of

a news reel, the Pathe News in this instance, in the public schools. The success with which this venture met, prompted the extension of it in a specialized form. One of these reels was sent to Geneva for exhibition before the World Federation of Education Associations.

Among the users of the course are the Newark, N. J. public schools; Horace Mann School of New York City, Riverdale Country School, New York; the schools of Port Jervis, N. Y., South Orange, N. J., Pittsburgh, Pa., Hoboken, N. J., South Bend, Ind., Westfield, N. J., Bridgeport, Conn., Hartford, Conn., Akron, Ohio and Philadelphia, Pa. The heads of the Boston and New York school systems speak highly of it.

Edward H. Dutcher, late principal of the Eastern School, East Orange, N. J., in a letter to Pathe in March of this year, appreciatively summed up the merits of the Current Events Course as follows:

"As our second year's experience with the Pathe Current Events course draws near its close, permit me to express our great satisfaction with these news notes. The topics and items are selected with good judgment, the pictures are most interesting and

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well adapted to the event portrayed, while the technical and mechanical elements are as nearly perfect as present day movie science can produce. From an educational standpoint they have reached a rather high standard, have proved a valuable asset in our work, and have been used as the basis of examination in Current Events as a regular part of our program. In addition they have presented the several features in a way interesting and entertaining to the boys, girls and teachers who look forward to our showings with genuine enthusiasm."

In line with this same policy of promoting international understanding through motion pictures, the Educational Department of Pathe has a series of one

reel motion pictures released under the title "Children of All Lands." These pictures, which were produced by Madeline Brandeis of Hollywood, were designed to be used in the teaching of geography in the lower grades. The individual titles of the pictures suggest the contents: "The Little Indian Weaver," "The Wee Scotch Piper," "The Little Dutch Tulip Girl" and "The Little Swiss Woodcarver."

It is felt that such pictures as these bring the children of our own country into a feeling of closer kinship with those of other lands. Intimate glimpses of the modes of living of youngsters across the sea, with their habits and customs, promote sympathy through knowledge, and at a plastic age.

Among the Magazines and Books

(Concluded from page 301)

in any degree is dangerous; the best actor or actress in a talkie is the one who, were he or she to act the same play on the stage in the same manner, would be the worst. The acting values of the stage, voice excepted, are turned hind-end foremost in the talkies. If Jeanne Eagels, whose performance in the talkie version of *The Letter* has been highly praised by the talkie experts, were to play *The Letter* in the theatre in the manner she acts it on the screen, the audience would let out a yell as loud as would be that of a talkie audience at the screened spectacle of Grace George's excellent performance of *Divorcees*.

The legitimate player who sticks to the talkies for any length of time will naturally and inevitably reacquire all his early bad acting tricks or acquire a lot of bad ones that he has not had before.

* * * *

With the addition of the spoken word to the screen, the device obviously no longer has any reason or sense, yet the directors, lacking in the faintest trace of imagination, have not thought to discard it.

The silent movies were more often a thing apart from theatrical drama, and hence offered the customers a different form of entertainment.

Mr. Nathan's cryptic close is most suggestive and worth quoting. Here is irony with a wealth of red meat between its lines.

From the department called "Movie-Go-Round" of the Los Angeles Examiner, I pluck the following, offered without comment:

"It looked like a small riot at the Roosevelt Hotel on Saturday night when all the dancers in the Blossom Room congregated around a painting hung in the lobby. Charles de Ravenne, aged 15 years, is the artist. He was 13 when he started the painting, and it shows the retreat of Napoleon from Moscow, with motion picture folk on the battlefield. They are all there—Douglas Fairbanks, Clive Brook, Sid Grauman, Adolphe Menjou, Marion Davies, Eric von Stroheim, William Powell and Charlie Chaplin. The boy has undeniable talent, for the likeness of the motion picture folk is really most interesting. Young Ravenne has never studied art."

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A Trade Directory for the Visual Field

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- Bell & Howell Co.**
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(See advertisement on page 309)
- Bray Pictures Corporation**
729 Seventh Ave., New York City.
- Carlyle Ellis**
130 W. 46th St., New York City
Producer of Social Service Films
- DeFrenes & Company**
Wilkes-Barre, Pa.
- Eastman Kodak Co.**
Rochester, N. Y.
(See advertisement on Outside Back Cover)
- Eastman Teaching Films, Inc.**
Rochester, N. Y.
- Edited Pictures System, Inc.**
130 W. 46th St., New York City
- Howe-Stevens Service Inc.**
311 S. Sarah St., St. Louis, Mo.
(See advertisement on page 308)
- Ideal Pictures Corp.**
26 E. Eighth St., Chicago, Ill.
- International Harvester Co.**
606 S. Michigan Ave., Chicago, Ill.
(See advertisement on page 289)
- Dr. Thos. B. McCrum**
4144 Charlotte St., Kansas City, Mo.
Producer and Distributor of
Dental Health Films
- Pathe Exchange Inc.,**
35 W. 45th St. New York City
(See advertisement on page 312)
- Henry G. Peabody**
P. O. Box 111, Pasadena, Cal.
(See advertisement on page 313)
- Pinkney Film Service Co.**
1028 Forbes St., Pittsburgh, Pa.
- Pyclope' Inc.,**
Joplin, Mo.
(See advertisement on page 312)
- Q. R. S.-DeVry Corporation**
333 N. Michigan Ave., Chicago, Ill.
(See advertisement on page 315)
- Ray-Bell Films, Inc.**
817 University Ave., St. Paul, Minn.
- Herman Ross Enterprises**
729 Seventh Ave., New York City
- Rothacker Film Corp.**
7510 N. Ashland Ave., Chicago, Ill.
- Rowland Rogers Productions**
74 Sherman St. at Harris Ave.,
Long Island City, N. Y.

Society for Visual Education
327 S. La Salle St., Chicago, Ill.
(See advertisement on page 290)

United Projector and Films Corp.
228 Franklin St., Buffalo, N. Y.

Universal Pictures Corp.
730 Fifth Ave., New York City

Y. M. C. A. Motion Picture Bureau
120 W. 41st St., New York City
4829 S. Kedzie Ave., Chicago Ill.

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(See advertisement on page 315)

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York City.
(See advertisement on page 310)

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1815 Larchmont Ave., Chicago, Ill.
(See advertisement on page 309)

Edited Pictures System, Inc.
130 W. 46th St., New York City.

Home-Talkie Machine Corp.
220 W. 42nd St., New York City.

Ideal Pictures Corp.
26 E. Eighth St., Chicago, Ill.

James C. Muir & Co.
10 S. 18th St., Philadelphia, Pa.

Q. R. S.-DeVry Corporation
333 N. Michigan Ave., Chicago, Ill.
(See advertisement on page 315)

Safety Projector Co.
Duluth, Minn.

Bernard Sullivan Company
360 N. Michigan Ave., Chicago, Ill.
(See advertisement on page 314)

United Projector and Film Corp.
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(See advertisement on page 320)

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Visual Education Service, Inc.
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(By a National Committee co-operating with The Educational Screen)
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